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alking Equipment in Plain Language

MOVING PICTURE WORLD

VOL. 79, No. 1 MARCH 6th, 1926 PRICE 25 CENTS

IT'S A PLEASURE TO COME BACK!

(Being the experience of a Metro-Goldwyn-Mayer salesman)

"WHEN I pay a RETURN visit to my CUSTOMERS," says the SALESMAN of METRO-Goldwyn-Mayer, "THEY tell me THAT—

(Continued Inside This Cover)

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[*The Experience of an M-G-M salesman* —CONTINUED]

"THE BEST DEAL I EVER MADE,"

says the showman, "IS MY QUALITY 52 CONTRACT WITH METRO-GOLDWYN-MAYER."

THE BEST DEAL I EVER MADE"

WHAT a welcome our salesmen get
WHEN they come back
TO their customers
WHO are showing
METRO-Goldwyn-Mayer Pictures

"MORE PROFITS THAN EVER BEFORE"

EXHIBITORS report that
THEY are making
MORE profits
THAN ever before.
WE know that!
BUT it's great to hear
SHOWMEN say it themselves.

"I'M just playing 'The Midshipman'
THIS week," said one exhibitor.
"NEXT week I've got
'SALLY, Irene and Mary.'
I see that Lon Chaney
HAS got another winner
IN 'The Black Bird.'
NEVER in all my experience
HAVE I seen any company
DELIVER so consistently."

"I'M GLAD I GOT IN ON THE GROUND FLOOR," *say exhibitors*

"I'M glad I got in
ON the ground floor.
METRO-Goldwyn-Mayer exhibitors
WILL have the edge on opposition
NEXT year, too!"

M-G-M IS MORE THAN EVER THE TALK OF THE INDUSTRY

o Wonder He's Chesty!
RIVOLI N.Y. RECORD! $42,000
McVicker's CHICAGO PANIC!
PRINCESS PARAMOUNT TOLEDO SMASHED ALL RECORDS!
ST. FRANCIS SAN FRANCISCO RECORD!
POLI'S CAPITOL HARTFORD HELD OVER!
THE BEST COMEDY CLEAN-UP IN YEARS!
BEHIND THE FRONT"
AN EDWARD SUTHERLAND PRODUCTION WITH WALLACE BEERY, RAYMOND HATTON AND MARY BRIAN FROM "SPOILS OF WAR" BY HUGH WILEY ~ ADAPTED BY MONTY BRICE ~ SCREEN PLAY BY ETHEL DOHERTY ~
Presented by Adolph Zukor & Jesse L. Lasky
Get it from Paramount NOW!

Thousands are lau
at every sh

THE COHENS

A HARRY POLLARD
PRODUCTION
Directed by Harry Pollard
featuring
George Sidney, Charles Murray
and Vera Gordon
Presented by
CARL LAEMMLE
Produced in Assoc. with Faultless Pict. Corp., E. M. ASHER, Pres.
From the stage success, "Two Blocks Away," by Aaron Hoffman.

UNIVERSAL'S WHITE LIS

ing their heads off
ing of the
VD KELLYS
at the B. S. Moss'
COLONY

"A hilarious hour and a quarter." — N. Y. American

"Theatre was overflowing! Storms of applause from the tickled throng." — N. Y. Times

"Boys, it is sure-fire . . . built for the box office" — Film Daily

"A darn good laugh picture that will get a lot of dough" — Variety

ILES AND MILES AHEAD OF ALL

"THREE FACES
Indianapolis

INDIANAPOLIS STAR

COLONIAL—"Three Faces East"

An impenetrable mystery and a powerful love story have been combined in "Three Faces East," showing at the Colonial theater this week, to make one of the best pictures that has come this way in many a month. The story would have been an entrancing one, no matter how it was filmed but the picture has been made perfect by the superb acting of Jetta Goudal as the mysterious spy, Clive Brook as the butler; Robert Ames as an air force lieutenant, and Henry B. Walthall as head of the British war office. To this splendid cast has been added the directorial genius of Rupert Julian, who has certainly proved in this picture his ability to do big things.

"Three Faces East" was made from the stage play by Anthony Paul Kelly, and was prepared for the screen under the able supervision of Cecil B. DeMille. It is the first great picture to reach the screen under the DeMille banner, which was not actually directed by Mr. DeMille himself. It is laid during the world war and has to do with the tracing of a famous German spy in England. The mystery has been so carefully handled that it defies solution clear to the end. That in itself is a triumph for modern motion pictures, for most screen mysteries are obvious from the start.

But even without the mystery the picture would have been great because it contains a powerful story of a woman's sacrifice for her country. It is Jetta Goudal that makes the sacrifice. Miss Goudal is of the sleek, feline type of beauty, unattractive to some, but what she may lack in the way of personal charm is amply compensated by her ability to act. The sacrifice scene in this picture is one of the most compelling ever screened. Another great scene is the air raid over London. It is magnificently done. Altogether, "Three Faces East" is wonderful entertainment.

An added attraction on the Colonial's bill this week is a dancing feature by Salvo and Gertrude, a couple of nimble steppers who have just returned from the dance halls and cabarets of Havana and Florida. They are offering the Argentine tango and a thrilling version of the Paris apache dance.

A Charles Puffy comedy, an Aesops Fable cartoon and the International News complete the bill. The American Harmonists provide some entertaining music assisted by the pianologues of Miss Julia Niebergall.

"One of the best pictures that has come this way in many a month"

Indianapolis STAR

INDIANAPOLIS NEWS

"Three Faces East"—Colonial

Among mystery dramas that have been transferred to the screen, "Three Faces East", the feature photoplay at the Colonial this week, deserves a place in the front ranks. Adapted from Anthony Paul Kelly's stage play of the same name, the resulting photoplay is a singularly finished production. Gripping, intense, highly dramatic, the action of the plot moves with steady ascendancy to an arresting climax. Moreover, excellent photography and an exceptionally meritorious cast assist in making "Three Faces East" an outstanding picture of its type.

Jetta Goudal, in addition to being tragely beautiful and wearing otic costumes, gives a splendid rformance in the leading role of woman spy, known to the Ger- ns as Fraulein Marx and to the lish as Frances Hawtree. Miss dal's enigmatic beauty is ngely fitted to such a part, and captures the mystery of the with such subtle integrity that spectator remains uncertain of r real identity until the final re- ament. Furthermore, in the cli- ax scene, wherein her true posi- on is established, and wherein she ns confronted with the problem of choosing between love and duty, Miss Goudal rises to the occasion with the dramatic restraint of a true artist.

Working opposite Miss Goudal and deserving of equal praise, is Clive Brook, a capital actor, who makes the German spy an unusually convincing figure. As far as the role portrayed by Mr. Brook is concerned, "Three Faces East" is undoubtedly an example of growing tolerance, for the German spy is not the monster of iniquity that the movies of several or eight years ago would probably have made him. He is merely a man citizen, serving his country loyally and fearlessly as the secret service agents of the [illegible] serve theirs.

Robert Ames is commendable as Frank Bennett, an English officer and the son of the director of English intelligence department, excellently portrayed by Henry B. Walthall. Edythe Chapman, Burton and Ed Brady are seen in minor roles, and Rupert Julian directed the production. His personal supervision of the [illegible] Millie, is seen briefly in a most authentic portrayal of the kaiser.

It would be an error to tell the story of "Three Faces East" in a way that would ruin the enjoyment of persons planning to attend. Suffice it to say that it is a story of espionage behind the lines in England and Germany during the last year of the war. The suggestion should be made, moreover, that for greater enjoyment, the picture should be seen from beginning to end.

A comedy, an Aesop Fable, and an International News reel complete the film attractions. A musical program is provided by the American Harmonists. As an added attraction, Salvo and Gertrude, Spanish dancers, direct from engagements in Cuban and Florida resorts, are presenting an interesting program, including an Apache dance and an Argentine tango.

"deserves a place in the front ranks-an outstanding pic ture of its type"

Indianapolis NEWS

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

RELEASED BY PRODUCERS

"EAST" takes by storm!

A sensational audience picture

A BOX-OFFICE CLEAN-UP!

INDIANAPOLIS TIMES
"THREE FACES EAST" IS BEST MELODRAMA
Right at this minute, I am ready to say that "Three Faces East" is the best movie melodrama I have ever seen.
Really don't know how to tell you about this photoplay, but it is such a corking good bit of theater, that I do not want to ruin your fun by giving away the plot.
I know that if somebody had tipped off the story to me before going to the Colonial to see "Three Faces East," I certainly would have given 'em a piece of my mind, meaning that my conversation would have been brutal, but frank.
It is peopled with a cast of interesting names, such at Jetta Goudal, Robert Ames, Henry B. Walthall and Olive Brook.
And for the first time am I ready to admit that Jetta Goudal is a gifted actress. She certainly walks away with all the honors and in face of a great acting cast.
Mystery melodrama is
Movie Verdi
COLONIAL—"Three F
East" is the best melodra
ever filmed. A positive sen
tion. Wonderful theater.
"easily the best melodram that has ever bee filmed-a positi sensation"
Indianapolis TIMES

CECIL B. DE MILLE *presents*

"THREE FACES EAST"

with

JETTA GOUDAL
ROBERT AMES
HENRY B. WALTHALL
and **CLIVE BROOK**

Adapted by C. Gardner Sullivan and Monte Katterjohn
From the play by Anthony Paul Kelly

A RUPERT JULIAN Production

DISTRIBUTING CORPORAT

For the Season 1926 ~ 1927

Here's a Big one
No. 15

WILLIAM FOX *presents*

The Monkey Talks

Adapted by Gladys Unger *from the French of* Rène Fauchois *and produced in America by*
ARCH SELWYN

The startling comedy drama sensation of three continents

From the Atmosphere of the Circus Comes One of the Most Unusual Dramatic Novelties Presented for Stage or Screen.

Thrilling Mystery!

A love theme that is as fascinatingly different as it is beautiful.

The most sincere portrayal of circus life that has ever been penned. The gorgeous luxury of a Follies Bergere.

And all revolving around the talking monkey-"Faho."

It's different! It's tremendous! ~~ and FOX plans to make it a stupendous screen sensation.

Next week
No. 16

Fox Film Corporation

--"best series that has ever been made!

"THE HOUSE OF GOOD, CLEAN PICTURES"

SOLLEY THEATRE
C. M. SOLLEY, MANAGER
VIVIAN, LOUISIANA

P. O. BOX 121

Jan. 30, 1926.

Film Booking Offices of America,
New Orleans, La.,

Dear Sirs:

The series of Pacemakers I am now running will be out on Feb. 15th. They sure have proven satisfactory and I can say that they are the best series that has ever been made. What have you to follow this. "Fighting Hearts" is the name of the next series is it not. Please let me hear from you soon in regards to this series and what is your price on same.

Yours truly,

O M Solley

"FIGHTING HEARTS"

STARRING

alberta Vaughn

SUPPORTED BY

LARRY KENT AL COOKE KIT GUARD GRANT WITHER

Stories by
SAM HELLMAN

Directed by
RALPH CEDER

Distributed by

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1560 Broadway
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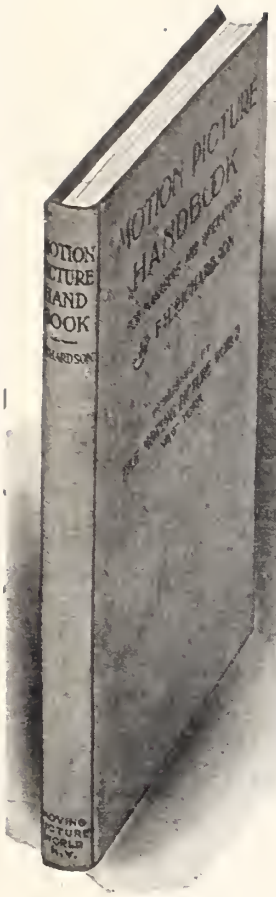
Exchanges Everywhere



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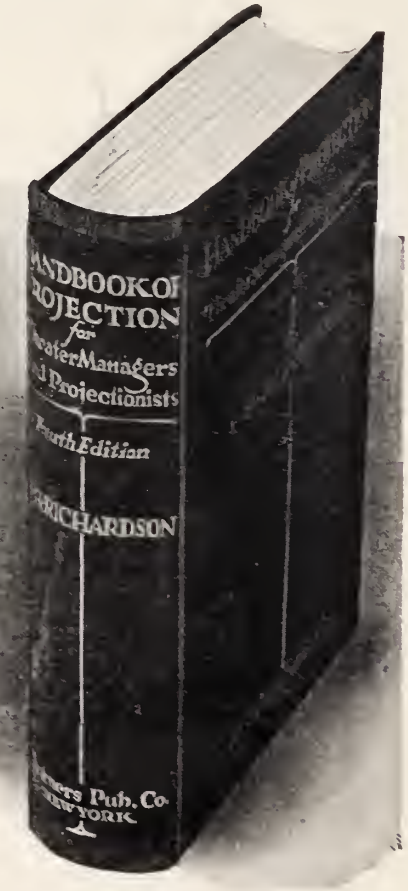
974 Pages (Present Edition)



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HE'S A NUT!

He Smiles
You Laugh!

He Cries
You Laugh!

He Walks
You Laugh!

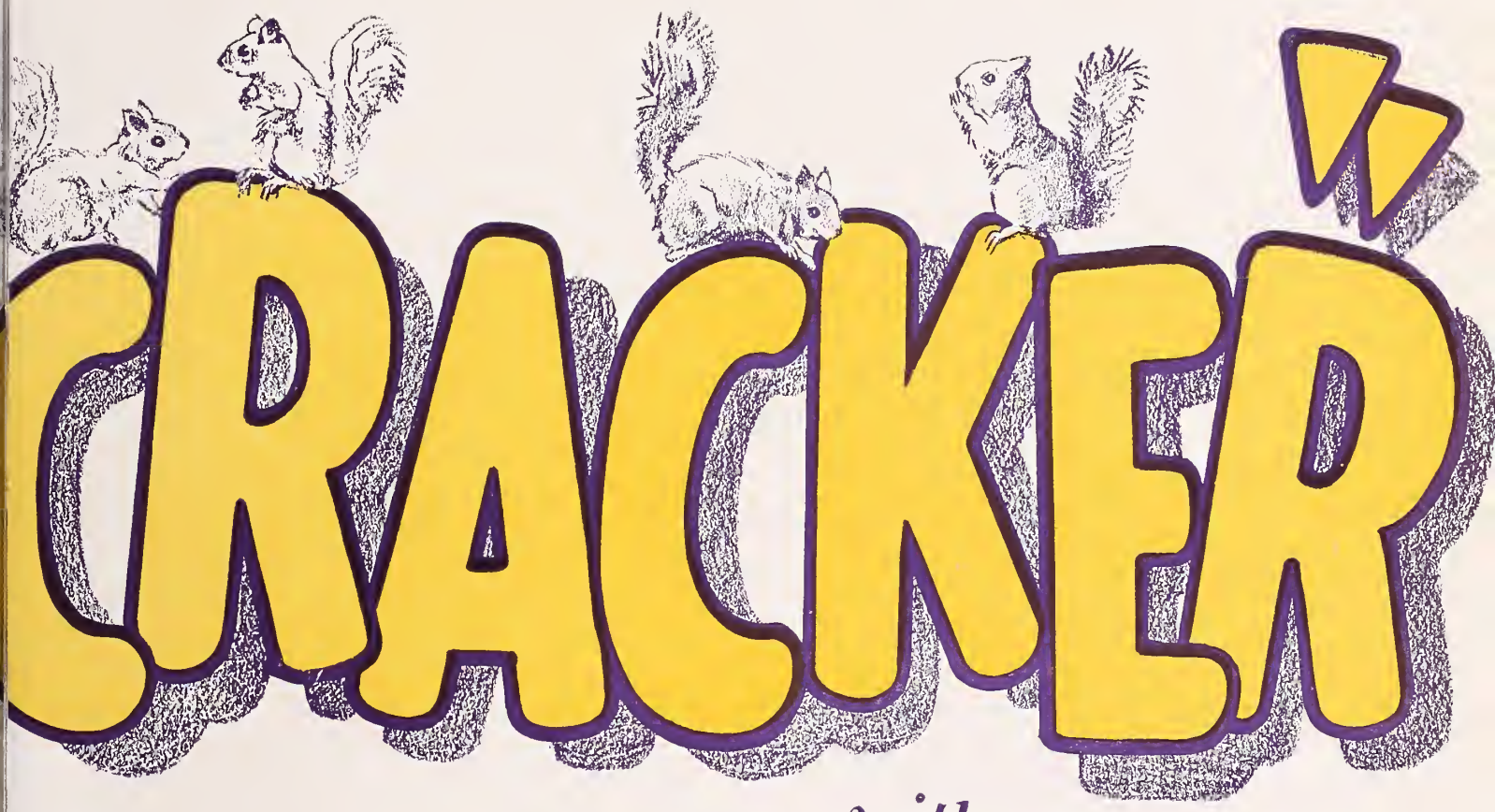
He Sighs
You Laugh!

Samuel S. Hutchinson Presents

Edward Everett Horton

in

It's a
HUTCHINSON
COMEDY!



with

Mae Busch

Harry Myers
Thomas Ricketts
Martha Mattox
George Kuwa
Katherine Lewis
Albert Priscoe
George Periolat

From the Popular Novel by Frederick S. Isham

Of Course, it's from

ASSOCIATED EXHIBITORS, *Inc.*

Oscar A. Price Pres.

SAMUEL S. HUTCHINSON, veteran producer of pictures with that touch of *"class,"* uncanny discoverer of coming *big* stars, has struck it again. Edward Everett Horton, already a well known player, with this one production becomes a top-line STAR. Popular Mae Busch rises to new heights as a comedienne. And the sum total is a series of smiles, chuckles, and LAUGHS that will play the finest theatres in the land.

Of Course, it's from

ASSOCIATED EXHIBITORS, *Inc.*

Oscar A. Price Pres.

HE'S A NUT

It's a Comedy

SPECIAL

a $5.00 Top Premiere

Oh-h-h-h-h What a Wow!

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NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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WARNER BROTHERS
1600 BROADWAY NEW YORK NY

OUR JUDGEMENT WAS RIGHT IN SELECTING SYD CHAPLINS PICTURE OH WHAT A NURSE TO OPEN OUR NEW TWO MILLION DOLLAR THEATRE IN SAN FRANCISCO STOP PUBLIC AND PRESS HAVE ACCLAIMED THIS ONE OF GREATEST COMEDIES EVER SHOWN IN SANFRANCISCO STOP HOUSE COMPLETELY SOLD OUT TWO DAYS IN ADVANCE OF OPENING DESPITE FACT OPENING NIGHT PRICES WERE FIVE DOLLARS PER SEAT STOP PROUD OF OUR WARNER CONTRACT SINCERELY

ALEXANDER AND RODNEY PANTAGES.

SYD Chaplin IN "Oh! What a Nurse!"

with
PATSY RUTH MILLER

Directed by
Charles *Chuck* Reisner

WARNER BROS. PRODUCTION

'AMERICAN VENUS' DREW $2,00[illegible] IN LOOP, AGAINST UP[illegible]

"Ben-Hur" Started to $16,000 at $2—"Behin[illegible] Front" Got $33,000 at McVicker's — "Parade" Drew $16,800 at $2 in Sixth Week at Garrick

Chicago, Feb 16

While the uplifters of the country were holding their convention at the Congress Hotel last week the hoi polloi were flocking in considerable numbers to view "The American Venus" at the Chicago theatre. The riot of nudity dished up by Famous Players interested the common "pec-pul" more than what the reformers had to say the latter drawing a thin gallery, while Balaban and Katz had a $42,000 week.

Metro-Goldwyn, with two of the four theatres on the main stem tied up with specials, is building plenty of prestige. "The Big Parade" is still popular, and "Ben-Hur" has started strong. They turned in a [illegible] gross of approximately

The arrival of the Warner Brothers "Sea Beast" was the occasion for a boost in prices at the Orpheum from 50 to 85

[illegible] Week reverted back to program features after a month of good grosses with "The Iron Horse."

Estimates for Last Week

Chicago—"American Ve[illegible] P.) (4,100 50-75.) "Fl[illegible] feature with Fay La[illegible] magnetized $42,00[illegible] change. Secon[illegible] Anderson pre[illegible] fitely, but w[illegible] patriots s[illegible]

Garri[illegible] 5th we[illegible] dre[illegible] ju[illegible]

PORTLAND HAS GOOD WEEK IN GENERAL

Stars of "Behave" Popular—"Secretary" Couldn't Hop Up 2nd Week

Portland, Ore Feb. 16

(Drawing Population, 300,000)

Al Christie's "Madame Behave," at the A & H Hip, registered around $16,000, top money for the town that week. This house is hitting on all six with its new policy of vaudeville and producers' pictures. Second money went to the Liberty Jensen & Von Herberg's stage playhouse which pulled them in with "Mannequin."

Hip[illegible] have[illegible] Penn[illegible] ro[illegible]

Pa[illegible]y Graft by Booker

[illegible]ne o[illegible]t" [illegible]eny [illegible]ers [illegible]use b[illegible]g b[illegible] [illegible]sistan[illegible]an i[illegible] [illegible]cutive [illegible]circ[illegible] [illegible]ew In[illegible]t [illegible]holds [illegible]er [illegible] thing.

The grafter upon effecting a booking, baldly asks the agent of the act, "Can I buy myself anything?" and then, upon notifying the agent of a hold-over, works the same gag twice.

The graft is nominal such as hat or tips but annoying to agents.

'CH[illegible] FRONT' T[illegible]21, LE[illegible] FRISCO

Gross Only Limited by Capacity—"Th[illegible] Faces

'DEALS' CONCERN BALTO; HIP DID $12,500

Last [illegible]ek [illegible]ow [illegible] Ope[illegible] 'Me[illegible] Widow' He[illegible] Do[illegible] $2,0[illegible]

Baltimore, Feb 16.

The heavy snow storm Tuesday slowed up the box office trend. It was the heaviest fall of the season locally and within an inch of last year's demoralizing fall. This time there was no transportation breakdown, however, and conditions returned to normal Thursday.

The New o[illegible] with hon[illegible] among [illegible] grou[illegible] [illegible]e Merry [illegible]w [illegible]g an[illegible] [illegible]anding w[illegible] th[illegible] [illegible]d over. [illegible]shing [illegible]d eve[illegible]ore [illegible]booked s[illegible] [illegible]ane[illegible] [illegible]e It[illegible] [illegible]d t[illegible] [illegible]tean" [illegible]tre[illegible] [illegible]y and [illegible]rkly [illegible]ay [illegible]usiness [illegible]ood th[illegible] [illegible]hit no[illegible] [illegible]g new[illegible] [illegible]e of th[illegible] [illegible]to [illegible]stanley [illegible]int[illegible] Thi[illegible]se w[illegible]e cen[illegible]ter [illegible]ne [illegible]ous [illegible]pub[illegible] [illegible]lic[illegible] [illegible]son[illegible] [illegible]are [illegible] original backers became involved in a scandal into which prominent politicians were dragged. The house has an uptown location on a wide crosstown thoroughfare and on the fringe of the city's most fashionable suburb. It plays second runs.

The Whitehurst-Fox deal is still in process of the final ironing out. There have been several stockholders' meetings to complete [illegible]egal but legal technicalities [illegible] difficulties still retard t[illegible] [illegible]fication.

According to late, but [illegible] rmed reports, the sale [illegible] the Century and [illegible] res, the Whitehur[illegible]eta[illegible] trol of the Garden[illegible] he legit Auditoriu[illegible] [illegible] The Big Parade" came in for [illegible]ted run at $2 top.

recent re-alignment of first [illegible]m leases gives the Rivoli [illegible]ited Artists' first showing, [illegible]e Hippodrome to follow [illegible] films, however, go straight [illegible]pp. It looks like Metro-[illegible] the Century to replace

[illegible]ner-Metropolitan will [illegible]rprise next week when [illegible]east" comes in at reg-[illegible]rices, establishing a [illegible]edent for this super-

[illegible]eard's Seven Wives" [illegible]ilm drew well from [illegible]with, Victor Barl[illegible]m Tuesday crip[illegible]ight and perhaps [illegible]to a lesser de[illegible] select uptown [illegible]andicaps fairly [illegible] about $12,0[illegible] [illegible]ishing Ame[illegible] [illegible] Big weste[illegible]e draw b[illegible]hice. Leng[illegible] better fi[illegible] Liberal[illegible]w" (1,80[illegible]at caus[illegible]ding re[illegible]itoriu[illegible]. He[illegible] $13,0[illegible]

PHILLY'S HURT; S[illegible] $23,0[illegible]

Fox Drops to $16,500 —"Splendid Road" Flopped

[illegible]t as th[illegible] [illegible] to re[illegible] [illegible] [illegible]d its r[illegible]tant[illegible], a ge[illegible] [illegible]d eve[illegible]ore [illegible]structive [illegible]e al[illegible] [illegible]reel has [illegible] [illegible]ght [illegible]ry [illegible]sapp[illegible] [illegible]s a [illegible]w, wi[illegible] [illegible] pict[illegible] have [illegible] felt [illegible]ght.

The be[illegible] lot l[illegible]eek wa[illegible] e Aldine, "The [illegible]arade," [illegible] playing [illegible]eig[illegible] [illegible]ssed arou[illegible] $15,0[illegible] ley, with the third picture in five weeks which had had an original showing at the Aldine, fared rather poorly. The film was "The Wanderer." Hilda Ferguson, billed as equally important, saved the day from being much worse than it was, and the gross was about $23,000. The house might have dropped below $20,000 for the first time in several seasons if it had not been for Miss [illegible]rguson's [illegible] as a [illegible] [illegible] [illegible]

hey Play PICTURES n TOP at Box Office ARE YOU in on the BIG MONEY?

BROADWAY'S BIZ[illegible]CK [illegible]EEK AFTE[illegible] STORM [illegible]ASO[illegible]

[illegible]ack B[illegible] Got $54,[illegible] Second [illegible]
Next [illegible]9,800—"[illegible] Front" $32,500 [illegible]
"M[illegible]," $25,000—"Sea Beast" Leads Specials

Business on Broadway pretty generally recovered from the storm last week. Top money went to the Capitol with a holdover attraction, "The Black Bird," which got almost $54,000 on the week and giving the picture nearly $114,500 on its two weeks. [illegible] also [illegible] "[illegible] Grand [illegible] with [illegible] and the Rialto [illegible] went [illegible]res. The form[illegible]ith "[illegible]e Front" play[illegible] $32,[illegible] t[illegible]rgest the hous[illegible]s had [illegible] a year, and t[illegible]tter w[illegible] "M[illegible]7,000. [illegible]ppene[illegible] to Jones showed to [illegible]20, and the "Royle Girl" at the Cameo pulled $4,550.

A new special came on the street Monday with the opening of "Mare Nostrum" at the Criterion, Metro-Goldwyn having taken the house on [illegible]

[illegible] "The [illegible] Beast" [illegible]ating $21[illegible] "The [illegible]arade" [illegible]e Astor [illegible]ting and [illegible]Hur" at [illegible] Cohan [illegible]ating [illegible]70. "[illegible] Dalla[illegible] the [illegible] went jus[illegible] little [illegible]$13,0[illegible] "The M[illegible] Wido[illegible] the [illegible]y got be[illegible] than [illegible]

[illegible]ates for [illegible] Week
(Gold[illegible])

[illegible]Stella D[illegible] U[illegible]0; $1[illegible] week). Seems to be a [illegible]ing own with business remaining firm in neighborhood of $12,600.

Astor—"Big Parades" (M-G-M) (1,120, $1.10-$2.20) (13th week) Jump of almost $700 last week, to $21,291.

Cameo—"That Royle Girl" (F. L) (549; 50-86). Little bush here, but under average for house, showing $4,550.

[illegible]tol—"[illegible]Bird" ([illegible] held ov[illegible] sec[illegible]ye[illegible] having [illegible] $60,[illegible]e. The final [illegible] was [illegible]88, [illegible]ch brough[illegible] tota[illegible]14,4[illegible] the two [illegible] "[illegible]" (M-[illegible] (1,[illegible]51.[illegible]2[illegible] After ha[illegible] [illegible] before [illegible] [illegible]ght bac[illegible] and took almost $1,600 jump last week, getting $19,970.

Colony—"What Happened to Jones" (U) (1,980; 50-85). For first week of Universal's tenancy house got $24,326, picture taking greatest part of the credit for the pull at the box office.

Criterion—"Mare Nostrum" (M-G-M) (608; $1.10-$2.20) (1st week) Opened Monday night. Not of $2 road show type of picture, but may hold on here for possibly three months because of limited capacity and plugging that will be given picture [illegible]

Embassy—"The Merry Widow" (M-G-M) (600; $1.10-$2.20) Final week of Mae Murray pictures here, the run having been over six months in duration. "La Boheme" next week. Last week's receipts, $5,566.

Rialto—"Moana of the South Seas" (F P-L) (1,960; 35-60-85-99) Combination of circumstances last week that shot business up. Running of screen tests of department store girls pulled and picture itself carried considerable draught at box office. Almost $25,000.

Rivoli—"Behind the Front" (F P-L) (2,200, 35-50-85-99) Corking laugh producing picture together with best revue presentation, "The Bughouse Cabaret," which Publix has as yet put on ran business up to best figure theatre has had since "Madame Sans Gene." Take, $32,500.

Strand—"The Grand Duchess and the Waiter" (F P-L) (2,900; 35-50-85) Menjou's name draw and in good picture together with corking [illegible] went right [illegible]

Warner—"The Sea Beast" (Warner Bros.) (1,380, $1.10-$2.20). Almost lift of $1,100 here last week over storm figures of week before. That means picture is doing capacity and standing them up on two-a-day policy. $21,966.

Bert Ennis' Serial

Bert Ennis, former publicity director for Sawyer & Lubin, and personal press agent of the late Barbara La Marr, has signed to write 12 articles on the picture business for "Photoplay Magazine."

Ennis will deliver one article of 2,500 words monthly for one year under the title, "Them Were the Happy Days." The stories will be reminiscent and cover picturos since 1910.

"LOST BATTALION" IN [illegible] AT 50c FLAT, DID $3,800

[illegible]ton
Up [illegible] L[illegible] W[illegible] Co[illegible]
eri[illegible] B[illegible] Sn[illegible] Sto[illegible]

[illegible] Feb
[illegible]ate[illegible]bula[illegible]00
[illegible]olo[illegible]

Rather tough sledding for all the houses last week. The town got tangled up in a fierce snowstorm that knocked everything in the amusement line completely out.

"The Road to Yesterday," the first [illegible] film to crash through [illegible] withstood the storm [illegible] cross recorded for the [illegible]opo[illegible]ooks good, when [illegible]on [illegible]s ar[illegible] into considera[illegible]ion [illegible] ou[illegible] "The Americ[illegible] Ven[illegible] with[illegible] the latter's [illegible]icit[illegible]

[illegible]or Last Week

C[illegible] American Venus" (F P.) (1,[illegible]; 35-50) Bad revie[illegible] bad[illegible]her ruined works.

[illegible]litan, "Road to Yes[illegible]" (1,542; 35-50) [illegible]ands names. This [illegible] weather cut in consideably $8,600.

Palace, Lon Chaney in "Black Bird" (M.-G.) (2,432; 35-50) Had it maintained pace of opening, would have broken house record. $14,600

Poli's, "Big Parade" (M.-G.-M.) [illegible]0-$2.00) [illegible] week r[illegible] [illegible] f[illegible] [illegible]ered [illegible] snow[illegible]m, [illegible] big co[illegible]k fi[illegible]ro d[illegible] $8,90[illegible] **Presi[illegible]** "T[illegible] Lost[illegible]tation. [illegible] At 50c. this o[illegible] eran's [illegible]za[illegible]had [illegible] the [illegible] guessin[illegible]be[illegible]tim[illegible]ives [illegible] $3,800 [illegible] [illegible] [illegible]g se[illegible] prior [illegible]nin[illegible] [illegible] Rial[illegible]" (1,978 [illegible]5-50) [illegible]ot [illegible]ood[illegible]s, o[illegible] [illegible]ck [illegible] $5,500.

This Week

Columbia, "Mannequin" Metropolitan, "Bluebeard's Seven Wives", Palace, "Song and Dance Man", President, "Lost Battalion" (2d week) Rialto, "Palace of Pleasure"

BOSTON REPEATS

Storm and Business Same As Previous Week

[illegible] Bost[illegible]16
Conditions [illegible]e plet[illegible]ess last week w[illegible]out [illegible]e as the previous [illegible]ilth [illegible]ard that swept [illegible]ver [illegible]ci[illegible]on[illegible]d-nesday ere[illegible]g [illegible]ill one the week before.

Despite the storm, "The Big Parade" at the Majestic did $17,000. This was on a par with the business [illegible]the week before. The picture [illegible]its fifth week has so far done as good a business as any fe[illegible] tur[illegible]ked in [illegible] W[illegible]"The [illegible]nge[illegible]rl" and Gold[illegible]Coc[illegible]t[illegible]Fenway [illegible] about[illegible],000 [illegible]w[illegible]. The [illegible] norm[illegible]dou[illegible]000.

[illegible]e are th[illegible] business is still hitting a high figure under the new policy, which is in direct competition with the big "Met".

[illegible]z C[illegible]ival[illegible]
[illegible]in[illegible]e[illegible]ra[illegible]
[illegible]ed [illegible]d[illegible]ivoli New [illegible]at [illegible]
[illegible]th[illegible]mer[illegible]nus[illegible]
[illegible]P)[illegible]Manager [illegible]
[illegible]r ha[illegible]r[illegible]or[illegible]ne and gave it most excellent stage production but draw was not up to expectations. About $12,000

Liberty, "His People (U) (1,000 [illegible]

Kathleen Key Believes in Signs

San Francisco, Feb 16.
[illegible]e is [illegible]in hotel on [illegible] street [illegible]n Francisco [illegible]en Ke[illegible]aking centralm [illegible]a[illegible]nee[illegible]i[illegible] fiel[illegible]ir[illegible]y an[illegible] hote[illegible]id
"T[illegible]one movie [illegible] vin[illegible] dough—I'm [illegible] [illegible]en [illegible]n is doing well he's a [illegible]la."
[illegible]he crack was on the [illegible]

"VENUS" FLOPS [illegible] AND IN TOPEKA [illegible]—TOPEKA[illegible]

[illegible] Falle[illegible] Small Town [illegible] $2,400 on Wee[illegible]
—Other Flops, Too

Topeka, Kans., Feb. 16
(Drawing Population, 75,000)

"The Road to Yesterday" failed to bring [illegible]e box office of the Cozy [illegible]r a week's run [illegible]ths [illegible]who saw it wonder[illegible] it w[illegible] about, and the oth[illegible] said [illegible]s "gruesome." The [illegible]cept [illegible]est away [illegible]e ou[illegible]ding picture or the [illegible] was [illegible]manhandled." At the [illegible] "The Venus" was run [illegible]w[illegible] heavy advertising, but "The Venus" scored another flop, though not so heavy as that at the Cozy

Estimates for Last Week

Isis (700; 40)—"The American Venus" just bathing beauty parade. Folks here did not care for small town stuff. $1,400

Cozy (400, 30)—"Road to Yesterday" did not get business. Picture [illegible]too [illegible]for [illegible]average [illegible]reen [illegible]S[illegible]man[illegible] [illegible]r[illegible] [illegible](90[illegible] [illegible]h[illegible] Dix [illegible]f[illegible] [illegible]real play [illegible]. Last [illegible]d Jim," [illegible]d all who [illegible]Conrad's [illegible]but no big [illegible]w[illegible] [illegible]Tom [illegible]ed to [illegible]ing total for week up to normal. "Peacock Feathers," first half, good picture, but this theatre "just one of those weeks." Total, $600.

K. C. Houses Dropped Off Badly Last Week—No Out

(Drawing Population, 600,000)

Kansas City Feb. 16.

Last week's [illegible]w[illegible] [illegible]a[illegible] there seems to [illegible]al [illegible] which receive[illegible] [illegible] ud[illegible]ille to picture[illegible]a mu[illegible]ck, gave its fi[illegible] the [illegible] pictures, "Th[illegible]d to [illegible] but the [illegible] did [illegible]ny sensatio[illegible]w. Th[illegible] biggest show on the street was the offering at the Newman, where an elaborato presentation was given in connection with the film, "The American Venus." Seven [illegible] contestants in the A[illegible] beauty [illegible] were [illegible] the ent[illegible]bill [illegible]out in [illegible]e of [illegible]ens[illegible]he re[illegible]s w[illegible] [illegible]the [illegible]eceding [illegible]ek.

Last [illegible]

Royal, "The Black Bird" (920 35-50) Title did not mean so much to the fans as the name L[illegible] Chaney Royal Syncopators, in [illegible]nal [illegible]ay [illegible]ded [illegible]ors [illegible]secre[illegible]ed [illegible] C[illegible]ed [illegible] a[illegible]ed [illegible] $[illegible]ew [illegible]h[illegible]mer[illegible]nus[illegible] (P[illegible]Manager [illegible]r ha[illegible]r[illegible]or[illegible]ne and gave it most excellent stage production but draw was not up to expectations. About $12,000

Liberty, "His People (U) (1,000 [illegible] extra publicity being used, printed

Boost for "Sea Beast"

Chicago, Feb. 16.

The Orpheum, Warner Brothers theatre, showing the Chicago premiere of the "Sea Beast," has taken advantage of the popularity of John Barrymore and boosted their admission from 50 cents to 85 cents. These prices seem to have made no difference with the public, who are filling the house at all performances, and the management will probably retain this scale throughout the picture's run.

"SEA BEAST," $8,500 IN PROVIDENCE; HELD OVER

Warners' Film Made Big Showing in Bad Week—Snowstorm Kicked Grosses

Providence, Feb. 16

"The Sea Beast" held over by the Rialto, where it played to $8,500, breaking all records last week.

Business elsewhere in town was below par. The stormy weather slowed it up, and the pictures lacked the right appeal, after weeks of similar stuff.

Estimates for [illegible]

Majestic—(2,500; 10-40) "The Woman of the World" (F P.); "The Unwritten Law" (Indep.) Week off to [illegible] [illegible] kept [illegible] figure. $6,000.

Rialto—(1,448, 15-40) "The Sea Beast" (Warners) $8,500. Exceptionally good. Held over.

Victory—(1,950; 15-40) "Palace of [illegible] "Amundsen's Polar Flight" (Pathe). Good except for stormy days. $7,300

Strand—(2,200; 15-40) "The Road to Yesterday" (P D. C.) Management claimed picture over public's heads. $5,800

This Week

Majestic, "Far Cry" "Cave Man", Strand, "Braveheart," "Fifth Avenue"; Victory, "Sally, Irene and Mary," and "Stella Maris"; Rialto, "The Sea Beast" (holdover)

Playing 1c Ante?

Los Angeles, Feb. 16.

Quite a few picture actors and studio employes at the Fox lot, visited a soft drink establishment on Western avenue and were playing poker. When the police walked they found $2.45 on the table.

They took the following into custody: Joseph Planch, 29, director; Thomas Smith, 31, property man; Leo Collins, 22, film cutter; Jack Fox, 25; Fred Davis, 32, Richard Humphreys, 29, Rupert Narvil, [illegible] John C. Weskey, 52 Billy Beaumont, John Brown.

All of them proved to be actors, as they had their make-up on and were in costume.

Do[illegible] M[illegible]r H[illegible]t; [illegible]icture Held Up

L[illegible] Ange[illegible] Feb 16

[illegible]ounca[illegible]and director [illegible]n-Tin-Tin[illegible]rner Brothers canine star broke his leg in jumping from a cliff at Elysian Park, which at the same time stopped production of the hero of the big snows.

The accid[illegible] took place when Tin[illegible] another dog were [illegible]sed fake fight [illegible]red the animals were at [illegible]d made a leap to [illegible] Without his master Rin Tin-Tin will not work, so the picture must be held up until his boss can get on the job again.

La[illegible]e[illegible]Off Title

[illegible]Los [illegible]es, Feb [illegible] Du[illegible]e dea[illegible]f Barban[illegible] [illegible]First Nat[illegible]has de[illegible] [illegible]tle of [illegible] Girl from Montmartre, the last pic[illegible]ture made prior to her fatal illness.

Miss La Marr's name will be eliminated from the title and from all billing, with the new name title reading

First National Presents
"The Girl from Montmartre"
with
Lewis Lewis

Denver Changes

Denver, Feb. 16

Jack Eaton has taken charge as manager of the local State, succeeding J Q Clemmer who has gone to the Coast

Eugene Gerbase, for several years exchange manager for Universal here, has resigned to manage the Denver exchange of Associated Exhibitors.

Los Angeles, Feb. 16.
(Drawing Population, 1,250,000)

Loew's State, with 2,300 capacity, [illegible]e the road up last week against [illegible] sister competitor, Metropolitan, [illegible]ich has a holding strength of [illegible]00. The cause for it was the [illegible]out of Rube Wolf and his Greater [illegible]nd. Wolf is one of those musical-entertainers who can do anything and amuse an audience. The town went wild over him from the start, as they had been tipped off [illegible] to what he had done at the [illegible]oulevard, whence he came from [illegible]th the result that the evening [illegible]ade at this house was holdout.

[illegible]Fanchon and Marco seem to have [illegible]pped over a great "idea" in placing their brother here and at this time, as he has set a pace which [illegible]erne Buck, who is coming into the Metropolitan with a big blare of trumpets and similar stylo of entertainment, will find hard to keep up with. There was little difference in the actual gross, if any, of both of these houses, with, of course, the smaller house thereby entitled to first place.

The feature picture at the State was a Hobart Henley opus, "Auction Block." At the Metropolitan they had just one of those average stage shows in conjunction with the screen showing of "The American Venus." No one got over-enthusiastic about seeing the unclothed females, as that is nothing novel out here. One evening early in the week by actual count at 9 p. m. there were 19 persons scattered about the vast balcony of the Metropolitan.

Grauman's Egyptian, with "The Big Parade" in its 14th week, kept abreast of the two downtown houses. It is hard to figure how long "The Parade" will last here, as the profits each week at Grauman's are way in excess of $5,000.

"Don Q." in its third week, ran along at a good galt in the Million Dollar. The Rialto sort of began to lose hold with "That Royle Girl" last week, and it looks as though a change of attraction will take place [illegible]s [illegible]ouse most any time.

"Lady Windermere's Fan," in its second week at the Forum, still kept up at a remarkable galt, only running about $1,000 less than the initial week. It is carded this week for its third and last stanza.

"The Jazz Bride," at the Figueroa, caused a bit of excitement with the cash buyers, who brought up the gross just a bit above that of the week before.

[illegible]maker last week with the Elinor Glyn product, "The Only Thing." This is the first time in several months that the house got out of the "red" column.

Estimates for Last Week

Metropolitan—"American Venus" (F P L.). (3,700; 26-65.) Too many of the "Venus" type in this community to cause people to be curious enough to see how they look on screen. Poor week. $21,500.

Million Dollar—"Don Q" (U. A.) (2,200, 25-85.) This Doug Fairbanks picture in third week did very well. $21,000.

Grauman's Egyptian—"The Big Parade" (M-G-M) (1,800, 50-$1.50) Sid Grauman carried this picture through its 14th week to very healthy returns. $20,900.

Loew's State—"Auction Block" (M-G-M) (2,300, 25-85.) Great ballast in Rube Wolf and orchestra, with result that it brought most pleasing gross. $22,700.

Criterion—"The Only Thing" (M-G-M.) (1,800; 15-35.) That Elinor Glyn name on piece of celluloid means great deal more than anything [illegible]s [illegible]house. Got its head [illegible]et the surf. $3,000.

Forum—"Lady Windermere's Fan" (Warner) (1,800, 15-50.) Held up amazingly well for second week $10,700.

[illegible](900; 50-65.) Has begun to skid.

Figueroa—"The Jazz Bride" (Warner) (1,650, 25-75.) Title and type picture as well as featured players liked here. Result satisfactory. $5,700.

SCREEN STAR SUBBING

Salt Lake City, Feb. 16.

Mary Newton, leading woman of the Ralph Cloninger Players (Wilkes theatre), has been forced out of the company through a minor operation and may be out indefinitely.

Helene Millard, formerly in pictures, has been called here to sub for Miss Newton. Miss Millard opened in "Silence."

Another new Wilkes company member is Fana Whitney, second lead.

For big winnings play —

"The Reckless Lady"

STACK THESE AGAINST YOUR OPPOSITION ! ! !

BELLE BENNETT, BEN LYON, LOIS MORAN, JAMES KIRKWOOD, LOWELL SHERMAN and CHAS. MURRAY

SIX big box-office names; a famous novel by Sir Phillip Gibbs of a mother who played the happiness of her daughter against the roulette wheels of Monte Carlo; the world's most famous pleasure resort in all its mad glory; unparalleled dramatic punch; all woven into one big picture by the makers of "The New Commandment."

A Sure-fire Winner if there ever was one ! !

Presented by Robert T. Kane Directed by Howard Higgin Scenario by Sada Cowan

First National Pictures

A First National Picture

SPEAKING, PRO AND CON, OF VACATIONS
Sol Lesser says he has decided to take a long vacation, and WE say: It makes no difference. Try to keep this bird out of the motion picture game! Go on—try it! There isn't a chance!

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
Stray March and April days continue to haunt our February weather, but box-office reports from Broadway reassure a continuance of "big" business. All five M.-G.-M. houses crowded!

VOL. 79 NEW YORK, MARCH 6, 1926 NO. 1

Test Legality of Arbitrators in Kansas City

Burkey Says Board Conflicts With State Laws

(*Special Dispatch to* MOVING PICTURE WORLD)
Kansas City, Feb. 21.

Few questions have created the interest and speculation along Kansas City's movie row as a legality test of the Joint Board of Arbitration, which arose this week.

The board is said to be in direct violation of Missouri laws. If such proves the case, exhibitors are at a loss in predicting the result such a decision will have on other boards, as well as on past decisions rendered by the Kansas City Board.

Several days ago W. O. Burkey, manager of the Admiral Theatre, suburban house of Kansas City, had an arbitration case pending against him, the plaintiff being Paramount.

It so happened that Mr. Burkey had a $15,000 damage suit pending against Moe Levy, Fox branch manager and a member of the board. Mr. Burkey challenged the right of Mr. Levy to sit on the board and hear the case, contending Mr. Levy could not do so and be unprejudiced. Mr. Burkey also challenged Joe Levy, Warner Bros. branch manager, on the grounds that the latter also was prejudiced. Both of the board members refused to refrain from sitting on the board to hear the case. As a result Mr. Burkey employed an attorney.

The case was taken to the Jackson County Court of Ap-

(*Continued on page 2*)

De Putti Here

Described as the reigning sensation of the European film world, Lya de Putti, signed to a long term contract by Paramount, has arrived in this country to be starred in Paramount pictures.

Her first appearance on the U. S. screen will be in a big special production made in Berlin, entitled, "Variety."

This picture, produced by E. A. Dupont for Ufa, is one of the group of productions to be released in America as a result of the commercial alliance recently made with Ufa by Paramount and Metro-Goldwyn.

Missouri Dangerously Near Blue Sundays

(*Special Dispatch to* MOVING PICTURE WORLD)
Kansas City, Feb. 23.

When the Kansas City Court of Appeals on December 7, last sustained the conviction in the Howard County Circuit Court of Jack Kennedy, theatre owner, for alleged violation of Missouri's Sunday Closing Law, the most dangerous situation that has ever faced Missouri theatre owners was created.

Back of the decision is a long list of Missouri Supreme Court rulings sustaining the constitutionality of Section 3596 of the Revised Statues of Missouri under which Kennedy was prosecuted.

Missouri exhibitors may not be alive to the real menace that is before them, but it is known that the reform element of the state is not asleep to the deadly weapon it possesses and it is preparing to inflict Blue Sundays from the Mississippi to the Kaw and the Iowa to the Arkansas and Oklahoma lines.

The smaller towns will be the first to feel the full force of the wishes of the reformers, and later St. Louis, Kansas City, St. Joseph, Joplin, Cape Girardeau, Hannibal and other cities of that will be forced to come into line, it is said.

When the police and prosecuting authorities are not willing to cooperate, legal means will be resorted to force the enforcement of the rule if the present plans of the blue ones are carried through.

Milwaukee "Nut" Act An Unexpected Thrill

(*Special Dispatch to* MOVING PICTURE WORLD)
Milwaukee, Feb. 24.

A Milwaukee man was transferred to the Milwaukee Hospital for mental diseases one day last week as the result of a special act which he staged for 3,500 patrons of the Wisconsin Theatre.

While the audience was watching a feature picture a man from the audience walked up onto the stage. He took a tambourine from the drummer's stand and gave a Spanish dance.

With this completed he began addressing the audience, pointing out his version of the feature picture. He continually walked back and forth in front of the screen.

Eddie Weisfeldt, manager, called the police. The policeman and Mr. Weisfeldt tried to get the man off the stage but he ran about the stage shouting: "You can't catch me, you can't catch me." Many in the audience, believing that this was part of the show, enjoyed it greatly.

Uninfluenced Theatre Is Closed by Sheriff

(*Special Dispatch to* MOVING PICTURE WORLD)
Kansas City, Feb. 23.

Somewhere "out where the West begins" there lived an exhibitor whose proud boast was that he never read the trade papers, reviews, newspaper criticisms or other propaganda regarding pictures.

Not he! He permitted himself in no way to be influenced or prejudiced. Stars, directors, distributors meant nothing in his life. He booked by instinct and common sense.

Last week the sheriff wrote "finis" across his lobby.

Retaliation

Minneapolis projectionists' union has protested against the use of inflammable film by non-union machine projectionists in the Minneapolis public schools and demand that the showing of films in the school buildings be discontinued.

"Not In Any Combine," Says Cohn of Columbia

Regarding the alleged combination of independent producers, Jack Cohn, treasurer of Columbia Pictures Corporation, said: "You can deny that rumor as strongly as you wish. Columbia Pictures Corporation (formerly known as C. B. C.) is not in any merger or combine.

"In line with our policy of organization building, expansion and independence we have purchased one of the largest independent studios on the West Coast and have already started to increase its capacity. A new stage is being built and new and improved lighting equipment is being installed at a cost of over $250,000."

Michigan Bandits

The Tuxedo Theatre in Highland Park, Michigan, was robbed of $1,000, representing Sunday receipts, when two bandits broke a window in the office and confronted Louis Mitchell, the manager, with revolvers.

Independents in West Organizing For Protection

Chadwick Gathers Producers in Los Angeles

(*Special Dispatch to* MOVING PICTURE WORLD)
Los Angeles, Feb. 24.

The first big move of independent producers on the West Coast to form an organization all its own was started last week when I. E. Chadwick, president of the Independent Motion Picture Producers Association, called a meeting which was held at 6912 Hollywood boulevard, Los Angeles.

The independent producers attending the meeting made it plain that the organization of independent film manufacturers was not to be construed in a sense as a declaration of war against any faction within the business, but was formed for actual protection on matters affecting their mutual welfare.

Among the independent producers represented at the meeting were Harry Cohen, Columbia Pictures Corp.; Arthur F. Beck, of the Arthur F. Beck Productions; Sam Bischoff, of the California Studios; George Blaisdell, of the Rayart Pictures Corp.; Morris Shlank, of the Sanford Productions; Jesse J. Goldburg, of the Bob Custer Productions; the Sierra Pictures Corp, and L. E. Chadwick, of the Chadwick Productions.

Other organizations that will be invited to ally themselves with the new association at its formal organization to be held March 1, include the Banner Productions, the John Ince Productions, the Charles Hutchison

(*Continued on page 2*)

Like a Charm

General Manager Jerry Buchbinder of the Strand Theatre, Perth Amboy, N. J., has long foreseen the possibility of a fire in his theatre. He has read stories of fire panics and been impressed with the necessity of guarding against them.

On February 11 film in the Strand booth took fire. Buchbinder was ready for the emergency. The orchestra quickly switched to a pre-arranged tune and the ushers and all employes began quietly directing the audience to the exits. It worked like a charm. One reel of film was destroyed.

Famous Listed on Montreal Exchange

(*Special Dispatch to* Moving Picture World)

Montreal, Feb. 23.

The stock of the Famous Players Canadian Corp., Ltd., was listed for the first time on the Montreal Stock Exchange on February 19 and trading in the 8 per cent. first preferred stock took place during the first morning at 94¼ to 94.

Famous Players Canadian Corp. was organized with headquarters at Toronto, Ontario, in 1919, the company being incorporated January 23, 1920, under Canadian federal laws. At the time of its incorporation, the company controlled 16 theatres seating 15,000. Famous Players now operates 56 theatres with an aggregate capacity of 64,000 seats and, in addition, owns substantial share holdings or has operating agreements on leases or otherwise with 20 other large theatres, making 76 theatres in the Canadian chain all told, it is announced.

The outstanding capital of the Canadian Famous Players consists of $960,000 of 6½ per cent. first and general mortgage bonds; $4,150,000 of 8 per cent. cumulative first preferred shares; $1,000,000 of 8 per cent. cumulative second preferred shares and $7,500,000 of common shares, making a total of $13,610,000.

Director Leonard and Miss Olmsted to Wed

(*Special Dispatch to* Moving Picture World)

Los Angeles, Feb. 24.

The most unusual of screenlands engagements took place last week when Director Robert Z. Leonard proposed to Gertrude Olmsted, Metro-Goldwyn-Mayer contract player, and was accepted at the Santa Fe Depot in Los Angeles just prior to Miss Olmsted's departure for New York to appear in a production.

Leonard first met Miss Olmstead at the Metro-Goldwyn-Mayer studios some months ago. Since that time he has been wooing the pretty young leading lady, but it was only five minutes before her train left that he proposed to her. They plan to be married in the early summer.

Mr. Leonard was recently divorced from Mae Murray.

Oppose Changes

Members of the M. P. T. O., at Montreal, Quebec, held a special meeting in the Albee Building, Mayor street, Montreal, last Sunday when the amendments to the Canadian Copyright Act, now before the House of Commons at Ottawa, were generally discussed and thoroughly condemned, the decision being reached to oppose the second reading of the bill.

Corcoran Sells

The West Coast Junior Theatre circuit has completed a deal with the American Amusement Company of Ventura, Cal., through Charles Corcoran whereby the circuit comes into possession of more than 50 per cent. of all the holdings of Corcoran in the American Amusement Company. This includes the Apollo Theatre and valuable real estate in Ventura.

Face Fines

Flint, Mich., theatre men to the number of a dozen or more face fines and possible imprisonment as a result of their failure to purchase theatre permits during 1925.

City officials are to hold a conference with the prosecuting attorney's office relative to the punishment to be meted out.

The fees range in price from $75 to $300.

Ten New Houses For Hollywood

(*Special Dispatch to* Moving Picture World)

Hollywood, Feb. 22.

Hollywood will soon be the home of ten new theatres now in the course of construction, the total cost of which will be in excess of $8,000,000. Cecil B. DeMille is building a theatre on Vine street seating 1100, to cost $500,000. Grauman's Chinese Theatre will cost $2,000,000 and be located on Hollywood boulevard between Orange drive and Orchard street. Carter De Haven with several associates is building a new house to cost $150,000 on Hollywood boulevard.

Warner Brothers' new theatre will represent an outlay of $2,000,000 and be built on a site at the intersection of Hollywood boulevard and Wilcox avenue.

Alice Calhoun heads a syndicate now building a new theatre on Hollywood boulevard to cost $250,000.

West Coast Theatres, Inc., is building three new houses in Hollywood. They include the Maplewood at the corner of Western avenue and Maplewood, costing $250,000, the La Brea at the corner of Wilshire boulevard and Sycamore street, representing an outlay of $450,000, and the Belmont at First street and Vermont avenue.

Sheehan Goes West to Supervise Production

Following a stay of five weeks at the home office, to which he came from Los Angeles where he had been for four months, Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation has started back for the West Coast.

Immediately upon his arrival at the Fox studios in Hollywood Mr. Sheehan will devote his future time exclusively to production activities. He relinquishes supervision temporarily over the other departments to which he had directed his attention for ten years.

Test Legality

(*Continued from page 1*)

peals. It was contended by Mr. Burkey's counsel that the arbitration board was illegal, in that its by-laws conflicted with state laws pertaining to the right of the defense to challenge jurors or persons who sit in a case to be arbitrated. The arbitration board's by-laws provide for no challenges. Since the case was taken to the court of appeals the term of Moe Levy on the board has expired, but Joe Levy remains.

Unique Honor For Lubitsch

For the first time a director will receive a unique honor when the International Film Arts Guild will give two weeks of repertoire at the Cameo Theatre, to be known as "Ernst Lubitsch Week."

This period, commencing March 7 and ending March 20, will be dedicated exclusively to presentations of films created by this noted director, and it will serve to indicate to all the greatness of the Lubitsch contribution as a whole.

The Film Arts Guild will present, during the first week, "Passion," with Pola Negri; "The Marriage Circle," with Adolphe Menjou, Marie Prevost, Florence Vidor; "Forbidden Paradise," with Adolphe Menjou and Pola Negri, and "Kiss Me Again," with Marie Prevost and Monte Blue.

During its second week the Film Arts Guild will re-introduce "Three Women," with May McAvoy, Pauline Frederick and Marie Prevost; "Rosita," with Mary Pickford, Irene Rich and Holbrook Blinn; "Montmarte," with Pola Negri, and "The Marriage Circle" and "Forbidden Paradise."

Mississippi Taxes Traveling Shows

(*Special Dispatch to* Moving Picture World)

Jackson, Feb. 22.

The Mississippi State Senate has just passed a bill which imposes a very rigid tax upon traveling motion picture shows in the state. The bill was drafted to protect Mississippi exhibitors from these non-theatrical film shows which flooded the state during the summer months causing the legitimate box offices to suffer thereby.

The bill provides a tax of $200 on a show where the seating capacity is more than 1,000. The tax of a show carrying from 750 to 1,000 seats is $150 and on a show with less than 750 seats $100. If an exhibition is given in a town with a population of between 1,000 and 2,500, the tax is $25. It is $15 where the population is less than 100. If the show is given in a dance room or a hall, the tax is $10.

Ind. Organization

(*Continued from page 1*)

Productions, and H. J. Brown Productions, the Lariat Productions, Action Pictures, Filmcraft Productions, Maloford Productions, Renaud Hoffman Productions, the Richard Talmadge Productions, the Goldstone Productions, the Rex Thorpe Productions, the Joe Rock Productions, the Great Western Productions, the Ben Wilson Productions and the Van Pelt Productions.

In the opening meeting Fred Beetson, executive secretary of the Association of Motion Picture Producers, emphasized the desirability of there being some sort of contact between the Association represented by him and the independent producers for the dissemination of information bearing upon the industry's relation to the public and other non-competitive and non-commercial subjects of mutual interest.

Sentenced

Frederick Gruenberg, Sr., and his son were sentenced to seven years in the Federal prison at Leavenworth for their part in the failure of the Consolidated Theatre and Realty Company by the Federal Court in Chicago.

The failure caused a loss of about $4,000,000 to more than 6,000 investors and was one of the worst in the history of the West.

Lepers Awaiting Cargo of Films

Approximately 200 reels of motion picture films, including feature pictures, comedies and short subjects, ride high on the Atlantic Ocean bound for an isolated port in Balboa, Canal Zone, where a band of lepers, who have been sent to eke out the remainder of their existence beyond the pale of civilization, eagerly await their coming.

The pictures were donated by Metro-Goldwyn-Mayer, Universal and Famous Players. They were delivered to the chief officer of the Medical Supply Department of the United States through the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, and were addressed to Colonel W. P. Chamberlin, chief of the Sanitary Corps in Balboa.

The prints sent to the lepers, upon reaching their destination, will automatically sever all connection with the outside world and will never be used outside the leper colony again. The gift, therefore, is complete and outright.

M-G-M Personnel In West Frolics

(*Special Dispatch to* Moving Picture World)

Los Angeles, Feb. 24.

Community spirit raised to the "nth" degree was displayed February 5 at the El Patio ballroom, Los Angeles, when the hundreds of employes, stars, directors and executives of the Metro-Goldwyn-Mayer studio joined in the celebration of their second annual frolic.

The ball was staged by the personnel department created to promote good fellowship among the employees.

Charles Ray was master of ceremonies. Practically the entire Fanchon and Marco "Idea" from Loew's State Theatre, Los Angeles, was transferred to the El Patio. Trixie Friganza offered her "Bag O' Tricks," and the "Red, White and Blue Chorus" from Grauman's Egyptian prologue to "The Big Parade" appeared in their novelty number.

Music for dancing was furnished by Rube Wolf and Bob Cook with his Hollywood Roof Boys.

Louis B. Mayer, Harry Rapf, Hunt Stromberg, Eddie Mannix and other officials were present, as were Lew Cody, Earl Dane, Douglas Gilmore, Carmel Myers, Gertrude Olmsted and Gwen Lee. Joan Crawford and Estelle Clark, both Wampas Baby Stars for 1926, were hostesses.

Copyright Law Campaign Now Well Under Way

Proposed Changes Would Silence Whistlers

What Business Manager Joseph M. Seider describes as one of the most intensive legislative campaigns the M. P. T. O. A. has ever inaugurated is directed against the proposed amendments to the Copyright Law.

Because these amendments would permit the American Society of Authors, Composers and Publishers to practically have free rein in the dictation of a levy on taxable music, theatre owners of the country through the Official Bulletin of the M. P. T. O. A. were urged to voice their opinions to their Congressional and Senatorial representatives.

Reports in the last five issues of the Official Bulletin indicate that theatre owners have interviewed and written to the law makers at Washington, D. C. Replies from the national legislators, excerpts of which have been included in the Bulletin, reveal that the theatre owners are helping greatly to clarify the Congressional viewpoint on the American Society's attitude.

One of the first steps was the action of the Administrative Committee to retain the services of Fulton Brylawski, a well-known attorney of Washington, D. C., and a specialist in copyright matters. After an exhaustive study of the proposed documents, Mr. Brylawski declared that so astutely were they compiled that the whistling of more than four bars of a copyrighted tune in public would make the whistler liable for taxation.

Obituary

Henry Trinz, partner of Harry Lubliner in Lubliner & Trinz, Chicago circuit, died last week at Hot Springs, Ark., of heart disease. He was born in Austria in 1860 and came to Chicago at the age of 20. Mr. Trinz opened his first theatre in Chicago in 1903 with Harry Lubliner and his brothers, Aaron and Joseph Trinz. Now the circuit operates more than twenty-one houses and is building additional ones. Mr. Trinz leaves a widow and six children, Edward, Samuel, Benjamin, Bertha, Martel and Mrs. Joseph D. Rockerick. His sons are connected with the circuit.

Harry Harden, of the staff at the Capitol Theatre, Seattle, succumbed to double pneumonia on February 16. He leaves a wife and a small daughter. Mr. Harden was a brother of Chas. Harden, United Artists manager there. He came from Kansas City ago two years ago and was introduced to film life there as booker for First National.

S. L. Driggs, former owner of the Driggs Theatre at Clearfield, died February 13 in Miami, Florida, at the age of 63 years. Burial took place in Clearfield on February 16.

Capt. Fried and Crew Warner Theatre Guests

Fast stepping by the publicity department of Warner Bros. resulted in a fine piece of exploitation for "The Sea Beast" playing at the Warner Theatre, New York City, when Captain George Fried and his crew of the U. S. Line Steamship President Roosevelt, the heroes of the mid-ocean rescue of the crew of the British freighter Antinoe, were captured on their arrival and made guests on the evening of February 18 at a gala performance of the Barrymore picture.

This was the only appearance made by Capt. Fried and his men in a New York picture house, despite the fact that for more than a week nearly every theatre on Broadway, movie and legitimate, had made strenuous efforts to get these returning heroes within their doors. As a matter of fact, if half of the invitations extended to them had been accepted, the Roosevelt crew would have been kept busy for weeks.

The occasion was a benefit night at which half of a night's receipts, or a guarantee of $1,000 was turned over to a fund being collected for distribution among Capt. Fried and his men. A large share of the proceeds will go to the widows of the two men of the Roosevelt who perished in the rescue.

The fund was conducted by the New York Evening Sun. For two weeks the columns of the Sun were devoted to stories about the men, the Warner benefit and "The Sea Beast."

$3,000 in Dues Paid in a Week

Within the past week over $3,000 in dues has been paid into the national headquarters of the M. P. T. O. A. by its affiliated state units. Enthusiasm over the national organization's achievement in securing a good contract is attributed by Business Manager Joseph H. Seider to this impetus of exhibitors meeting their material obligations.

One of the largest of these recent payments was made by L. M. Segal of the Poli Circuit, New Haven, Conn. Mr. Segal's check for $1,040 represents the total of dues for his own Connecticut theatres. In making this payment to National Headquarters the national treasurer writes:

"I observe that you are doing some wonderful work. Keep up the pace and I know that we will all benefit by it."

In the same mail with Mr. Segal's check came one from the M. P. T. O. of Ohio, which brings the total of that state's payment to $1,648.

Health Conditions to Undergo Investigation

A general survey of health conditions in the motion picture industry is to be made at the request of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

"We want to make conditions absolutely ideal. Hollywood is a health resort right now," said Mr. Hays, "but there are many ways in which the health and physical well being of employees can be advanced, which require experts in modern industrial improvement to point out.

The survey is to be made by Dr. Lee K. Frankel, head of the welfare work of the Metropolitan Life Insurance Company.

Kidnapped

Two bandits the night of February 13, kidnapped C. L. Pendell proprietor of the theatre in Fairfield, Ill. After robbing him of $150 they drove him to Mount Vernon, Ill., and there tied him to the bandstand in the public park.

Milwaukee For Building Fight

(*Special Dispatch to* MOVING PICTURE WORLD)

Milwaukee, Feb. 32.

A fight to bring about certain changes in Milwaukee's building ordinance which prohibits the building of picture theatres in various sections of the city, will be staged by the M. P. T. O. of Milwaukee, it is announced by Mas Krosta, president.

This action will be taken as a result of Building Inspector W. D. Harper's refusal to grant a permit to the Colonial Amusement Company to build a new theatre on the lower West Side. The company will take immediate appeal to the board of appeals which has charge of the zoning law.

The vicinity in which the Colonial plans to build is in the semi-business section, in which, under the zoning laws, the first floor cannot be more than twenty-three feet above the grade of the street.

Schrock Assistant to Jack Warner in West

Jack L. Warner has appointed Raymond Schrock as his associate executive to take the place of Bennie Zeidman. Mr. Schrock leaves Joseph Schenck as associate producer to accept the Warner Bros. berth and has been signed to a long term contract.

Mr. Schrock has been in business since 1910 when he entered the industry as a scenarist. He has also directed several productions. He will begin active work at the Warner Bros. studio next week when he will start lining up the stories that are to be used on next year's schedule.

Bunn Joins Warners

Constant additions are being made to the Warner Bros. sales organization by Sam E. Morris, general manager of distribution. The latest addition is Clarence Bunn, until recently in charge of the open market specials of First National Pictures. For the present he will do special sales promotion work on "The Sea Beast" and "Oh, What a Nurse."

Oregon Votes On Membership in M. P. T. O. A.

Decide to Retain Existing League and Salesmen

(*Special Dispatch to* MOVING PICTURE WORLD)

Seattle, Feb. 17.

Portland, Ore., was host on February 17 to more exhibitors from out-state than have ever been gathered together at one time, according to everyone's admission. The inspiration for so large a gathering was the proposed formation of an Oregon unit of Motion Picture Theatre Owners. To this end members of the Washington organization were invited to be present, that they might give the benefit of their experience in the functioning of their state unit, now a strong body in its third year, and also be present should a favorable vote be taken for the combining of Washington, Oregon, Idaho and Montana under one banner.

Over 100 guests sat down to luncheon at the Benson Hotel and went into immediate session following this. The first matter to be disposed of was consideration of whether the Oregon League, an organization of ten years' standing, which includes both exhibitor and exchange members, should be retained or dissolved in favor of an all-exhibitor organization. An active discussion led to the retaining of the league, at which time exchange members withdrew, leaving exhibitors to discuss the question of a new organization in addition.

At a late hour the meeting adjourned having definitely accomplished several things. The present league will be maintained. It will, however, be changed to include in the amended by-laws the securing of services of a paid secretary, whose duties shall be wholly devoted to the organization. An assessment of 5 cents a seat was voted upon for the purpose of creating an initial fund to secure this secretary.

At a second session on the following day it was voted by those present to raise this initial assessment to 10 cents per seat.

There was a banquet followed by a ball at the Multnomah Hotel in the evening.

Spring Conventions

First National Pictures announces Spring sales conventions to be attended by all of the branch executives and salesmen in the United States and Canada. There will be three sessions. The Eastern contingent will meet in New York April 26. The Southern district, most of Canada and the Middle West representatives will assemble at Chicago April 30. The branches from the West Coast and the Rockies will gather in Los Angeles May 6. At least two days will be allowed for the business of each meeting.

Rembusch For New Contract

Frank J. Rembusch, president of the M. P. T. O. of Indiana, writes Moving Picture World as follows:

'A poultice was put on a boil and it came to a head.' A year or two of battle is settled. The French Lick Conference will not be necessary and not held. We are glad because it saves a lot of work.

"A new Uniform Contract has been made. It is fair and equitable as far as humanly possible now. At a meeting of representative groups of organized theatre owners, February 6, New York City, both sides got together and after about seven hours' work came to a narmonious conclusion.

"It has been proven. If theatre owner leaders will forget badges, politics and personalities, put your feet under the same table with those with whom we do business and do it, we can accomplish the right.

"This further observation: It is not necessary that all theatre owners belong to the same national body, in order to help ourselves. It is important that everybody belong to some organization.

"Perhaps it would be a good idea to hold a national convention about July and have a lot of politics, and hold a conference just before the buying season opens in February and do a lot of business.

"Mr. Hays is sincere. He has proven it by giving us a fair and equitable contract with about everything we ask for. He could not deal with divided groups. If we did not agree at once, the old contract would be enforced. We came together and in seven hours' work there was more accomplished than many political conventions. Mr. Hays wants to work with us, so let us all go along and work with Mr. Hays.

"You must fight for your rights. When we get what we want, be glad, quit fighting and whole heartedly work for the good of the entire industry."

The Invasion

The Film Arts Guild is arranging a special subscription evening on which it will present, for the first time in America, two European films. One of these "A Quoi Revent Les Jeunes Films," was produced by Count Etienne de Beaumont of Paris and directed by Henri Chomette.

Count de Beaumont was mentioned in Moving Picture World last week as the Continental who will lead the foreign invasion of America's film markets through social connections.

The other picture is "Cineportraits," by Man Ray, with a special orchestration for seven players by Roger Desormiere. This film has no plot, its interest centering in shapes, arabesques and mirror reflections. French women socially prominent posed for it.

Star Waiters

Cecil B. DeMille as the headwaiter and all of his stars as waitresses will provide one of the steliar evening attractions of the M. P. T. O. A. at their convention at Los Angeles on June 1, 2, 3, 4 and 5.

Gleun Harper, secretary of the California unit, informs Business Manager Joseph M. Seider of this fact in a letter in which he writes that Mr. DeMille is planning a banquet and ball at his studio in Culver City one night during the convention.

The banquet will take place on the lawn with all his stars waiting on the diners, and the dance will be held on a special ballroom set on one of his large stages.

M. P. P. D. A. Men Ask Bill of Particulars

Application has been made to Justice Aaron J. Levy, of the New York Supreme Court, by the Motion Picture Producers and Distributors of America, Inc., Charles C. Pettijohn, John Gentel, Lloyd Wills and W. Sherwin Burns, for an order requiring Wilmot Comfort Hawkins to submit a bill of particulars on allegations on which he bases his suit against them to recover $15,000 damages.

The defendants, through Will H. Hays, desire to know from Hawkins when and where they conspired to ruin his reputation, and whether the alleged allegations were written or oral. The defendants also desire to know when and where the Motion Picture Producers and Distributors of America, Inc., gave notice to various corporations they would under no circumstances employ Hawkins on work involving the investigation of film thefts.

Weiner Named

General Sales Manager E. J. Smith, of Associated Exhibitors, Inc., announces the appointment of H. E. Weiner as Philadelphia branch manager. Mr. Weiner's experience having been obtained for the greater part, from the Philadelphia territory makes him an ideal man for his present post. He is well-known to and popular with the exhibitor body of that section.

Marriages

Marriage somewhat disrupted the routine of George W. Trendle's office in the Kunsky Theatrical Enterprises, Detroit, when Miss Thelma Knight, for many years secretary to Mr. Trendle, took unto herself a groom. And the end is not yet in sight for Miss Lillian Russell, successor as secretary, is wearing a dazzling engagement ring.

Manager J. H. Michael of the Regent Theatre, Buffalo, N. Y., who also is chairman of Buffalo Zone, M. P. T. O. of N. Y., announces the marriage of his daughter, Miss Janeth Michael to Marvin A. Davis. The ceremony was solemnized Tuesday evening, February 23, in the Hotel Statler.

Wm. Fox to Build In Kansas City

(*Special Dispatch to* Moving Picture World.)

Kansas City, February 23.

S. W. Straus, of S. W. Straus & Co., New York and Chicago brokers, announced here this week that he is acquiring a site for a large theatre, in this city, for his client, a New York man.

"We have had six representatives in this city in the last two weeks investigating business property and costs," said Mr. Straus.

He said his client is a New York man, but declined to give further information. Mr. Straus left for Los Angeles.

It is understood that the proposed theatre will be built on Thirteenth street, taking the block between Grand Avenue and McGee trafficway, two blocks from the new Midland, M-G-M's $4,000,000 house.

Kansas City Seeks Civic Co-operation

(*Special Dispatch to* Moving Picture World.)

Kansas City, February 23.

A new move towards obtaining additional strength was made by the M. P. T. O| of Kansas-Missouri this week. A body, to be known as the Friars, and composed of civic leaders, ministers and club workers will be added to the association's honorary membership, according to C. E. Cook, business manager.

The decision to form such an organization, admittance to which will be made by invitation only, came after the sentiment of the exhibitors had been sounded.

The Friars will act in advisory capacity only, attend all conventions and meetings and co-operate with the exhibitors in every manner possible.

Incorporations

While the number of companies incorporating in the motion picture business in New York State during the past week showed a slight increase over the total for the two previous weeks, the average which has characterized companies entering the business in this state has not yet been reached. The past week brought the incorporation of six such companies, three showing moderate capitalization, while the capitalization of the remaining companies was not specified. Charters were issued to the following: Henwilhen Co., Inc., $50,000, with Henry R. and William Grossman, New York City; Henry Frieder, Jersey City; Tribute Theatre Corporation, Albany, with H. W. Burmaster, M. M. Pedlow, M. E. Leonard, Albany; Franhild Theatre Corp., Susan E. Mecca, P. S. and Solomon Goodman, New York; Schine Enterprises, Inc., Gloversville; Elizabeth M. Barnes, Hasbrouck Heights, N. J.; Anna Radeloff, Adolph Schimel, New York; General Film Renovating Corporation, $35,000, Leslie Lester, Eva Friberg, Cecelia Goldsmith, New York; W. and S. Amusement Corporation, $10,000, Carl and Lillian Wolkowitz, College Point, L. I.; Robert H. Aarons, Brooklyn.

Seider Ill

Business Manager Joseph M. Seider of the M. P. T. O. A. collapsed at his desk last week, due to overwork, and was ordered by his physician to Atlantic City for a three weeks' rest.

Mr. Seider has been overworked for a long time, switching his attention from the duties of the business to those of the president of the New Jersey M. P. T. O., legislative work in New Jersey and the Prudential Film Service which he owns. He carried on until the new contract was approved and then collapsed. His condition is not serious.

Kansas City Signs Slide Advertising

Additional annual revenue—$6,000—will be provided the M. P. T. O. Kansas-Missouri as a result of the completion of a deal between the exhibitor body and one of the largest department stores in Kansas City this week, the deal being slide advertising.

The slides will be operated in fifty theatres in Kansas City, Mo., and Kansas City, Kans. But Mr. Cook does not intend to stop with that accomplishment. In a few days he will leave on a trip through the territory and endeavor to arrange similar contracts in all the larger towns of the Kansas City district. The money will be used for general expenses in maintaining the organization's headquarters.

Leases Theatre

The City Hall Theatre, 31 Park Row, New York City, has been leased by Marcus Loew for thirty-two years, beginning May 1, for a term rental of $820,000. The figure for the first eleven years is $220,000 and for the last twenty-one years $600,000.

MOVING PICTURE WORLD

EDITOR . . WILLIAM J. REILLY

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Vol. 79 No. 1

"THANKS FOR THE SPONGE CAKE AND THE BUGGY RIDE"—Marie Prevost gets around to being grateful for little attentions like the above in "The Cave Man," the Warner Bros. production, in which Matt Moore plays hit-and-ride heavy.

Talking Equipment in Plain Language

MANY a legal document could be described as a little bit of "So's your old man!" completely surrounded by the dictionary. And many a trade paper treatise on equipment for the picture industry could be described in a similar manner. A tiny isle of common sense engulfed in a sea of bla-a-a-h.

Equipment itself is not to blame. The number of very fine and very serious gentlemen engaged in the manufacture and sale of equipment are not to blame.

The fault lies vaguely somewhere in the past. Somebody "discovered" equipment. The discovery itself intrigued this Christopher Columbus more than the thing discovered. Consequently, the subject was written down to, instead of up to, and the meat of the idea couldn't be seen for the seals of authoritative writing.

You read about equipment today as a kind of disagreeable chore. You know you have to do it, but somehow it irks you to. The fault has lain, not in you, but in the manner in which a perfectly acceptable subject has been high-hatted off your map.

Putting on a picture in harmonious, inviting surroundings is an art. An art within the art of showmanship. A subject to be approached with sense. And with pleasure. The same holds true for equipment in making pictures.

Here on Moving Picture World we analyzed the situation on equipment. One kite was flying high —the picture kite. Another kite was flying side by side with it—the equipment kite. But you couldn't see it for the clouds of inhuman treatment.

We are at present largely engaged in lifting the curse of dogmatic doggerel from the subject equipment, through Van Powell's department "Your Equipment." Notice the YOUR. It's YOUR equipment, not ours.

Plain language. Sincerity. Care. These are the bla-a-a-ah busters in Van Powell's department.

A sure cure for that tired feeling you have about equipment will be found every week in our regular-guy, no - stuffed - shirt - language - allowed "Your Equipment" department. The tonic starts this week on page 19. What a whale of a difference a few human words make!

WILLIAM J. REILLY.

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

KING VIDOR

Director,
Metro-Goldwyn-Mayer Pictures

TAKE a good look at this caricature of King Vidor. You get from it first an attitude of alertness. Then you note the clearness of the eyes. There is a suggestion of cat quickness in them, yet they are human eyes. High of forehead, broad of beam, there is in this portrait of King Vidor a record of the great mental and physical reserve this man possesses.

And there you have it. Without this reserve to draw on, Vidor, after years of high grade directorial effort, could not have made a "Big Parade" or a "La Boheme." Without this alertness he would not have been quick to respond to the drama that lay between the lines of his scenarios. Without this breadth of mind he would not have admitted the change of treatment marking his latest and greatest pictures. Vidor is just in his prime.

The megaphone is a direct slander. Vidor never uses one. But then, Covarrubias had to get SOME dirty work in.

Front Page Club Member Talks to Bill Reilly

THE Front Page Club held a special meeting last week and voted a life membership to Countess Cathcart, Ellis Island tenant extraordinary, and to Gigli, Metropolitan Opera singer.

One Distinguished Member of the Club in commenting on this radical procedure of the organization said, "Truth is stranger than fiction. We thought that our members had a corner on ways and means of making the front pages of newspapers but Countess Cathcart and Signor Gigli showed us some new ones. We regret that Mr. Reichenbach was not on hand at our meeting to participate in the awarding of the memorial memberships. Our vote was unanimous. Remarkable, when you consider that our roster includes some of the hardest-boiled Front Page veterans in the world. Why, the Prince of Wales rates only a non-voting honorary membership in our Club!

"Yes, truth is stranger than fiction. We regard the Black Hand message sent to Gigli in Detroit as a masterpiece. It outranks all the **ultimata** in history. As I recall it, the message read something like this: 'If Gigli wants to decorate a slab in the morgue, let him try to sing in Detroit. We will cut this canary's throat.'

"We have a couple of ultimatum writers as members of the Front Page Club. But I am frank to say that none of their **ultimata** can compare with that one.

"Naturally, Signor Gigli did not sing in Detroit. But he will sing at other points. I would not be surprised if his regrettable message did not fill his concert halls.

"Since you represent a moving picture publication I will tell you that, as a member of long standing in the Front Page Club, I feel deeply hurt that your representative people did not make a bid for Countess Cathcart's services. Newspapers did. And, of course, the stage, since she brought with her a play called 'Ashes.'

"How times have changed! I can remember the day when every member of the Club had a standing Front Page invitation to appear in pictures. You have considerably cramped our style. Indeed, we had to amend our by-laws to take care of the situation."

With this, the Distinguished Member excused himself to attend a meeting of the sub-committee on Sunday Rotogravure Sections, of which he is chairman.

"We are meeting," he said, "to see what can be done to stop the flood of roto pictures of girls' rifle teams. The only girls' college in the country that hasn't organized a rifle team and had it photographed is Juniata Seminary in Crystal Springs, Miss. It's all poor stuff.

"Besides, if the thing keeps up, one or two of the coming female generation will really learn to shoot. And not a few of our members who qualified under our Nervous Trigger Amendment feel they may be removed from our Club—permanently."

We are passing this interview along to the readers of Moving Picture World because Front Page Club proceedings have always had a great deal of interest to our industry.

We could see right away that the Distinguished Member was a little peeved about the Front Page operations of the picture business.

In fact, he privately admitted that the Front Page Club is seriously considering outlawing all picture people from membership in the future.

"They are getting ethical about it," he grumbled. "Can't be done by our standards. Our motto is, when printer's ink enters, ethics go out the window."

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The Outsiders - - By Nyberg

Moving Picture World Staff Artist

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"Carmencita and the Soldier"

NO matter how many "Carmens" have been filmed, are being filmed and will be filmed none can compare with the interpretation which the Moscow Art Theatre gives of "Carmencita and the Soldier."

Perhaps Bizet's music has been massacred, perhaps the dramatic and musical critics are still quarreling over their varied opinions—what difference? This Carmencita which Morris Gest and Ray Comstock have permitted us to see has more naked emotion in the mere shrugging of one bronze shoulder than in all past Carmens who have ever waddled awkwardly across an operatic stage.

Love and blood! Wine and blood! So much charm and so much gusto! This shameless Carmencita, with her devilish, angelic eyes, her treacherous, swooning caresses drives the benumbed [illegible] lad of a Jose to dishonor, disgrace and murder. This shameless Carmencita of Navarra, fierce as the mountains, mate for an eagle,—breaks and twists that poor Jose, that poor dumb yokel of a peasant soldier,—breaks and twists his soul to Hell.

With glorious courage this magnificent Carmencita dies singing her swan song of defiance: "When my slippers wear out, I promptly cast them off. All your prayers will not avail. I am free and free I die. We gypsies are not won by prayers."

When Jetta Goudal was burnt at the stake in "The Road to Yesterday" she showed just the spirit, just the character necessary to portray the Moscow Theatre's interpretation of Carmencita. If P. D. C. would utilize the minor characters of the Moscow Art Theatre for gypsies, peasants and soldiers, put Jetta Goudal in the leading role, follow the spirit and technique which the Russian players have put into this opera, a moving picture could be made which would startle the most blase movie goer into wild enthusiasm. And what is strangest of all, it would make money.

It doesn't make any difference how many Carmens are flapping their rusty wings in the offing this Carmencita—I tell you—is different. It will live. It will give Jetta Goudal such a chance as she has never had before and I believe she will come thru a phenomenal success.

Wednesday night was the premiere of "La Boheme." America has lost her inferiority complex about opera and I venture to say that from now on more and more opera will be made into pictures. Why? Because there is more romance, fiction and color in one page of an opera than there is in the longest book or the flashiest play. And fiction is what we want. When we come home from the pictures we have the dirty laundry to count, the cold bacon grease to dig out of the frying pan, the querulous baby to still. Then is when we want to forget realism and remember fiction.

"The Butter and Egg Man"

You know you do get awfully tired of erring wives and gold beds and jazzing mamas and sob maternity. It's refreshing to turn to something like "The Butter and Egg Man" which Crosby Gaige has been presenting for some little time at the Longacre Theatre. It is the wittiest, cleverest, most refreshing scrap of comedy that I have seen in years.

Here comes the simple-minded, stumbling boy from Chillicothe, O., with his twenty-odd thousand dollars wadded in his handkerchief. He wants to double it, to make it fifty-thousand so he can return to his home town and buy out the hotel in which he clerked until his hard-working grandfather died and left him his pennies.

Well, you can easily imagine what happens to this Peter Jones, this butter and egg boy, when two New York theatrical sharks get hold of him and influence him to back a worthless show which even Anne Nichols couldn't hornswaggle into a success. But, nevertheless, Peter makes enough money to buy the hotel, to say nothing of winning the girl he loves.

The character delineation throughout is amazing. The sequences are exciting and the climax seems reached time and time again, but always there is another surprise.

Its success lies entirely in its innocent humor and pleasant simplicity. It could almost have been written for the screen. Here is another "Merton of the Movies" type and if properly handled will make just as much of a success. Crosby Gaige has done a fine piece of showmanship in this simple little comedy. It only remains for a clever director to take up his mantle.

"The Wisdom Tooth"

We have Peter Pan with us again, a nice middle class American Peter Pan in the fantastic comedy by Marc Connelly which John Golden so ably presents at the Little Theatre.

It's a beautifully simple little story which leaves you wiping your eyes unshamedly when the lights come on. It's all about a little boy who was raised by his Gran'pa and Gran'ma. They think he is going to be the President of the United States when he's a man and he thinks they are about the grandest gran'parents on the whole earth.

But he grows up to be a poor sort of a thing, no mind of his own—a super "yes" man. He is a senior clerk in a Wall Street firm—hard-working, saving, patient, agreeable. He doesn't know what a poor piece of cod he is until he falls in love. His sweetheart realizes the potential manhood in him and tries to bring it out. And does.

There is much originality in it. The first scene laid in a wash room and the second in a dentist's office are particularly amusing. And when we leave him falling asleep before the open fire in his boarding house, nursing his wisdom tooth and wishing, wishing, wishing for his dead Gran'pa and Gran'ma it touches you. And then—his Gran'pa and Gran'ma really come to help him. And it makes you glad that you do believe in fairies. It makes you glad to cherish your illusions despite New York's asphalt.

It could be made into a strong picture, full of heart and delicacy. It would appeal to children just as much as to adults. The circus scenes could be enlarged and vivified. It holds unlimited possibilities for a director with a heart in his bosom, for a director who hasn't forgotten his own childhood I'd like to see it picturized because it is such stories as these that enable the MOTION PICTURE to take its place, not as a step-sister to the arts, but as a blood sister of MUSIC, LITERATURE and DRAMA.

"The Hounds of Spring"

This novel (publishers Little, Brown and Company) is written by a twenty-four-year-old English girl, Sylvia Thompson. It brings all the backwash of the war, with its attendant tragedies to the tranquillity of an English country home. It is a masterpiece of realism, masterfully written.

You find the family taking tea in the garden before the perfect Queen Anne house; the father, a naturalized Englishman of Austrian birth, very much in love with his English wife, despite more than twenty years of married life; Zina, the older daughter about to be married to Colin, of the deep understanding mind; John, the handsome son, just reaching manhood, and Wendy, the fat, talented little younger daughter.

The war breaks out. John is killed; Colin reported missing, and Zina, after years of hopeless waiting, marries a man she doesn't love. AND THEN COLIN COMES BACK!

It sounds trite, an Enoch Arden sort of affair, but it isn't. Its beauty is deadly. It would make a great picture. And it has—thank God—a happy ending. Now is the psychological time for it to be filmed. Because in the next few months we are going to be sated with a plethora of war pictures and this most worthy, most deserving novel should lead the parade.

"Jericho Sands"

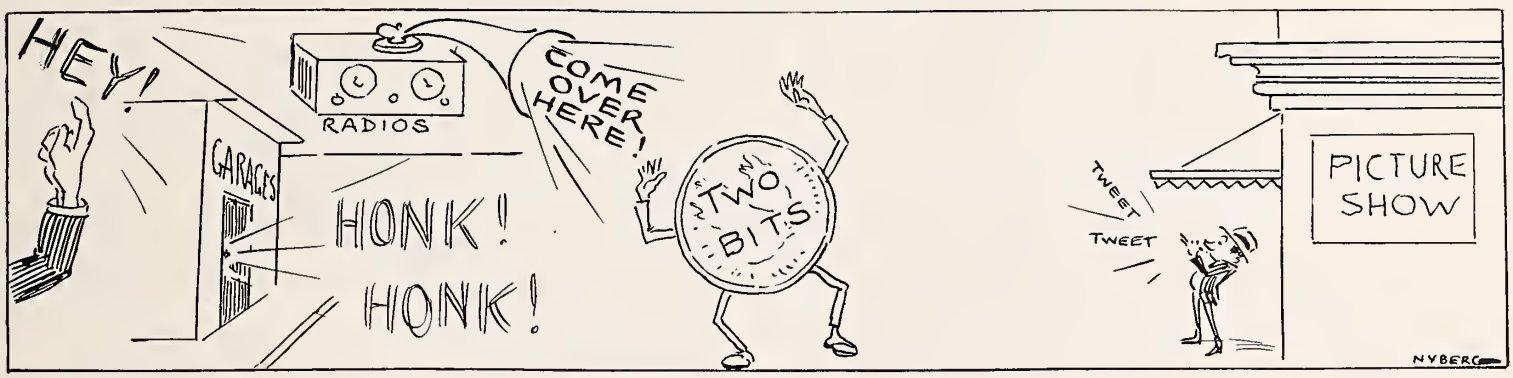
I wouldn't recommend "Jericho Sands," (publishers Alfred A. Knopf) by Mary Broden, for a picture. It is a war story of an English clergyman fanatic and his luckless wife. Splendidly written, but nevertheless unsuited for film needs.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

You Gotta Coax Mr. Two-Bits These Days



RECOLLECT when my little bro. Jitney used to slide to the home plait in your box offis? Then how my old side-kick Thindime done the admit-one signeling to you soon after whitch it got so, what with the prise of filum rent for rent filum that you couldent aford to let the guy on the dore slip no one past without they had let loos of both little bro. Jit and pal Thindime side by each together?

And now you're whissuling, "Phweet!—come on you Two-Bits."

Then you expekt me to hop out from amungst the keys and cork-pullers in my bossiz pants pockit and rush into your til.

Singin'—"Til, we meet again!"

And rite at the saim time I'm getting the come-hither frum a guy that selz radeo kristals, the burd with the "Get-yur-gas-here" pallis, and even the old soak on the korner who is reduced to refusing to begg for less than a quarter by the high cost of the quart.

I'm goen to hear the whissul which whissuls the lowdest!

A Creaking Cricket Gathers No Crowd

Wy does a fiar engine make so much noise on the way to a fiar?

Bekaws its got to keep goen!

So have YOU got to keep goen!

What does a fire engine use to tel the wurld!

A sigh-run!

If you ever sean a movie you know a sigh-run is—its a vamp.

And a vamp is a coaxer.

And that's what you got to use.

I sure have got to be coaxed!

"Awl rite," you say, "I'll bite! How do you want to be vamped?"

I'm Telling You, So Lissun

Well, is my comeback, my owner has got myopick strabismuth or some such a trubbel with his ize and if he new you had went and put in that soft lighting sistum and them new lamphowzis he wood be more likely to want to sit threw yore show than if he thinx it is like what he knows it ust to be before then.

And his oldest dawtur is a gurl which likes her eze and she ust to be shy on kumfort in them old chares you had before you bawt the nice ezy ones which you ain't told nobody abowt.

And his yungist girl is one of them kids which likes to know everything and she is often studid out about how the picktur gets from off the filum onto the skrean, but not a wurd have you sed abowt that!

Comparisons Ain't Odorous Here

How mutch did you pay for your filums for today?

And you'll spend a lot for dodjurs and nuzepapir spais and ballet-who about that?

Expecting me to swett myself thin getting ovur to whair I can do you good!

How mutch did you spend for projecktors?

What did you fork out for that organ?

What did them setes set you back?

Did you evun print a line in your program about them?

Then you are only whissuling about the film—you ain't vamping a tall!

The man akrost the streat is just as likely to pull me with "The Paleface" as you are with "The Bucket Shop."

But you've go sumthing on him!

You overhawled your equipment sinse he did!

You can promus more kumfortabull chares, better musick, finer projecktion.

I go where my boss goes!

My boss goes where the goen's good!

How doze he know you're goen good if you give publissity to the show and don't exployt the equipment that MAKES THE SHOW GOOD!

You show your good bizness sents when you buy a Peerless or a Preddey Reflector Arc or put in a New Simplex or a Power's with the Powerlite, when you insist on film frum Eastman or Agfa, when you instal high klass setes, like Heywood-Wakefield or American Seating Company makes, when you apply Duplex's Cuminone cement to your film splises.

But when it kums to telling the wurld you act like a radeo with a run-down battery!

Buy the best and boast about it!

To the man with me in his jeans!

Thats how you'll coax Mr. Two-Bits into the box offis!

Your Equipment Pulls Strongly, Weekly

Level Projection Lures Mr. Two-Bits

When You're Drawing Up Plans Is the Time
To Get Ready to Keep Those Seats Filled;
When the House Is Finished—It's Too Late!

By F. H. Richardson

YOUR EQUIPMENT has asked that I prepare an article dealing with the importance of level projection, for publication in this excellent department of the Moving Picture World.

I comply with the request with pleasure, though it seems a bit sad that after all these years of practical demonstration, the industry needs to be argued with on such a self-evident proposition as the evils of projection angle in excess of that which causes the sides of the screen image to have visible spread.

Projection angle always and invariably involves either a tilting of the screen itself out of plumb, or distortion of the screen image. This is a thing not to be avoided. No "specially ground lenses" or anything else can in any degree remedy it. Distortion of the picture because of projection angle is because of the fact that the beam of light spreads as it travels from lens to screen and, as any one may see at a glance, if the lens be above the screen center and the screen itself set plumb, then it will be a greater distance from the bottom of the screen to the lens, than from the top of the screen to the lens, hence the light beam will be wider at the bottom of the screen than at its top.

Also it should require little thought to arrive at an understanding of the fact that under this condition everything in the picture is distorted out of its true form and out of true relation as to size with every other object in the picture; also this condition automatically operates to injure the definition of the picture because any lens focuses its image most sharply at only one distance.

Do not "Stretch" Picture, It Drives 'Em Away

Surely it requires no argument to convince even the most skeptical that if the light beam be wider at the top than at the bottom, then all objects carried therein will be relatively smaller at the top than at the bottom. Surely you all understand that under this condition the whole picture is "stretched" as to its height, and in extreme cases may become either square, or even higher than it is wide —an exact reversal of the actuality. Certainly it is not hard to understand that under this condition every object in the picture is "stretched" in height in proportion to the increase in the height of the picture as a whole, BUT WITHOUT ANY CORRESPONDING INCREASE IN WIDTH, except that its lower end will be widened somewhat with relation to its height.

DOES ANY ONE REALLY IMAGINE THAT THE BEAUTY OF A SCREEN IMAGE IS NOT DETRACTED FROM BY SUCH PROCEDURE? Do you think a man or woman stretched out from say five feet eight to six feet six in height is made more presentable, especially when his head remains of normal size and his feet are expanded sidewise?

Do you imagine that by making the sides of such a picture parallel you have remedied the evil? What you have actually done is to cut out a part of the picture on both sides, and created a monstrosity in its every detail.

What's that? "The audience don't know."

Quite true, BUT the audience is not quite the dunce you seem to think it is, and YOU COMPLAIN THAT YOU HAVE A LOT OF EMPTY SEATS EVERY DAY, except when you have a high-priced, heavily advertised production. It is not altogether impossible that if the beauty of your screen image were not marred by the unsightly distortion you have set up by boosting your projection room way up against the roof, not so many of those seats would remain empty.

Roxy Has Learned The Secret

In the new theatre Roxy is building the evil of projection angle, against which I have argued with him many times, apparently without avail, is recognized, and the projection will be practically level—it will have only a two-degree angle.

Out on the Pacific Coast are many, many high class theatres in which the projection room is so located that projection is absolutely level. And they are high class, beautiful theatres, too—proof that the thing CAN be done, if the exhibitor demands it, and the architect knows enough about his business to plan a theatre in a way to make possible perfection in the chief thing the box office income of the theatre will be based upon.

The difficulty in overcoming this evil has been two-fold. First, there has been the exhibitor who demands every possible seat it is possible to crowd in, regardless of the fact that while forcing the projection room up against the ceiling would permit the inclusion of a few high priced seats to be filled on GOOD days, it will set up a condition which will, by injury to the beauty of the screen image, tend to keep a whole lot of seats empty on other days. This is a typical case of "grabbing the nickel in sight," regardless of dollars lost in the process.

Secondly, there is the architect who calmly proceeds to, without competent advice, plan a thing directly affecting something he knows very nearly next to nothing at all about. He knows how to plan a theatre which will have a very beautiful interior, but he does NOT know how to plan a theatre which will have a beautiful, symmetrical interior, PLUS A MAXIMUM BEAUTY OF THE CHIEF THING IT WILL HAVE TO SELL TO THE PUBLIC. And you may take it from me this latter class includes some of the biggest theatre architects in New York and elsewhere. The damage these gentlemen have done by literally planning motion picture theatres backwards (planning the theatre and leaving what it has to sell to fall where it may, instead of planning perfection in what the theatre will have to sell FIRST and planning the theatre around THAT element) is little less than appalling.

Right here in New York City in high class theatre after theatre they have made it utterly impossible to ever have a perfect screen image, and it is fooling to the point of silliness to say the box offices of those theatres do not suffer for it.

Broadway Has Faulty Houses

In two great Broadway theatres, both of them temples of beauty which cost huge sums of money and stand on ground having literally enormous rental value, the projection comes from what could only justly be termed a "coop" stuck up against the ceiling, reached by an iron ladder in both cases, and in one case through a small hole in the floor.

There was, in both cases, ample room for at least a narrow stair, but the ladder was substituted—pretty thorough evidence of the contempt the architect had for projection and everything connected with it. If some one suggested that HIS drawing room be reached by a narrow iron ladder, through a hole in the floor—well, I imagine he would at least object.

One of these theatres I have not entered in years. I can find plenty of box offices to pass my coin into, back of which are screen

(Continued on Page 23)

Exhibitors!

You're socking up your twenty thousand bucks—or it can easily be a couple of millions we're chatting about!—to accomplish just one eventual thing!

And that is—to fill the theatre that the money will build.

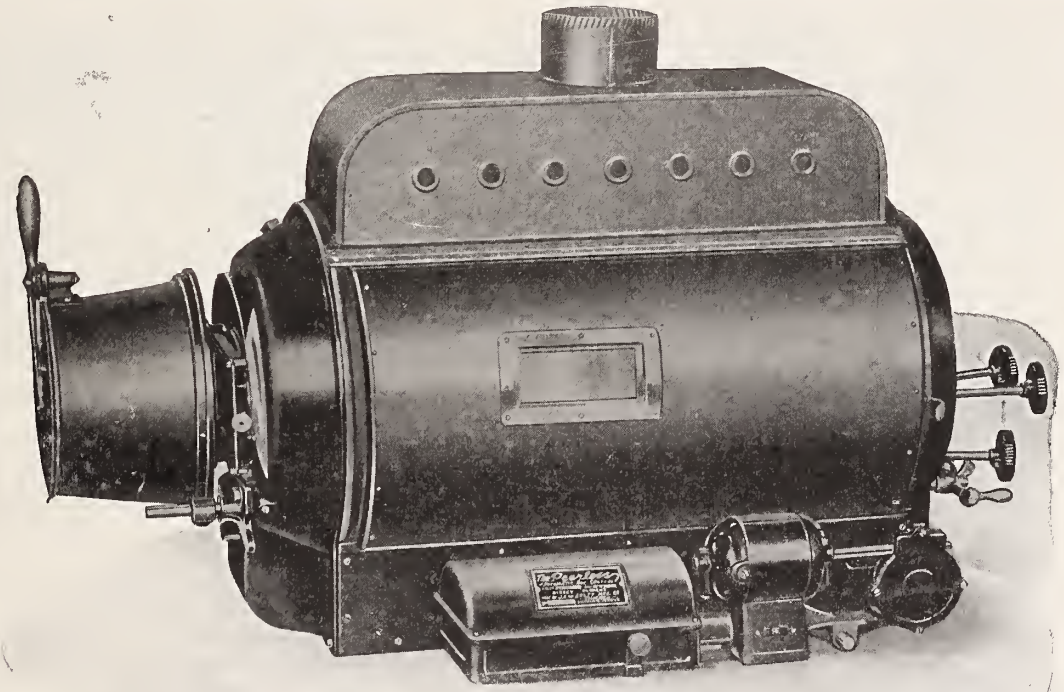
Easy enough to get the people in on the Grand Opening. But how about the next year? And the next?

The angle of projection is something you and your architect must think about and plan for!

And then again—

Much better to protect your investment by putting this very able talk on a very important subject in a spot where you can lay your hands on it AND SLIP IT TO YOUR ARCHITECT before the seats are there to stay empty!

PASSED AND APPROVED BY THE UNDERWRITERS' LABORATORIES



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Peerless Equipment takes "uncertainty of results" OUT of reflector arc lamp installations and their superiority in performance, operating satisfaction and screen illumination is evidenced by **Peerless** Reflector Arc Lamps being chosen as standard equipment by the largest theatre circuits and most prominent theatres in the country.

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Working to Make Your Equipment Mean $$$

HERE ARE SOME SPOTS IN the busy plant where Peerless Reflector Arcs are created; the drilling section at left, then the unit assembling room and the final assembling room.

It Keeps the Factory Hopping to Supply Peerless Reflector Arcs

Hive with No Drones Is J. E. McAuley Plant; Every Detail of Manufacture Under One Roof; They Like You to See the Place; It's a Treat

BEEHIVES are supposed to be busy places, but they have a quota of drones—that's the thing in which the J. E. McAuley factory, where Peerless Reflector Arcs are made, differs from a bee-hive; no drones and no time for them, because when you're turning out orders, from the drilling of the castings to the completed product, you've got to keep hopping. But they're never too busy to take projectionists, exhibitors or others who are interested from the cellar to the roof because General Manager Hahn is proud to "show the world."

Our representative reports great activity in the factory of the J. E. McAuley Manufacturing Co., manufacturers of the Peerless Reflector Arc Lamp. In fact the general manager, Mr. Hahn, advised him that the great demand for Peerless Lamps has made necessary considerable night operation of the factory to keep production up to the "prompt shipment" volume that has always been their policy.

The Peerless Reflector Arc Lamp factory is indeed a notable example of the ultimate result of building a quality product, which is evidenced by the great satisfaction their product gives to the purchaser and the vast number of lamps in use and on order; the factory equipment is the most modern obtainable; jigs, gauges, special tools and fixtures being used wherever possible to insure uniformity of every lamp they manufacture.

Rigid Inspection Maintained

A rigid inspection is maintained of every advancing assembly as it proceeds from man to man until it is ready for the final test under regular operating conditions just before passage to stock for shipment. A very complete record is kept on the "factory performance" of every Peerless lamp, which in a measure is the reason why practically no trouble is ever experienced by purchasers when installations are made.

Every part of the Peerless Reflector Arc Lamp is, as the saying goes, "Made under the same roof" from the drilling of the castings as they are received from the foundry until it leaves completely built ready for shipment to the purchaser. A large stock is maintained in a model stock vault of all items, such as reflectors, lenses and practically every item used on their equipment.

It is interesting to follow the process of manufacture from the milling machines, gang drill presses, shapers and automatic screw machines and thence on to the assembly benches and note how every item gradually becomes a finished product; truly, quality is built into every Peerless Reflector Arc Lamp.

Representative In the Field

Pursuant with the policy of service we were advised by Mr. Hahn that Mr. McAuley spends the greatest part of his time "out in the field" in direct touch with every distributor of their lamp rendering his able assistance and, as one might say, directing operations from the field. The well-known Mr. W. W. Lewis is their traveling representative and reports a great number of installations in the central west, which territory he is now working in co-operation with distributors.

Factory supervision is in charge of Mr. V. C. Fogelberg, a man of wide experience in production engineering, and upon him in a measure falls the responsibility of keeping up with orders.

During our visit it was explained that the maintenance of their experimental department was a requisite to assure their customers of every new development in reflector arc lamp engineering and stated that at the present time they had some new additions to the Peerless line under process of development.

A hearty invitation was extended to projectionists, managers and anyone in the trade in general to visit their factory and to those who cannot, a service department is maintained to handle any projection questions that might be submitted to them.

Chicago and Mid-West Installations

Reports in general indicate a bigger year in 1926 and recent installations of Peerless Reflector Arc Lamps in the Chicago territory as Ascher Bros. Midwest Theatre, Biba Bros. Ritz Theatre, Miller Simansky Lindo and Milo Theatre, Ascher Bros. Terminal Theatre, Andrew Karzas' North Centre Theatre, Jones, Linick & Schaffer, Chicago Loop Theatre, the Rialto, Parthenon and DeLuxe Theatres, of Hammond, Ind., and the adoption of Peerless Reflector Arc Lamps by the Simplex Division of the International Projector Corporation as standard reflector arc lamp equipment on Simplex Projectors.

Mention was also made of the new Peerless catalogue, which is now ready for distribution and will be mailed upon receipt of request to all persons interested.

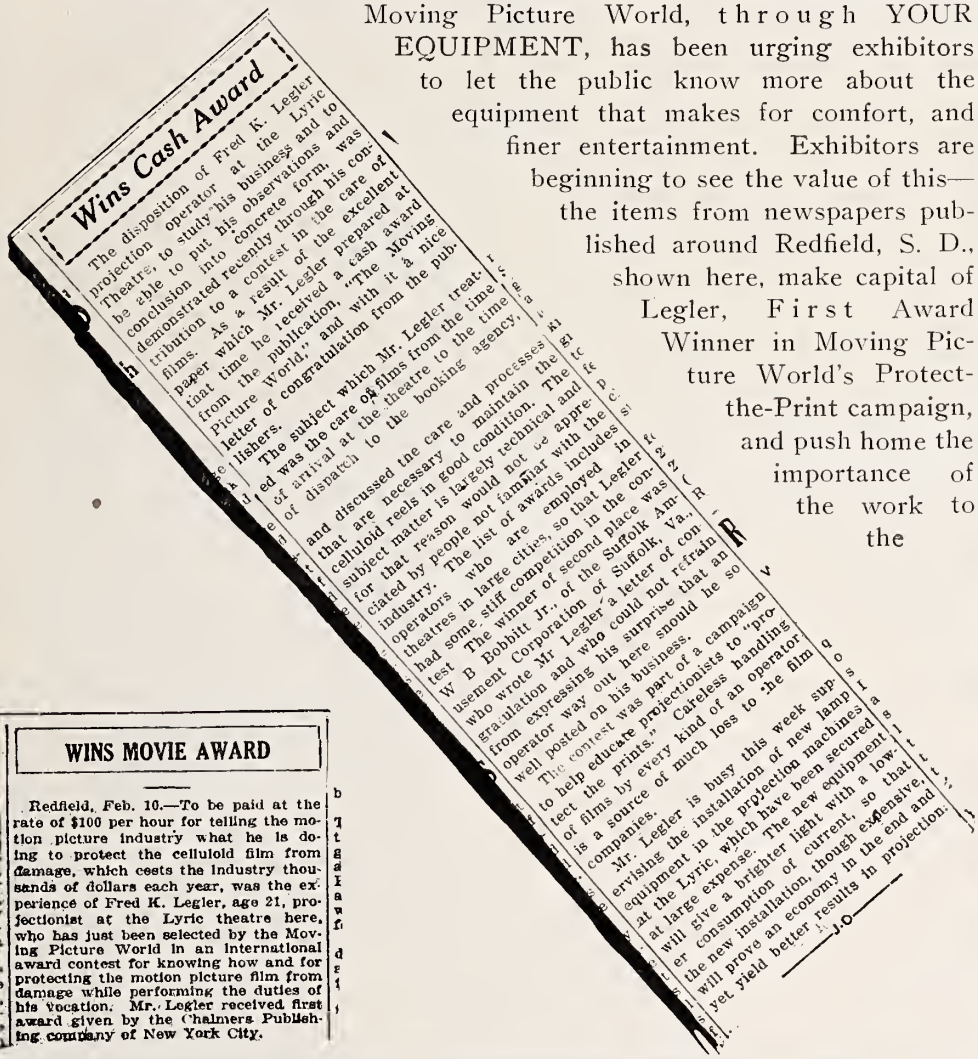
El Dorado Rialto Slips $20,000 Into Betterment

MANAGER L. B. Clark had been making quite a god thing out of the Rialto Theatre, El Dorado, Arkansas, for some time; but Mr. Clark wasn't satisfied to rest on his laurels and let the theatre pull what it would—he decided to make it pull all it could.

Action! Closed theatre. Busy workmen, institution of men's smoking and rest room, and other things not usually seen in that section, installation of a $12,000 Moller organ, six hundred new 9-spring, air-cushion seats and a rolling curtain controlled from projection room—with new decorations, these absorbed the $20,000—and when the theatre opened its doors again, Manager Clark had to admit that he had only overlooked one thing—installing of extension sides for the auditorium so he could accommodate the crowd.

"Tell 'Em" Campaign Taking a Firm Hold Snowballing a Moving Picture World Idea—

Moving Picture World, through YOUR EQUIPMENT, has been urging exhibitors to let the public know more about the equipment that makes for comfort, and finer entertainment. Exhibitors are beginning to see the value of this—the items from newspapers published around Redfield, S. D., shown here, make capital of Legler, First Award Winner in Moving Picture World's Protect-the-Print campaign, and push home the importance of the work to the



Wins Cash Award

The disposition of Fred K. Legler projection operator at the Lyric Theatre, to study his business and to be able to put his observations and conclusion into concrete form, was demonstrated recently through his contribution to a contest in the care of films. As a result of the excellent paper which Mr. Legler prepared at that time he received a cash award from the publication, "The Moving Picture World," and with it a nice letter of congratulation from the publishers.

The subject which Mr. Legler treated was the care of films from the time of arrival at the theatre to the time of dispatch to the booking agency, and discussed the care and processes that are necessary to maintain the celluloid reels in good condition. The subject matter is largely technical and for that reason would not be appreciated by people not familiar with the industry. The list of awards includes theatres in large cities, so that Legler had some stiff competition in the contest. The winner of second place was W. B. Bobbitt Jr., of the Suffolk Amusement Corporation of Suffolk, Va., who wrote Mr. Legler a letter of congratulation and who could not refrain from expressing his surprise that an operator way out here should be so well posted on his business.

The contest was part of a campaign to help educate projectionists to "protect the prints." Careless handling of films by every kind of an operator is a source of much loss to the film companies.

Mr. Legler is busy this week supervising the installation of new lamp equipment in the projection machines at the Lyric, which have been secured at large expense. The new equipment will give a brighter light with a lower consumption of current, so that the new installation, though expensive, will prove an economy in the end and yet yield better results in projection.

—J. O.

WINS MOVIE AWARD

Redfield, Feb. 10.—To be paid at the rate of $100 per hour for telling the motion picture industry what he is doing to protect the celluloid film from damage, which costs the industry thousands of dollars each year, was the experience of Fred K. Legler, age 21, projectionist at the Lyric theatre here, who has just been selected by the Moving Picture World in an international award contest for knowing how and for protecting the motion picture film from damage while performing the duties of his vocation. Mr. Legler received first award given by the Chalmers Publishing company of New York City.

Level Projection for New Buffalo House of Hall & Hanny

GEORGE HANNY, JR., announces that the South Park Amusement Company will begin the construction shortly of a new $175,000 motion picture theatre at South Park avenue and Woodside, Buffalo, New York. Plans for the house, completed by Henry L. Spann, call for a 1,500 seat house. The theatre will be operated in conjunction with the Maxine and Capitol, also controlled by the South Park Amusement Company. George C. Hall, president of the Crystal Beach Amusement Company, will be associated with Mr. Hanny.

Messrs. Hall and Hanny have been partners in the exhibiting end of the business for the past decade, having built the Maxine and the Capitol, both of which houses are enjoying popularity and prosperity.

The new theatre will be in the center of a thickly populated section and will have a number of novelties, one of which will be a loge balcony in which there will be only reserved chairs.

Level Projection Lures Mr. Two-Bits

(Continued from Page 20)

and I have not the slightest doubt but that images more pleasing because less distorted, many others, without knowing why they do it, also prefer the other theatres.

Gentlemen, there is no legitimate excuse for more than a possibly moderate projection angle. The proper location of the projection room CAN be had, and that without any real sacrifice in seating space, PROVIDED your architect knows how to do it.

Distortion injures the beauty of your picture. Why have it? It is about time we got away from the foolish practices which grew up in the earlier days of the industry. When you build a new theatre tell your architect you want level projection, without sacrifice in seating capacity or injury to the beauty of the auditorium. If he says it can't be done, then wake up his inventive ideas by informing him that it is going to be done in YOUR new house, even if you must have your plans drawn by West Coast architects, who DO know how.

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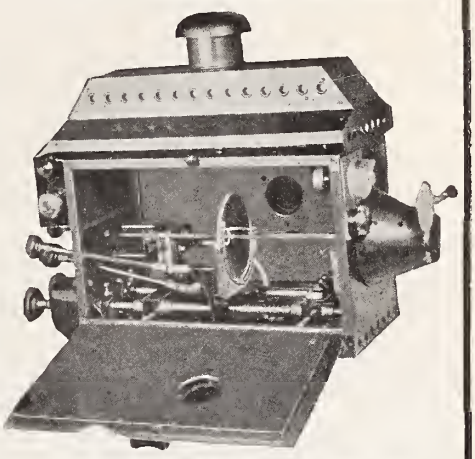
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



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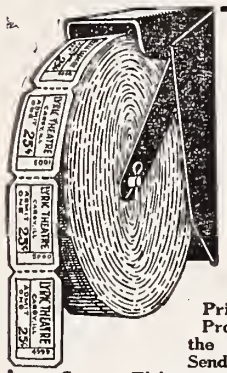

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DO NOT UNDERESTIMATE THE VALUE OF
YOUR PROJECTION

M-G-M Successful in Planning Publicity Stunts for Its Pictures

Nationwide Exploitation Gives Great Help to Exhibitors, Trackless Train and Masked Players Contest Business Builders

BEGINNING last April, when the Metro - Goldwyn - Mayer Trackless Train left Indianapolis on its tour of the country, M-G-M have planned and put over many publicity stunts and tie-ups that have been of direct value to every theatre in which the company's picture have played.

The Metro-Goldwyn-Mayer Trackless Train actually created a sensation in every city and town it visited. The showmen behind this record breaking ballyhoo took particular pains to park the train in front of those theatres where M-G-M product was booked and in every way possible tie-up the great stunt with that theatre. It was "the talk of the industry" and at the present writing the Metro-Goldwyn-Mayer Trackless Train is on the Pacific Coast doing wonderful work in exploiting "The Big Parade" for Grauman's Egyptian Theatre.

A short time after the Trackless Train stunt startled the industry, Metro-Goldwyn-Mayer took over the Embassy Theatre on Broadway. Here again the showmanship of the M.-G.-M. organization asserted itself. Gloria Gould, prominent young society matron, was induced to take over the management of the house and the fact that she was the first woman to manage a Broadway theatre coupled with her prominence in society provided fine newspaper copy that was used throughout the country. Incidentally it brought to the Embassy a "class" patronage that was beneficial to the entire industry for it served to make motion picture fans of hundreds who had never before visited a picture theatre.

Recently Metro-Goldwyn-Mayer and the New York American conducted a contest to select a child who showed promise of development into a film star. The same contest was conducted on the coast with the Kellogg-Dickson chain of newspapers in Southern California, represented in Los Angeles by the Evening Express. Thousands of parents entered their children in these contests. In New York the American opened a special office at Columbus Circle to handle the entries with pages and pages of advertisements and news of the contest carried in the columns of the paper. Both East and West the contests created unusual public interest, all of which was of decided benefit to all bookers of M.-G.-M. pictures.

Metro-Goldwyn-Mayer made arrangements with the International Association of Fire Engineers (Fire Chiefs) to produce a fire prevention film that would not only carry the message but provide thrilling entertainment as well. This is a tie-up that concerns every fireman in the country and at the present time a contest, with cash prizes amounting to a thousand dollars, to select a title for the production, is being conducted by the official organ of the Association and M.-G.-M. Inasmuch as a large part of the proceeds from the rental of the production will go to various benefit funds of the fire fighters it is not difficult to see what valuable verbal boosting the picture will get. Likewise when it is booked, and if the booker is wise enough to devote a part of his intake to a local fireman's benefit fund, it should get enough word of mouth exploiting to pack the theatre at every showing.

There is now being conducted in fifteen key cities the Metro-Goldwyn-Mayer Masked Players Contest and so successful has this proved to date that it has been decided to add at least ten more cities to the list by making additional subjects. This exploitation for M.-G.-M. players and pictures consists of several short reels showing the stars masked, or in poses where it is a bit difficult to recognize them. The local newspaper handles the contest, the public viewing the reel each week at the theatre and sending in their answers to the paper. The Masked Players Contest reels are furnished free of charge to the exhibitor and take the place of a short subject, providing an unusually interesting novelty. The awards in the various cities vary, being determined by theatre owner and newspaper. The Metro-Goldwyn-Mayer Masked Players Contest is getting front page newspaper space and simply wonderful publicity in every city where it is being conducted. The idea was conceived by Pete Smith and filmed under his supervision at the Culver City Studios. Howard Dietz worked out the distribution end through the M.-G.-M. exploitation force.

"The Bat" Enters Final Week of Camera Work

Hiram Abrams, president of United Artists Corporation, was notified this week that "The Bat" entered its final week of camera work at the United Studios.

The members of the all-star cast, including Jewel Carmen, Jack Pickford, Louis Fazenda, Emily Fitzroy, Robert McKim, Tullio Carminati, Andre de Beranger, Eddie Gribbon, Arthur Houseman, Charles Herzinger, Lee Shumway and Sojin Kamiyama, are expected to complete their work shortly, and then West and his assistants will immediately begin cutting and editing the screen version of the Mary Roberts Rinehart and Avery Hopwood stage play.

Spot This One

AILEEN PRINGLE

Whose next appearance on the screen will be "Soul Mates," an Elinor Glyn story for Metro-Goldwyn-Mayer.

Next Lubitsch Picture To Have Locale In New York City

ERNST LUBITSCH is preparing to start work on his first picture with an American locale since "Three Women."

After announcing that Irene Rich, who scored so heavily as Mrs. Erlynne in "Lady Windermere's Fan," had been selected to again play his lead, Mr. Lubitsch stated that "The Door Mat," his next production, is an American play and that the action will all be laid in New York City.

This will be the director's first attempt to interpret Fifth Avenue, Broadway and their environs. Heretofore, all of Mr. Lubitsch's stories have been laid in Continental atmosphere with the exception of "Three Women," which was an American story with the locale not mentioned. But "The Door Mat" is a Simon pure, American, domestic comedy-drama with scenes in Madison Avenue homes, Broadway beauty shops, the studios of Washington Square and other colorful trimmings of Manhattan.

WAR-WHOOPS!
proclaim that
Universal's "The Flaming Frontier"
is coming to the
showmanship front
with a rush

Cecil B. De Mille In New York Planning Elaborate 1926 Program

Will Hold Series of Meetings with Prod. Dist. Corp. Officials; Plans to See All Current Broadway Plays; Has Been Independent Producer One Year This Month

CECIL B. DeMILLE accompanied by Mrs. De Mille and their daughter Cecilia, Bertram Millhauser production editor and Lou Goodstadt assistant general manager of the De Mille Studio arrived in New York this week (Monday, February 22), for an extended visit during which Mr. De Mille will hold a series of conferences with the executives of Producers' Distributing Corporation and the eastern financial group interested in De Mille, Metropolitan, and Pro-Dis-Co activities.

A program has also been arranged for Mr. De Mille and his personal staff to attend all of the current Broadway plays and for interviews with prominent authors and playwrights on subject matter for pictures to be produced on De Mille's second year's schedule of independent offerings.

Mr. De Mille's arrival in New York marks the close of his first fiscal year as an independent producer. Just one year ago, this month, Mr. De Mille entered the ranks of independent producers in an affiliation with Producers Distributing Corporation.

Now with an organization functioning efficiently, De Mille is planning a most elaborate program for the coming year. It is reported that ten million dollars will be spent on productions to be made at the De Mille and Metropolitan Studios during 1926, and still further improvements made in studio equipment involving an investment of over a half million dollars.

The producer will remain in the East for the next four weeks.

Buck Jones Started On 1926-27 Releases

Buck Jones, Fox Films western star, has just returned from a fishing trip in the Canadian woods. He is now busy on his latest picture "30 Below Zero," a 1926-27 release, under the direction of Robert Kerr. Mr. Jones and his company will leave Saturday for Truckee, California, where exterior scenes will be taken for "30 Below Zero."

"Son of the Sheik" New Title for Valentino Film

"The Son of the Sheik" is the new title of Rudolph Valentino's next starring photoplay. Hiram Abrams, president of United Artists Corporation was so notified by George Fitzmaurice, director, and John W. Considine, Jr. who will produce the picture under the Joseph M. Schenck banner for United Artists Corporation.

CECIL B. DE MILLE and party arrive in New York City. The distinguished producer-director brought with him, this week, a print of his latest feature picture, "The Volga Boatman." In the party, from left to right, are Oscar M. Bate, Lou Goodstadt, Cecelia De Mille, Mrs. De Mille, Mr. De Mille and Raymond Pawley.

"Silver Streak" Star of Levine-Bischoff Episode Play

"THE SILENT FLYER" serial, now being cut and edited at the California Studios came about after a long siege of investigations and research. Nat Levine, associated with Sam Bischoff as producer, made this extensive campaign on his recent tours around the country, visiting exchanges with his Wolfheart series. Mr. Levine acquired sufficient information and stimulus from these visits and talks with exhibitors and exchanges to be sure that a ten episode serial starring a police dog, not simply another series of two reelers, but a continued, well-knit story would meet with popular favor.

The presentation of a dog picture as a serial is a revolutionary one in the industry, and Mr. Levine secured George Morgan, of the Universal forces, to write the script. William J. Craft, the well-known director of serials for the same company was called in to direct. Malcolm MacGregor, Louis Lorraine, Thur Fairfax, Hughie Mack, Anders Rudolph and Edith Yorke were signed in the cast. "Silver Streak," an unusually intelligent police dog was chosen for the prime role.

Mr. Levine is now in New York awaiting the arrival of the finished print. Completion of the serial is expected within four weeks and Sam Bischoff will come East with the ten episodes as part of his "train."

Fox Assembling Big Writing Staff for New Pictures

PENDING the arrival of Winfield R. Sheehan, vice-president and general manager of Fox Films from New York, Sol M. Wurtzel, general superintendent of the local studios and Edwin C. Hill, scenario editor, are assembling a big staff of scenario writers.

Among those already signed and assigned to productions are Bradley King, Eve Unsell, Dorothy Yost, James T. O'Donohue, Agnes Leahy, L. G. Rigby, Amos D. Lighton, Hope Loring and John Stone. Several other important names in the screen writing register will be added to this list before the arrival of Mr. Sheehan.

Helped Another

Jake Rosenthal of the Rose in Troy, nearly had a fit last week when he rented a pony, hired a cowboy at 6 a day and started out to exploit "The Pony Express." The exploitation was all right, but instead of bringing business to the Rose Theatre it worked just the opposite. Mr. Rosenthal could not understand it until the cowboy mentioned the fact that the same picture was being shown at the King Theatre for 10 cents, the Rose charging 15 cents.

Given to But Few

What about "La Boheme"? Is it a big picture? Did King Vidor repeat on "The Big Parade". Does John Gilbert make a hit, after "The Merry Widow" and "The Big Parade"? Does Lillian Gish come to the front again? Has Metro-Goldwyn-Mayer another great production?

The answer to all these questions, on the tongue of every one who could not get into the Embassy since the opening on Wednesday night, is yes. YES!

Ask the women. They will tell you that they had a wonderful time crying their eyes out.

It is given to but few directors to follow a "Big Parade" with a "La Boheme." Peaks seem to be reached once, but never again. King Vidor is still climbing.

John Gilbert has pyramided the bets he won on "The Merry Widow" and "The Big Parade." No doubt about it now. He is the outstanding male star on the screen.

Lillian Gish proves that she is everlasting, the eternal tragedienne. How she and Gilbert get 'em!

And photographically speaking, "La Boheme" is something new again. Panchromatic film, for one thing, all the way through.

Sad ending? Yes.

It's a knock-out. It's a WEEP-OUT.

WILLIAM J. REILLY

"Isle of Retribution" Now in Production

The snow-crested peaks of Mt. Kaiser, Cal., and the dangerous trails leading to its heights are the destination of Director James Hogan, Art Director Frank Ormston and their technical staffs, who are on their way to film snow scenes for the Edeson Marshall novel "The Isle of Retribution," an F. B. C. production.

Twenty persons will comprise the party, which will be compelled to pack forty miles into the snow-hedged wilderness at the summit of the mountains.

The cast includes Lillian Rich, Robert Frazer, Mildred Harris, Victor McLaglen and others. Jules Cronjager will handle first camera. The cast, howeer, will not depart until early next week, Mr. Hogan and Mr. Ormston going in adance to select a number of unusual locations in a territory hitherto unphotographed for the screen.

Record Number of Bookings In Hand for F. B. O. Month—March

Company Writes Largest Amount of Business in Firm's History; Vice-President Brown Says This Is Due More to Production Quality Than Sales Drive

COLVIN W. BROWN, vice-president of Film Booking Offices, in charge of distribution, is authority for the statement that next month, when F. B. O. celebrates its own particular month—March, being F. B. O. Month—the company will enter upon its annual yearly sales celebration, with the most formidable list of bookings that F. B. O. has ever enjoyed.

"It is perhaps more the general excellence of the current product this year, rather than any intensive sales campaigning," says Mr. Brown, "that has lodged F. B. O. offerings in more first run houses during March, than at any time heretofore."

The production department, under the able generalship of Vice-President J. I. Schnitzer, has been especially watchful during the current season, that every unit of the F. B. O. product be a highly standardized piece of merchandise, made to meet every demand of the box office.

Lee Marcus, General Sales Manager of F. B. O., but recently returned from an extensive tour of the country, during which he acted in the capacity of F. B. O. MONTH'S advance agent. Mr. Marcus visited at all the company's branches, and mapped out a plan of intensive campaigning for March. He addressed employees at the branches, and also called in many of the company's biggest exhibitors.

That F. B. O's front line trench contains nothing but the kind of high powered material that can execute a big money offensive for the most lethargic box office in the land, is substantiated by the following list of productions which are heavily booked for March:

"When Love Grows Cold" with Natacha Rambova (Mrs. Rudolph Valentino) with the name of Laura Jean Libbey as author, thrown in for good measure; "The Keeper of the Bees," a film version of Gene Stratton Porter's world-famed novel, "The Midnight Flyer," Arthur Guy Empey's sprightly romance of the thundering rail; "The Last Edition," Emory Johnson's fascinating newspaper drama; "Queen o' Diamonds," Evelyn Brent's finest picture to date; "Flaming Water," a thrilling drama of the oil fields; "The Night Patrol," starring Richard Talmadge;

A Real Showman Speaks

February 3, 1926.

Mr. A. J. Chalmers,
Vice-President,
Moving Picture World,
516 Fifth Avenue,
New York City.

My dear Mr. Chalmers:—

Very attractive typographically and physically, and a paper which every theatrical man ought to read—that is the way I regard your very valuable and interesting paper.

My best wishes for the success which you so much deserve.

Very truly yours,

SG-BT

Sid Grauman

Premiere of "The Gold Rush" In Berlin Goes Over with Bang

Charlie Chaplin Production Received with Enthusiasm At Brilliant Opening in New Imperial Theatre; Unique Exploitation Stunt Advertises Picture Widely

RECORDED as the most extraordinary debut of a motion picture ever witnessed in Berlin, Charlie Chaplin's "The Gold Rush" rocked the German capital with the eclat of its first performance on Thursday night, February 18, at the Imperial Theatre. A flash by radiogram announcing this event was received the next morning by Hiram Abrams, president of United Artists Corporation from officials of IFA, the United Artists subsidiary for distribution of its releases in Central Europe.

The Imperial Theatre is one of the newest of Berlin's big time motion picture palaces, which scored leading importance recently with premieres of United Artists pictures. In preparation for the Chaplin premiere, an advance campaign which has never been equalled in Germany brought into evidence exploitation methods that would rival the most advanced ideas of American publicity craftsmen. Through a most unusual tie-up with the Berlin Press Club, the nation's foremost social and intellectual organization, the first night was designated as Berlin Press Club night, the net receipts of the event being pledged to the club's benevolent department. Along with that began a high pressure campaign that involved the widest publicity ever accorded an entertainment proposition in Berlin. Besides unprecedented newspaper and magazine space, the campaign took in billboard showings that included both quantity of area and sensational exclusiveness of locations.

One big stunt in the campaign was the distribution of millions upon millions of a specially "minted" gold mark piece—the size of an American $5 gold piece—but made of pasteboard covered with gilt paper on both sides. One side was imprinted with the name "Charlie Chaplin" and the other had the imprint of the Capitol Theatre and "The Goldrausch" (German for the title of the film). The citizens entered into the spirit of the novelty and accumulated these pasteboard exploitation coins with all the eagerness of treasure hunting.

Many Popular Players Are Signed for New Jewel Pictures

ALMOST a score of some of filmdom's most prominent players have been signed by Universal for parts in forthcoming productions, according to word from Henry McRae, director-general of production at Universal City.

They have been assigned parts in four big productions, all of which will start work shortly. The pictures are "The Whole Town's Talking," to be directed by Edward Laemmle; "The Big Night," directed by Neville Brown, starring Laura LaPlante; "Crashing Timbers," directed by James O. Spearing, and "The Old Soak," directed by Edwards Sloman, with Jean Hersholt as the star.

Viola Dana has been selected to play opposite Kenneth Harlan in "Crashing Timbers," with Henry B. Walthall in a prominent supporting role. Frank Hagney, DeWitt Jennings, Fred Kohler and Billy Kent also will be in the cast.

Louise Fazenda is a most important addition to the cast of "The Old Soak," Sloman's picturization of the Don Marquis play. She will be seen in the role of the eccentric maid. George Lewis, June Marlowe, George Siegman and William V. Mong will be in the supporting cast of the picture, wihch marks Jean Hersholt's first bow as a star.

Edward Everett Horton, who has been signed to star in "The Whole Town's Talking," under the direction of Edward Laemmle, will have many well known names in the supporting cast. Dolores Del Rio will play the role of the stage "vamp;" Trixie Friganza, the famous stage star, has just been signed. Virginia Lee Corbin, will play the ingenue lead. Malcolm White, Robert Ober and Margaret Quimby have been signed for supporting parts.

Nach Swain, popular comedy "heavy;" Cissy Fitzgerald and Billy Kent, the child actor, who scored so heavily in King Baggot's "The Home Maker," will play supporting roles in "The Big Night," Laura La Plante's forthcoming starring production, which Melville Brown will direct.

Prominent Players In Cast of New Kerry Film

WITH production scheduled to start soon, a large cast of distinguished players is being signed to support Norman Kerry in his next Universal starring picture, "The Love Thief."

Marc McDermott, whose last Universal role, in "Siege," was widely praised by critics: Nigel Barrie, recently returned from England; Borgatta, the noted Italian actor; Charles Puffy, the Austrian stage star who has been starring in Universal comedies, and others have been cast in prominent supporting roles.

Announcement of the signing of Greta Nissen to play the leading feminine role has already been made. The Norwegian beauty was engaged by Carl Laemmle for the part before the Universal chief left New York for the coast.

"The Love Thief" will be directed by John McDermott, and was adapted by the director from a story by Margaret Mayo. It is a comedy-drama of the doings of royalty in European courts, and promises a great

Valentino Production Takes Baltimore By Storm

RUDOLPH VALENTINO'S first production for United Artists Corporation, "The Eagle," has taken Baltimore by storm, according to the advices received by Hiram Abrams, president of United Artists Corporation.

The picture is being heralded there as one of the greatest pictures of the year. Exhibitors, newspaper critics and motion picture fans are lavish in their praise of the production.

Here are a few comments made by the newspaper critics of the Baltimore papers:

The Baltimore News said: "Rudolph Valentino is very dignified as Vladimir and looks great in his uniforms."

The Baltimore Daily Post had this to say: "Valentino is a powerfully good looking youth, an adequate actor, and has been provided with a film that gives him opportunity for all those little artistic tricks which have made him the idol that he is."

The Evening Sun said: "An entertainment that you simply can't afford to miss.

To Exploit Roxy's Gang

Bert Ennis who recently established Coast to Coast Publicity Service with offices at 1540 Broadway and Hollywood, has been engaged to conduct a special advance campaign for Roxy and his gang of broadcast entertainers.

Ennis will do advance exploitation for Roxy's Gang in Asbury Park, New Brunswick, Jersey City, Freeport, Long Island, and several other towns where the radio entertainers have been booked for theatre engagements.

Retain "3 Bad Men" as Title

It is an adage that a good man can't be kept down. It is now found that "3 Bad Men" can't be kept down either, for Fox Films announces that the original title "3 Bad Men" for the film epic which for a time was known as "The World of Promise" will be retained.

"Yellow Fingers" Finished

"Yellow Fingers," the first vehicle starring Olive Borden, latest Fox Film find, has just been completed under the direction of Emmett Flynn. This is a picture of the South Seas and was adapted for the films from the novel by Gene Wright called "The Just and the Unjust."

Stoloff Directs

"The Mad Racers," latest Fox Films Van Bibber comedy, has gone into production at the West Coast Studios under the direction of Ben Stoloff. Earle Foxe and Florence Gilbert are again playing the leading roles. Lynn Cowan, Frank Beal, Lawford Davidson, Jean Arthur, Frank Cooley and Patrick Rooney complete the cast in "The Mad Racers."

"Black Pirate" Will Open at Selwyn March 8

Harry D. Buckley, Eastern Manager for Douglas Fairbanks, closed a contract recently for the Selwyn Theatre, New York, as the headquarters for Doug's buccaneering activities in "The Black Pirate." The picture is said to be the most adventurous effort of the well known star, being laid in part of the seas once infested by Morgan and his bloodthirsty crew.

It is expected that Fairbanks will arrive in New York in a couple of weeks to be present at the opening scheduled for Monday evening, March 8. Advance reports are to the effect that there is more sword play, more fighting, and more roistering romance than in any other Fairbanks picture. It is certain that the picturesqueness of the backgrounds and the very atmosphere of the story is particularly suitable to the Fairbanks style of story.

Warner Film Smashes Box-Office Record Second Time

THE Ernst Lubitsch production for Warner Bros., "Lady Windermere's Fan," broke all previous box office records at the Forum Theatre, Los Angeles, in the first week of its run, and repeated this performance by smashing its own newly established record during the first three days of the second week. The following telegram was received from Tom Goring, manager of the Forum, by Sam E. Morris, general manager of Warner Bros.

"'Windermere's Fan' broke all records first week. First three days' second week business better than first week. Will run third weeks and will probably stay at least five weeks. Crowds can't get into theatre."

This is the second Warner Bros. production to break the box office record at this theatre, Syd Chaplin in "The Man on the Box" being the first. This picture was also the first to play a long run engagement at this house which was formerly a strictly one week run theatre.

Helene Costello to Play Opposite Raymond Griffith

Helene Costello, 19-year-old daughter of Maurice Costello, the screen's first famous male star, today was selected to play opposite Raymond Griffith in "Wet Paint," filming of which began this week at the Paramount studio in Hollywood.

In addition to Miss Costello, Bryant Washburn, Natalie Kingston and Henry Kolker will appear in support of Griffith. Arthur Rosson is directing the picture, with Hector Turnbull in charge. Kenneth Hawks is supervising editor.

Fox Has Dozen Pictures In Production for This Season

West Coast Studios Start Four New Pictures, Four Are Nearing Completion and Four Are in Cutting Room; Peter B. Kyne Will Do Two Original Stories; Ford to Direct "Shamrock Handicap"

MAINTAINING the momentum given to production by Winfield R. Sheehan, vice-president and general manager of Fox Films, the West Coast staff has just started four new pictures on the Fox Hollywood lot for this season's schedule—"The Shamrock Handicap," "Rustling for Cupid," "Hard Boiled" and "Early to Wed."

When Mr. Sheehan returns to Hollywood shortly, he will find the studios operating at full capacity. In addition to the four new productions, there are four nearing completion. These include "Sandy," "Siberia," "Hell's Four Hundred" and "Yellow Fingers." Fourmore—"The Johnstown Flood," "Tony Runs Wild," "The Dixie Merchant" and "The Fighting Buckaroo"—are in the cutting room.

That makes an even dozen of this season's releases in work, and directors have just been assigned for "Fig Leaves" and "30 Below Zero," two more of next season's productions. "The World of Promise" is practically finished for next season and in New York Raoul Walsh is casting for "What Price Glory."

Two Original Stories by Kyne

Two original screen stories by Peter B. Kyne are included among the four just launched into production. John Ford will direct "The Shamrock Handicap," a racing drama of Erin's Isle and California. Janet Gaynor will play the leading feminine role, with Leslie Fenton and J. Farrell MacDonald in the principal male parts. Irving Cummings, who has just finished filming "The Johnstown Flood," is directing "Rustling for Cupid" with George O'Brien and Anita Stewart in the leading roles and Russel Simpson as the villain. The supporting players include Frank McGlynn, Jr., Herbert Prior, Edith Yorke and Sid Jordan.

As soon as Tom Mix finished work in "Tony Runs Wild," directed by Thomas Buckingham, he started "Hard Boiled" under the direction of J. G. Blystone.

Matt Moore and Kathryn Perry in "Early to Wed"

Matt Moore and Kathryn Perry made such a hit in "The First Year" that Franz Borzage has given them the roles of the newlyweds in his current production for Fox, "Early to Wed." Evelyn Campbell wrote the book.

"Siberia" is proceeding rapidly toward completion under the direction of Victor Schertzinger. The Fox screen version of Bartley Campbell's melodrama has a strong cast headed by Alma Rubens, Edmund Lowe, Lou Tellegen, Lilyan Tashman, Tom Santschi and Helena D'Algy.

"Hell's Four Hundred," an unusual story of a gold digger's search for happiness, will soon be finished by John Griffith Wray's company. Margaret Livingston, Harrison Ford, Wallace McDonald and Henry Kolker play the principal roles. The picture is adapted from Vaughn Kester's novel, "The Just and Unjust."

Beaumont Reports Progress on "Sandy"

Harry Beaumont reports excellent progress on the Fox screen version of "Sandy," the newspaper serial story by Elenore Meherin.

Olive Borden is working in "Yellow Fingers," the picturization of Gene Wright's romantic novel of adventure in the South Sea Isles. Ralph Ince has the leading male role opposite Miss Borden, and the excellent supporting cast includes Claire Adams, Edward Piel, Sr., Nigel de Brullier, Armand Kaliz and May Foster. Emmett Glynn is directing from a scenario by Eve Unsell.

While working on "Early to Wed," Frank Borzage is spending his spare moments in the cutting room editing "The Dixie Merchant," featuring Madge Bellamy, Jack Mulhall and J. Farrell MacDonald. Irving Cummings is also doing double duty. He spends his evenings cutting "The Johnstown Flood."

Mix and Jones Pictures in Cutting Room

"Tony Runs Wild," a Tom Mix starring vehicle, and "The Fighting Buckaroo," the last Buck Jones western picture of the season, are also in the cutting room.

Robert Kerr has been assigned to direct Buck Jones' first picture for the 1926-27 schedule, "30 Below Zero."

Sign R. Schildkraut to Appear Exclusively in De Mille Films

RUDOLPH SCHILDKRAUT, celebrated German dramatic star and father of Joseph Schildkraut, has signed a contract with Cecil B. De Mille to appear exclusively on the screen in De Mille and Metropolitan Pictures; according to an announcement coming through Producers Distributing Corporation.

Rudolph Schildkraut has already demonstrated his ability to carry his superb dramatic artistry from the stage to the screen in a number of splendid German films and more recently in his American screen success "His People." As the leading figure in Max Rinehardt's great stage production, "The Miracle" Schildkraut achieved a remarkable personal triumph and was acclaimed by Rinehart as the world's greatest dramatic actor.

His first appearance for Cecil De Mille will be a dramatization of Egerton Castle's novel "Young April" in which his son, Joseph Schildkraut will have the leading role.

"Irene" Gets Ovation At Mamaroneck Preview

BEFORE an audience that packed Mamaroneck's magnificent new theatre, the Playhouse, seating 1,400, "Irene," the new First National special starring Colleen Moore was given a test preview recently.

The success scored by the picture at advance showings in Los Angeles was duplicated in the East. The audience punctuated the picture with laughter and applause from the opening real to the conclusion and at the close of the showing, Manager Edwin Wheeler of the Playhouse expressed the belief that "Irene" is destined to be the most popular picture Miss Moore has ever had.

A delegation of First National officials and magazine representatives numbering some fifty in all journeyed to Mamaroneck in a special car and filled the mezzanine boxes at the Playhouse. Among those in attendance were Richard A. Rowland, June Mathis, Samuel Spring, Balboni, Bruce Johnson, Louis Brock, A. W. Smith, Jr., Ned Marin, Ned Depinet, W. C. Boothby, C. W. Bunn, Joe Fisher, Hugh McCollum, C. F. Chandler and many others.

Following the showing Mr. Ernest Kopp, house manager, entertained the visitors at a buffet supper, served in his apartment in the theatre. The return trip was made in a special car reaching New York shortly after midnight.

Work Fast on Assembling Doug's "Black Pirate"

With the work of production now complete on the new Douglas Fairbanks picture, "The Black Pirate," printing and assembling is going forward rapidly at the Technicolor laboratory in Boston, according to word received by Hiram Abrams, president of United Artists Corporation.

This work is being conducted under the direction of Albert Parker, who also directed the picture, and who went to Boston from Hollywood upon the completion of the picture.

Cast of "Fraternity Mix-Up"

The cast of "A Fraternity Mix-Up," a Joe Rock-Blue Ribbon-F. B. O. comedy now being filmed, is announced as follows: Alice Ardell, Gale Henry, Ella McKenzie, Joe Bonner, Will Hayes, Yvonne Howell, Eddie Harris, Al Ford and Jack Goodrich.

Percy Pembroke, who directed "Heavy Love" for Rock is again wielding the megaphone while Murray Rock is handling production details. The story represents the combined efforts of the Rock scenario staff and is said to be one of the funniest situation comedies ever filmed by this concern.

Next Thomson Film

Fred Thomson's next Western feature for F. B. O. will be "Hands Across the Border," an original story by Frank M. Clifton. "Hands Across the Border" will be the second of his super-productions in accordance with his long term contract with the distributing organization, his first having been "The Tough Guy," just completed.

DOLORES COSTELLO

Whose splendid work opposite John Barrymore in "The Sea Beast" has prompted Warner Bros. to make her one of their new stars.

Mary Pickford's Next Picture "Sparrows" Completed

MARY PICKFORD has finally completed her new picture, "Sparrows." This production, which the star considers the high water mark of her career, was more than seven months in the making and the negative is now being cut and assembled at the Pickford-Fairbanks Studio by a staff of experts. The working title of the film was "Scraps."

"Sparrows" is the story of a baby farm in the swamp country. It was written by Winifred Dunn and adapted for the screen by C. Gardner Sullivan, famous scenarist. William Beaudine directed. The picture is destined for release through United Artists, Hiram Abrams, president.

The cast includes Gustav von Seyfferitz, Roy Stewart, Spec O'Donnell, Charlotte Mineau, Mary Louise Miller, Billy Butts, Murie MacCormac and Monty O'Grady.

To Direct House Peters In Curwood Production

House Peters will play the starring role in "Prisoners of the Storm" under the direction of Lynn Reynolds as his next production for Universal.

Eileen Percy and Allan Forrest have signed for prominent roles supporting the star in the picture, and Reynolds expects to start work within the next week.

"Prisoners of the Storm" is based on the popular novel by James Oliver Curwood, "The Quest of Joan," and was adapted to the screen by Curtis Benton.

Reynolds directed Peters in "Combat," his last picture, and also made "Chip of the Flying U," with Hoot Gibson as the star. The latter picture has just been completed.

"Stella Dallas" Opens To Big Business In London

"STELLA DALLAS," the Samuel Goldwyn production directed by Henry King, has opened auspiciously for a special run in London, England, and bids fair to rival its sensational New York pre-release success.

News of the debut of "Stella Dallas" has been received by Hiram Abrams, president of United States, Canada, the Continent and in South America and the Orient. Cablegrams to Mr. Abrams from Allied Artists Corporation, Ltd., of Great Britain, state that "Stella Dallas" made its London debut at the Tivoli Theatre, London, on Monday, February 1, to tremendous response and to a most distinguished audience. The universal appeal of the film is confirmed, according to the cablegrams, in the enthusiastic British reception of the story and players and treatment, with proof that the intense heart appeal of "Stella Dallas" seizes upon audiences abroad in spite of the subject being one of strictly American home life.

The New York run of "Stella Dallas" at the Apollo Theatre still continues, after having been extended over its originally planned three months' engagement.

Four New Men Assigned To Paramount Exploitation

In accordance with the expansion policy made public at the time of the reorganization of the Paramount exploitation department, Oscar Kantner, manager of the department, has announced the assignment of four new men to the field, bringing the total number of the company's exploiteers to 21.

The new men and their assignments follow:

Myron Shellman has been assigned to the Charlotte exchange, with the Memphis territory also under his direction.

Carl O. Weaver goes to the Cleveland branch.

Elmer R. Burger will have his headquarters at Des Moines, with Omaha also in his territory.

F. L. Collins goes to Indianapolis, and will also handle Louisville.

"Hearts and Spangles"

Sam Sax wires from the Coast that the cast is now completed and actual camera work well under way for "Hearts and Spangles," the tenth production in the current season's series of twelve Gotham Productions.

Wanda Hawley will carry the stellar honors in the role of Peg Palmer the circus rider while Robert Gordon has the leading male role. An important supporting role is carried by Barbara Tennant. Other roles have been assigned to Larry Steers, George Cheseboro, and Charles Force.

Books F. B. O. 100%

C. B. Ellis, manager of the F. B. O. exchange at Jacksonville, Fla. sold the F. B. O. product 100 per cent to the New Biscayne Plaza Theatre, Miami Beach, Fla.

"Sea Beast" Opens To Capacity House In Chicago

"THE SEA BEAST," the Warner Bros. production starring John Barrymore, with Dolores Costello in the feminine lead, opened at the Orpheum Theatre, Chicago, recently, and duplicated its sensational success in New York.

The night before the opening a special pre-release showing was given at the Goodman Memorial Theatre, a part of the Chicago Art Institute, under the auspices of more than fifty of that city's well known society leaders. The performance was given at $5 top, the theatre was packed to the doors, and the picture was acclaimed by one of the smartest audiences ever assembled in this theatre.

This is the first time any motion picture production has played to $5 top in Chicago. The Orpheum is a popular price theatre and will not change its policy. "The Sea Beast" will play to the customary prices during the entire length of its run at this house.

Rex, Noted Equine Actor, To Be "The Devil Horse"

Followers of "Rex," the noted equine actor, in "The King of Wild Horses" and then headlined in "Black Cyclone," will welcome the news that a new Pathe picture starring the Hal Roach star, entitled "The Devil Horse," is now being edited and previewed preparatory to distribution to the theatres.

"The Devil Horse," a seven-reel feature, is based on an original story by Hal Roach, founded upon historical data. This picture was made largely on location in Montana and Wyoming, where Indian tribes and herds of wild horses were used in many thrilling and spectacular scenes.

Roach's story tells much of the history of the West in Custer's period.

The human cast is headed by Gladys McConnell, Yakima Canutt and Robert Kortman. Fred Jackman, who has directed all the Rex features, is responsible for the current film.

"Too Many Relations"

"Too Many Relations," latest Fox Films "Helen and Warren" comedy, has gone into production at the West Coast Studios under the direction of Albert Ray. Kathryn ("Helen") Perry and Hallam ("Warren") Cooley are again portraying the leading roles. Arthur Housman, Belva McKay, Jimsie Boudwin, "Pal," the dog, and "Pussy-Purr-Mew," the family cat, complete the cast.

M-G-M House Organ

Paul F. Burger, of the Sales Development Department of Metro-Goldwyn-Mayer, is editor of a new house organ, "The Distributor," being issued weekly in the interests of the sales force of the organization. It is a snappy, easily read publication, containing much that is of genuine help to the men in the field.

LOUISE FAZENDA

Has been signed to a long-term contract by Warner Bros., and hereafter will be seen at the head of her own company, and also co-starred with Willard Louis in comedies.

"A Dog's Life" Gets Big First-Run Bookings

KEEN foresight on the part of Pathe officials in bringing back to the screen Charlie Chaplin's feature-comedy production "A Dog's Life," along with three others of the famous comedian's classic comedies is exemplified in the numerous big contracts with first-run theatres, which have already been negotiated by the distributing organization.

Important engagements recently contracted for "A Dog's Life" in various key cities throughout the country are as follows:

Loew's Theatre, Boston; Shea's Hippodrome, Buffalo; Warner's Theatre, Cleveland; Broadway Strand, Detroit; Stanley Theatre, Philadelphia, and the California Theatre, San Francisco.

"Bachelor's Brides" Started With La Rocque

"Bachelor's Brides" the last of the Cecil De Mille pictures for the current season, went into production this week with Rod La Rocque filling the stellar role and Elinor Fair as his leading lady.

"Bachelor's Brides" is an adaptation by C. Gardner Sullivan and Garrett Fort of the stage play of the same name which was a rollicking comedy-drama filled with melodramatic situations and sparkling comedy. Scotland provides a colorful background for the story.

William K. Howard is directing, and Julia Faye, George Nichols, Eddie Gribbon, Lucien Littlefield and Sally Rand are in the supporting cast.

Associated Starts Sales Drive on McLean Productions

A "DOUGLAS McLEAN" drive has been started by Associated Exhibitors, Inc., to stimulate interest in the four comedies made by the present Paramount star for the Oscar Price organization. Associated have in "Going Up," "The Yankee Consul," "Never Say Die" and "Introduce Me," four of the best comedies ever made by McLean.

Since the release of their McLean series over a year ago, Associated have received hundreds of commendatory reports from exhibitors and recent tabulations of box-office successes give this McLean series a higher rating than that of any other screen comedian with the exception of Harold Lloyd.

A total of two thousand dollars in prize money will be awarded by Associated to the exchanges and salesmen turning in the largest number of new bookings on the Douglas McLean features over a period of ten weeks

Pathe's Press Book Service Brings Favorable Comment

The complete pressbook service plan which Pathe has inaugurated for all its two-reel comedies is meeting with whole-hearted approval of exhibitors in every section of the country. With every Mack Sennett and Hal Roach two-reel comedy there is issued a pressbook containing a live-wire line-up of press stories, exploitation ideas, theatre-front display and accessories, a music cue sheet, five cornerblock advertisements and a special gummed sheet which contains ad illustrations, handy for the exhibitor to clip and paste in his layout.

A coupon is printed with each pressbook and all the exhibitor has to do to get the material is to sign on the dotted line and mail it to the nearest Pathe Exchange. No charge whatever is made for the series of advertising mats.

Thomson Starts New Picture

The Fred Thomson company will start their next big western picture for F. B. O. within a few days, according to announcement made yesterday by Milton Gardner, production manager of the unit. Casting will be in progress while Director Dave Kirkland scours the northern part of California for exterior locations over the week end.

"Hands Across the Border" is the temporary title of the new Thomson picture. Frank M. Clifton wrote the original story, on which final touches are now being made.

Fox Films Signs Gladys McConnell

Gladys McConnell has just signed a Fox contract as the result of her work in "A Trip to Chinatown," which was filmed from Charles H. Hoyt's famous comedy drama. She has also had featured roles in "Elsie in New York" and "From the Cabby's Seat," both O. Henry stories which were the basis for For Films productions.

"Sea Beast" Given General Release by Warner Brothers

Exhibitors Quickly Sign for Big Production Starring John Barrymore; Picture in Its Sixth Week at the Warner Theatre in New York; Booked by Big Southern Circuit

THE desire of exhibitors over the country to book "The Sea Beast," which is now having pre-release showings in several cities and entering its sixth week at the Warner Theatre on Broadway where it still is turning people away, has resulted in one of the most remarkable booking campaigns.

When the John Barrymore picture opened on Broadway five weeks ago, word was flashed over the country that it was a hit. Recognizing they had one of the greatest screen achievements, the Warners decided to release it only in the greater cities now. Demands became so urgent, however, that last week the company decided to set it for general release in the larger houses at this time instead of holding it back until next season.

The entire Famous Players chain of theatres throughout the South have purchased "The Sea Beast." Sig Samuel has bought this picture for his Metropolitan Theatre in Atlanta, Georgia. In Cincinnati I. Libson has leased the Cincinnati Opera House for a special presentation, after which this production will be put into his biggest theatre, the Lyric, for an indefinite run. Fred Desberg has also arranged a special presentation of "The Sea Beast," at the Stillman Theatre, Cleveland, beginning an indefinite run on February 21 after which he will release it to every Loew theatre in Cleveland. In Denver, Colorado, Bishop and Cass' Colorado Theatre, the finest house in the Rocky Mountain region, will run this production for an indeterminate period.

Among other houses for which bookings have already been arranged, are the Strand Theatre, Hartford, Conn.; Robert Lieber's Circle Theatre, Indianapolis, Ind.; the biggest playhouse in town; the Miller Theatre, Los Angeles, known as the finest house on the Coast; Tom Saxe's Strand Theatre, Milwaukee; the Sanger Amusement Co.'s Strand Theatre, New Orleans; Al Emory's Rialto Theatre, Providence, R. I.; Stanley Co.'s long run deluxe house, the Stanton Theatre, Philadelphia; Lou Marcus' Victory Theatre, which is a Famous Player's house in Salt Lake City; the Alhambra Theatre, Stamford, Conn.; St. Francis Theatre, San Francisco, Cal.; the Metropolitan Theatre, Seattle; Rialto Theatre, Washington; the Strand Theatre, Waterbury, Conn.; the Blue Mouse and Empire Theatres, Portland, Ore.

IN "BRAVEHEART" Rod La Rocque gives his best—and that's "some" best—for Producers Distributing Corp.

Rayart Secures Anchor Output of Thirty-six Features, Also Rays

A DEAL of far-reaching importance in the Independent field was consummated in New York this week after several weeks negotiations between Morris R. Schlank of Anchor Film Distributors of Hollywood, and W. Ray Johnston, president of Rayart Pictures Corporation.

The new contract gives to Rayart the distribution on thirty-six Anchor Pictures now in production, or recently completed. These various pictures embrace eight melodramatic Westerns starring Al Hoxie, brother of the famous Jack. Of this series four are completed—"Riding Romance," "Unseen Enemies," "The Texas Terror" and Red Blood." Another is in work at the Anchor Studios. Three more will follow.

Another series is the Anchor Series of railroad melodramas starring Helen Holmes, of which four are also completed—"Perils of the Road," "Webs of Steel," "The Open Switch" and "The Train Wreckers." A fifth is going into immediate production and others will follow at intervals of six weeks.

A third series of the Bob Reeves series of out-of-door classics, "Cyclone Bob," "Ambushed," "Riding Straight" and "Fighting Luck," are already completed. Four pictures remain to be made.

Rayart, under the new contract, also requires a series of Bobby Ray Comedies, known as Radiant Comedies, of which five are completed and seven remain to be made at intervals of thirty days each.

Negotiations are still pending with Messrs. Schlank and Johnston for production by Schlank of a portion of the Rayart 1926-27 program.

Florence Turner Assigned Big Role in "Padlocked"

Florence Turner, long a favorite with motion picture fans, has been selected for an important role in "Padlocked," Rex Beach's powerful story of American life, by B. P. Schulberg, associate Paramount producer. Miss Turner will play the role of the mother of 16-year-old Lois Moran, the heroine of the story.

Miss Turner was long a favorite as a leading woman. She retired from the screen several years ago and was only recently induced to return.

"Padlocked" is expected to be the outstanding Allan Dwan production of the year. The novel has been hailed as Rex Beach's greatest—more powerful even than "The Spoilers" or "The Goose Woman."

Hines to Make "Kid Gloves"

C. C. Burr, producer of the Johnny Hines starring vehicles for First National, announces that he has purchased for B. & H. Enterprises, Inc., the rights to a story entitled "Kid Gloves" by C. B. Carrington, Jr., for Johnny Hines.

"Kid Gloves" is based on the career of a young prize-fighter and a telephone girl in a department store, both of whom eventually become famous.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

AMONG the recent developments which have shown the great strides being made by Short Features not the least has been the greater attention being paid to national exploitation tie-ups to boost the box-office value of the one and two-reel pictures.

Two or three years ago these valuable exploitation tie-ups were confined almost entirely to the full length feature subjects. But today hundreds of wide-awake exhibitors in all parts of the country are inviting added profits to the box-office by taking advantage of a number of such exploitation opportunities, especially in connection with two-reel comedies.

Window display tie-ups have been arranged on any number of two-reel comedy series during the last year, and these have proven of great value to the theatres. Perhaps the most notable of the national tie-ups on two-reel comedies, however, is one only recently announced which goes very far beyond the window display stage and, through its spectacular success immediately after its announcement, is showing how eagerly exhibitors are responding today to such box-office helps in connection with the two-reel comedies and other Short Features.

Showmen Quick To Grasp It!

Within a month after Educational Film Exchanges, Inc., announced a harmonica playing contest tie-up arranged by its advertising and publicity department with the manufacturers of Hohner harmonicas for the benefit of exhibitors playing juvenile comedies, one hundred exhibitors from Maine to California and from Georgia to Canada had asked for information and assistance in staging harmonica contests.

Exhibitors have been so eager to take advantage of this great publicity stunt that a number of them immediately began their campaign of publicity while waiting for materials and advice from the Educational Home Office and the office of M. Hohner, Inc., of New York, and several showmen have already staged these contests, while several other contests are in progress this week.

In Jersey City, the harmonica contest was adopted immediately as a business builder for the matinees by the Haring and Blumenthal theatres, and under the direction of David Schaefer, exploitation man, the Ritz and Roosevelt Theatres are now conducting a series of contests extending over five weeks with contests two days each week. At the conclusion of the series of contests a final will be held at each theatre and then a grand final to pick the "champion" harmonica player of Jersey City.

Harmonicas are being given to the winners of the separate contests, while the prizes for the finals and the grand final will include several beautiful loving cups in addition to the finest instruments manufactured by the great Hohner Harmonica Works.

The result at the box-office, according to Mr. Schaefer, has been one of the most spectacular increases in matinee business in the history of the Haring and Blumenthal houses.

"Big Boy," Educational Star, In Music Tie-up

Spectacular Increases In Matinee Business

A contest which will undoubtedly be the first of a big series of such contests throughout Canada is in progress this week at the Pantages Theatre in Toronto, where medals are being given to the winners in addition to a large number of prize harmonicas.

Roy Tillson, the wide-awake manager of the Fuller Theatre at Kalamazoo, Michigan, is conducting a three-day contest at this theatre this week as his final big exploitation stunt before going to Pontiac to become manager of the new State Theatre there. Mr. Tillson has put into the harmonica contest the same display of energetic showmanship that won for him the first prize for the first week of the Laugh Month exploitation contest. While taking full advantage of all opportunities to boost the Juvenile Comedies Harmonica Playing Contest through music store window displays, newspaper advertising, posters and all his other usual means of publicity, Mr. Tillson has gone considerably beyond this and has enlisted the enthusiastic cooperation of the Music Director of the public schools and the Director of the Kalamazoo Conservatory of Music, as well as splendid newspaper cooperation. One of Mr. Tillson's stunts to arouse interest throughout the suburban district was the distribution of application blanks with all newspapers delivered by the newspaper agency which handles all the out-of-town paper deliveries.

Contests of various sorts have been used frequently at the Fuller Theatre in recent months, these including various amateur contests, a square dance contest, a fiddlers' contest, etc., but the Juvenile Comedy harmonica contest has been given the most extensive exploitation of this whole series.

Kentucky "Times Star" Helps Exhibitor

In Newport, Kentucky, the Hippodrome Theatre has arranged a newspaper tie-up with the "Kentucky Times-Star" as the feature of its own exploitation in connection with the contest planned for March 5. The Kentucky Times-Star, with a circulation of 40,000, is boosting the contest with daily stories referring to it as "The Kentucky Times-Star Harmonica Contest." The newspaper, using this tie-up as a circulation builder for itself, is getting behind the Hippodrome Theatre stunt with the finest kind of cooperation, running photographs of all the entrants in the contest as well as pictures of the prizes. In addition to this fine newspaper tie-up, the Hippodrome Theatre is receiving the cooperation of the Musical Club of Newport.

Numerous other theatres are running similar contests this week or are conducting campaigns advertising such contests to be conducted within the next two or three weeks. These include houses of all types from the smaller neighborhood theatres to the finest key center first run houses. Among them are several theatres in the Butterfield Circuit and other large circuits.

In all cases the finest cooperation is being given to the theatre by both the Hohner Company and the Educational Home Office, which are supplying not only large numbers of harmonicas to be given as prizes to the winners of the contests, but large quantities of publicity material, window display and lobby accessories, slides and other publicity helps.

The colorful one-sheet posters, lithographed window cards and slides contain each a large picture of "Big Boy," the baby star of Juvenile Comedies, playing a big harmonica, with an announcement of the contest.

All these accessories and prizes are furnished to theatres playing the Juvenile Comedies without cost.

"Big Boy" To Continue As A Star

Jack White's announcement that "Big Boy", two-year-old star of Educational-Juvenile Comedies, has been signed up for next year's services, will receive hearty response from the increasing numbers of his well-wishers throughout the country.

This briefly is the sincere promise of Jack White, director general at Educational Studios.

The first subject in which "Big Boy," then just able to walk, appeared, was "Baby Blues." Since then this remarkable youngster has been seen in "Baby Be Good," "Bachelors' Babies," and "Sea Scamp." His next picture will be "Raisin' Cain."

Pathe Program for Week of March 7

PATHE announces a short feature program of unusual diversity for release on March 7th.

Mack Sennett offers two two-reel comedies, "Circus Today" with an all-star cast and "Meet My Girl," with Ralph Graves. Hal Roach presents "The Hug Bug," with Glenn Tryon, a two-reeler. "Songs of Scotland" the second of the "Famous Melody Series" is ready for release, as is also a new Sportlight, entitled "Leaps and Bounds." Other Pathe releases of the week are the fourth chapter of the Patheserial "Casey of the Coast Guard," Topics of the Day, Pathe Review, Aesop's Film Fables and two issues of Pathe News.

"Circus Today" is a rollicking Mack Sennett two-reel comedy of the tented show with all the well known circus types. Billy Clyde is his brother Slim. Kewpie Morgan is the rotound circus owner, who wears a mustache to keep his teeth from getting sunburned. And beautiful Madeline Hurlock is the charming Madame Stella, the bare-back queen who keeps her costumes in the elephant's trunk.

Hal Roach Comedy

"The Hug Bug" is an ideal starring vehicle for Glenn Tryon, produced by Hal Roach. Glenn shines in this romantic and comic story of a boy who wore his heart on his sleeve but whose girl thought it was an onion. Katherine Grant is seen as the girl in the case. Other favorite players in the cast are Jackie Hanes, Charlotte Mineau Charles Sellon, Sue O'Neil, Lincoln Steadman and Nancy McKee. Fred L. Guiol directed.

"Meet My Girl," featuring Ralph Graves, is a Mack Sennett two-reeler. Ralph is a young inventor head over heals in love with Thelma Lane, played by Thelma Parr. The young lady has several things on her mind in addition to her boyish bob so Ralph has some opposition. His heaviest rival is Felix Butterworth, played by stout Marvin Lobach. Lloyd Bacon directed.

"Leaps and Bounds" is an especially interesting Grantland Rice Sportlight revealing the part played by the jumpers in the big field of sports. The reel shows the leaps of man and beast—the sprinter—broad-jumper and the steeplechaser on horseback and many other phases of lively sport.

"Songs of Scotland"

"Songs of Scotland," marks the second release of the "Famous Melody Series," of single reel pictures with special musical accompaniment. James FitzPatrick produced his picture in Scotland with Peggy Shaw appearing in the leading feminine role. Dr. Hugo Riesenfeld arranged the special orchestrations which embody national and folk music. The initial subject of the series, "Songs of Ireland" was released last month.

"Under Suspicion," is the title of the fourth chapter of the current Patheserial "Casey of the Coast Guard," featuring Helen Ferguson and George O'Hara. This chapter reveals the further traps of the smugglers, the exploits of the fearless Casey and what befalls him and his sweetheart. Lewis Allen Browne and William Burt wrote the story and Will Nigh directed.

Pathe Review No. 10 presents three subjects: "Superfine Glass," How the Government makes lenses and prisms; "The Island of Guadeloupe," Pathecolor views of a French possession in the West Indies; "Plundering the Sea," the camera record of the Arcturus Oceanographic Expedition.

"Spanish Love," is the release of Aesop's Film Fables. Other releases of the week of March 7th include Topics of the Day and two issues of Pathe News.

Stern Bros. Sign Ring Lardner For "You Know Me Al" Series

Rights to Famous Stories by Noted American Humorist Obtained by the Producers of Buster Brown Comedies; Twelve or More Two-Reelers to Be Made for 1926-1927

THE STERN BROTHERS, makers of two-reel comedies for Universal release, have just signed up with the noted American humorist, Ring Lardner, for the screen rights to his popular "You Know Me, Al" stories. This is the biggest deal ever consummated by the Sterns and presages a comedy series of the highest type.

The "You Know Me, Al" stories will be adapted as a series of twelve or more two-reelers, for release during 1926-1927. With the Buster Brown Comedies, they will probably form the peak of the Stern Brothers' output for the new year.

This acquisition on the part of the Stern Brothers, made at an exceptionally high price for comedy material, marks another great step in the new production policy of the two comedy producers, Julius and Abe Stern. It is the fifth high class series planned to make up the new season's comedy product. The ones previously announced are the new Buster Brown Comedies, a projected series adapted from the famous newspaper cartoons, "The Newlyweds and Their Baby," by George McManus; a Wanda Wiley series, "What Happened to Jane"; and "The Excuse Maker" series, being made with Charles King, from stories by William Anthony, well known screen comedy writer.

This new production policy of the Stern Brothers, which contemplates comedy series of the highest type, resulted from the surprising success of the Buster Brown Comedies, the first venture of the Sterns into high class series pictures. The Buster Brown Comedies have carried the Stern banner onto the screen of almost every big first run theatre in the country. Five different Broadway theatres, for instance, have shown these popular two-reelers.

LOOK!

"Has Anybody Here Seen Kelly?"

BOOK!

For Week of March 14th
St. Patrick's Day Special

One of Max Fleischer's Great Ko-Ko Song Car-Tunes
Hand Colored by Brock

RED SEAL PICTURES CORP.

729 7th Ave., N. Y. C.
DISTRIBUTORS

Wheeler Dryden Signs With Fitzpatrick For "Melodies"

Wheeler Dryden has signed with James A. Fitzpatrick to appear in the "Famous Melody" series of short subjects that follow the "Music Master" production. Both have won great box office popularity and are among the finest two-reelers available.

Dryden, son of the well-known British actor, and a descendant of the famous poet, has been for many years a familiar figure on both stage and screen here and abroad.

His last role on the speaking stage was with "White Cargo" and his most recent part in "Famous Melodies" is a rich character role in "Songs of France," the fifth picture of the series. His portrayal of this interesting part (that of a hunchback violinist) rivals in excellence his work as Verdi, the Italian composer, in one of the "Music Master" films.

Over the whole face of the Short Feature field has come a remarkable change within the past year. The full length picture, during 1925, stepped out with a full stride. The Short Feature kept pace with it, and in the matter of relative change, eclipsed the performance of its big brother . . . . . Great things will be done in the Short Feature field in 1926.

WILLIAM J. REILLY
in Moving Picture World.

And -- Educational Pictures are doing them RIGHT NOW!

"THE SPICE OF THE PROGRAM"

They are doing great things in comedies. The records of such great laugh-makers as "The Fighting Dude," with Lupino Lane, prove it!

They are doing great things in novelties and timely specials. The inspiring receptions given to such pictures as "Marionettes" and "Parisian Modes in Colour," the superb colour subjects with Hope Hampton, prove it!

All along the line—in providing the best pictures and the best national exploitation to back them up—they are doing great things. The hundred new exhibitors who are every week joining the thousands who show *Educational Pictures* prove it!

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Flanders in New Patheserial "Casey of the Coast Guard"

Portrays Screen Roles He Has Experienced in Real Life; Yanked Out of Bellevue Hospital to Do a Physician's Role; Arm Shattered in France When Our Boys "Yanked" the Boches

PORTRAYING screen parts that he has actually played in real life is the fortunate assignment forever falling to Roland Flanders, talented young player who enacts an important role in support of George O'Hara and Helen Ferguson, in the latest Patheserial "Casey of the Coast Guard."

Roland Flanders was born in Three Mile Bay, New York, and educated in Buffalo and New York City. Having taken a medical degree he was assigned to the Bellevue Medical School in New York as an instructor. A motion picture casting director went to the hospital in search of a medical student to lend the necessary realism to the role of a physician in an educational film, and Flanders was selected for the part, making his first appearance before a movie camera.

The young physician impressed the director with his screen work and was called upon for another role, which proved to be that of a hash slinger in a one-arm lunch counter. He played the part satisfactorily because of the fact that he had worked his way through college, and one of his odd jobs had been in a quick-lunch counter.

Other parts fell to Flanders which were closely akin to roles he had played in real life. In "Casey of the Coast Guard," he appears as Jack Denton, member of a gang planning to send Ensign Casey, the terror of the smugglers, to a watery grave. But he recognizes the Ensign as an old buddy who had saved his life in No Man's Land.

It so happens that Flanders was one of the first to enlist for service in the World War, and he still carries an arm shattered in an advance with his division, the 27th—and his life was saved by a comrade. When it came to lending realism to a battle scene that was enacted for a flashback in "Casey of the Coast Guard," young Flanders gave a marvelous characterization.

Roland Flanders has played important roles in such successful productions as "The Pinch Hitter," "Bluebeard's Seven Wives," "The Half Way Girl," "Isn't Life Wonderful" and "The Lunatic at Large."

"Evolution" Holds Interest

Red Seal Pictures reports that a number of bookings have come into the home office on "Evolution," in view of the recent publicity stirred up when the Scopes case was argued in a higher court. Evolution still continues to be a moot question in a number of the State legislatures, which insures continued national interest in this Red Seal feature, which treats so interestingly on this subject.

Pathe News No. 16 Has Scenes of Welcome To Sea Heroes

MAYOR WALKER'S welcome to the heroic officers and crew of the S. S. Roosevelt upon their arrival in New York, is vividly shown in the Pathe News issue No. 16, with other timely events of the day.

The King's honors paid the gallant members of the S. S. Roosevelt's crew prior to their departure from England, seemed to pale alongside the gigantic reception tendered the heroes as the Roosevelt entered New York Harbor, and at the New York City Hall where they were greeted personally by Mayor Walker.

Good old anthracite begins to see daylight once more in the Pathe News scenes of the reopening of the coal mines at Scranton.

Other subjects in the Pathe News issue are: An intimate home study of Thomas Edison at his southern residence in Fort Myers, Florida, on the occasion of the famous inventor's 79th birthday celebration; sensational scenes of winter sports at St. Moritz, Switzerland, the popular Alpine playground, which include horse racing on ice, and a lacrosse tournament held in Los Angeles, Cal., in which two girl teams wage rough battle for championship honors.

Famous Melody Series Is Booking Now for "St. Patrick's Day"

That many holidays, national and local, celebrated in honor of the birthdays of patriots, heroes and poets are excellent occasions for the exhibitor to show one of the numbers of Pathe's "Famous Melody Series," built around the songs of different nations, has been shown through the tie-ups made by showmen with Caledonia Clubs on the birthday of Robert Burns.

In connection with Bobbie Burns Natal Day, "Songs of Scotland" was featured in the theatres of many cities and various Scottish societies cooperated with exhibitors in exploiting the short subject. For St. Patrick's Week "Songs of Ireland" will make a fitting feature and it is expected that thousands of theatres will book this film on that gala occasion. "Songs of Ireland" can also be fittingly shown during Easter Week.

Gladys McConnell Starts

Gladys McConnell has started her first picture since signing a long term Fox Films contract. Miss McConnell has the leading role in the new Imperial comedy, "A Polar Baron."

Hal Roach Executives Reach New York; Will Confer

WARREN DOANE, General manager; Benjamin Shipman, attorney; and Directors Robert McGowan and Fred Jackman, all associated with the Hal Roach Studios in California, where Pathe comedies are made, arrived in New York last week. Messrs. Doane and Shipman came East for business conferences with W. B. Frank, vice-president and Eastern representative of the organization. Directors McGowan and Jackman, who were accompanied by their wives, are on a vacation trip.

Director Jackman, who has gained considerable fame through the marvelous direction of Rex, the wild horse star of "The King of Wild Horses" and "Black Cyclone," completed "The Devil Horse," another big feature with the noted equine star, just previous to coming East.

McGowan is the directing genius back of "Our Gang" comedies.

Albert Ray, Once an Actor Old Trade Paper Discloses

"Helen and Warren" have just discovered that Director Albert Ray was once an actor in Fox pictures. It was while they were making scenes for the latest "Married Life of Helen and Warren" comedy, "Too Many Relations" that an electrician brought Mr. Ray a page from an old trade magazine.

It was a Fox advertisement of "Vagabond Luck," starring Albert Ray with Elinor Fair playing the leading feminine role. Director Ray disclosed some interesting facts regarding his starring days.

When Ray was starred by Fox Films in 1919, Ben Stoloff, now a Fox Films comedy director, was property man on Mr. Ray's set. George Schneiderman, who was responsible for the photography in the Fox Films "Iron Horse," and who has also completed grinding on "The World of Promise," was the cameraman on "Vagabond Luck," a five-reeler. Walter Faxon, the "grip" on the "Too Many Relations," who has worked with Director Ray on all the "Helen and Warren's" was also the "grip" on "Vagabond Luck."

Kathryn Perry and Hallam Cooley are playing the roles of "Helen and Warren" in "Too Many Relations" with Arthur Housman, Belva McKay, David Butler, Grace Goodall, Mickey McBan and Jimsie Boudwin completing the cast.

Extend Cornerblock "Ads"

Following its policy of giving the exhibitor a full line of accessories for its short feature product, Pathe Exchange, Inc., has just released a series of ten cornerblock ads on Aesop's Film Fables, the single reel novelty short subject produced by Fables Pictures, Inc.

Honest Work

Mack Sennett's palatial yacht was used for the staging of many scenes in "Spanking Breezes," a new Pathe two-reel comedy featuring Alice Day.

This is the yacht that laughs built.

Reviews of Little Pictures with a Big Punch

"Gooseland"

Pathe—Comedy—Two Reels)

HOLLAND with its windmills and quaint costumes furnishes a picturesque background for the new Mack Sennett two-reeler starring dainty Alice Day, who appears as the daughter of an inn-keeper loved both by a local swain and a visiting tourist. The action concerns the adventures that befall the tourist party during a night in the inn and several gags and rather familiar slapstick situations are introduced including the breaking down of a bed with the three women in it, fight over cover on the part of two men in another room and the visit of a pair of burglars, one of whom is deaf and has to be shouted at. The most effective and original comedy is supplied by little Mary Ann Jackson, a cute child, and a trained goose that walks around in wooden shoes and makes strange and spooky shadows on the wall. Pretty Alice Day shows to advantage. This subject, while having a number of amusing moments, lacks some of the pep of several of her earlier releases.—**C. S. Sewell.**

"Ko-Ko Baffles the Bulls"

(Red Seal—Cartoon—One Reel)

MAX FLEISCHER'S little clown Ko-Ko is shown playing a trick on him by hiding. Max draws two cartoon detectives, one like Sherlock Holmes and the other a "rube" and sets them to work. Ko-Ko's little pup outwits them by disguising as a rooster, and the clown himself finally captures one detective and putting on his clothes obliterates the other one. A clever and amusing number. There are some especially good examples of synchronizing the cartoon with actual photographic work in this one.—**C. S. Sewell.**

"Pathe Review No. 9"

(Pathe-Magazine-One Reel)

HOW actors make up for character roles is illustrated by Elsie Prescott in this issue. She is shown putting on the grease paint heavily and making generous use of heavy penciling to indicate age. A false nose twisted into different shapes also produces startling effects. There is also another installment Pathecolor showing several varieties of American wild flowers photographed with the time-lapse camera. The final section continues the series of microscopic photographs produced by L. H. Tolhurst. This time his subject is the eye of an ordinary fly which is found to con-

"Hair Cartoon"

(Red Seal—Cartoon—One Reel)

MARCUS, the cartoonist, in issue "3" of this series furnishes more clever examples of how the readjustment of the hair changes the entire aspect of drawings. The resultant faces this time are: Lady Astor, David Belasco, Clara Kimball Young, Billie Burke and Larry Semon.—**C. S. Sewell.**

ADVERTISE
Your Short Features
It Pays Others

"Moving Day"

(Fox Comedy—Two Reels)

CONTINUING the Fox series "The Married Life of Helen and Warren" this issue shows what befell them on the day they moved to a house they were to share with relatives. Naturally nearly everything goes wrong and Director Albert Ray has handled each happening from an amusing comedy angle. There are several situations that are highly amusing, as for instance when Helen is taking a bath and the moving men arrive, the mischievous tricks of the little boy, what happened during the subway crash, the attempts to smuggle a dog and cat into the subway and finally the ruined furniture and the leaky house. As usual, there is good comedy arising out of the situations, but some of it is more rough-and tumble and more like slapstick at times than heretofore. Offers thoroughly amusing entertainment for the majority of fans.—**C. S. Sewell.**

"Drops from Heaven"

(Fox—Variey—One Reel)

THIS title is used to describe the "Thousand Islands that dot the St. Lawrence River between the United States and Canada at Alexandria Bay. There are aeroplane views and closer shots of some of the most picturesque islands, including those on which millionaires have reared veritable castles. The international rift, a narrow body of water that marks the boundary at one point, is also shown. Included in this reel are also several views along Lakes Champlain, George and Placid. This is a beautiful and interesting reel, for it covers one of the most beautiful sections of America.—**C. S. Sewell.**

"Keep Trying"

(Educational-Comedy-One Reel)

CLIFF BOWES appears as helper at a railroad station in a small town in this Cameo Comeo, with Zelda O'Neal as his sweetheart. Too bashful and ignorant to use his own initiative he follows the rule in a book in making love to her and gets in bad with both the girl and her father. Later Cliff and Zelda are drafted as actors when part of a traveling troupe fails to appear. The audiences demand their money back and the manager makes a getaway with the cash-box but finds it is empty. The gags are of a familiar type and the comedy as a whole is a fairly amusing slapstick offering.—**C. S. Sewell.**

"The Mail Coach"

(Pathe—Cartoon—One Reel)

THIS Paul Terry-Aesop's Film Fable demonstrates the robbery of the mail coach by a gang of unprincipled and desperate mice. It is well drawn and the gags are of the best, so that the verdict must be: Paul Terry has scored again.—**Sumner Smith.**

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

CAMILLE OF THE BARBARY COAST. Star, Mae Busch. Fairly good program picture. Didnt draw much, but seemed to please. Fair appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. A good comedy drama, but too many of the gags are old stuff. It will class as a good program picture, and that is all. Suitable for Sunday, but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

UNDER THE ROUGE. (6,055 feet). Star, Tom Moore. A very good program offering, nothing more. Tone and appeal, fair. Sunday and special, no. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

F. B. O.

CHEAP KISSES. (6,538 feet). Star cast. This one I got almost for nothing, but it was very pleasing picture. It has a magnificent cast. Get behind it a little and will stand up okay. Tone, shady. Appeal, seventy-five per cent. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom. Home Theatre (350 seats), Rochester, Pennsylvania.

SILK STOCKING SAL. (5,367 feet). Star, Evelyn Brent. For those who like a crook play they will enjoy this one. The story is a good one and full of suspense. It will hold the attention of any audience. Tone, good. Special, no. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. As good or better than any of his stuff, which means something. Tone, excellent. Sunday, yes. Special, no. Appeal, eighty-five per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

WYOMING WILDCAT. (5,150 feet). Star, Tom Tyler. A good picture that got no money; star not known. Tone, okay. No appeal. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre, Frederick, Oklahoma.

First National

DECLASSE. (7,869 feet). Star Corinne Griffith. Personally, didn't think much of it, but the fans were loud in their praise. Lloyd Hughes just as popular as Corinne, and we are wondering which was the greatest drawing card in "Declasse." Tone, good. Sunday and special, yes. Okay appeal. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HALF WAY GIRL. (7,570 feet). Star, Doris Kenyon. Did not draw any too well, possibly on account of title, but the picture is an exceptionally good melodrama with thrills galore, especially the blowing up of the "Mandalay." Tone, good. Sunday and special, no. Appeal, eighty per cent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Mass.

was. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre, Frederick, Oklahoma.

PONJOLA. (7 reels). Star, Anna Q. Nilsson. Good story, good acting, but rental too high for this small town. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SALLY. (8,636 feet). Star, Colleen Moore. A knockout. One hundred per cent. entertainment for entire family. I hope Colleen Moore is as good in "Irene" as she was in this one. Play it by all means. It's a rare treat, even though so many dishes were broken in this picture. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

SCARS OF JEALOUSY. (6,246 feet). Star, Hughes. Very good action picture with that famous "Ince" punch. It is the story of a father who makes a "man" of his son and is told in an educational way. Lambert Hillyer always makes good ones. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

LADY WHO LIED. (7,111 feet). Star, Virginia Valli. A good program picture. Edwin Carewe usually does make good ones. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

Fox

AS NO MAN HAS LOVED. (10 reels). Star cast. Went over better than we expected. Liked by the better classes. Tone, good. Sunday and special, yes. General class, town of 5,000. Admission 15-30. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

DARWIN WAS RIGHT. Star cast. Boys, lay off; if you have it bought leave it lay in the can rather than take a chance. It sure is rotten. I don't believe they'll come any worse. No tone. Sunday, no, nor any time. No appeal whatsoever. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GOLD HEELS. (6,020 feet). Star, Robert Agnew. This picture pleased the kids, but only a few adults. Not anywhere near as good as the story of Metro's "Dixie Handicap." Something was lacking in this one. Tone, fair. Sunday, yes. Special, no. Appeal, 60 per cent. High class and family trade, town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

HAVOC. Star, George O'Brien. Fair days to fair business. Liked by majority. Very cold weather when we played this. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LIGHTNING. (8,050 feet). Star, Jay Hunt. Your audience will settle right down in their seats and enjoy this picture. It's soothing and satisfying, filled with intense situations, good comedy and pleasing romance. Jay Hunt as "Lightnin' Bill," Otis Harlan as "Zeb" and the dog keeps the patrons in good humor. A darn good picture from every angle. Tone, excellent. Sunday and special, yes. Appeal, 100 per cent. General class, town of 5,000. Admission 10-20. William Mecks. Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. The only Jones I've ever played, and was more than pleased with it. You can't go wrong on this one. Tone, good. Sunday and special, no. Appeal, 90 per cent. High class and family trade, town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. A genuinely good, exciting picture in a class that will bring ou people. Not a jumbled up mess of western idioms, but a western, a gold mining and a character production. Will please the most exacting thrill seeker. Tone, fair. Sunday, no. All classes, town of 3,000. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Metro-Goldwyn

DENIAL. Star, Claire Windsor. A good picture for the average fan; we found it pretty good. Nothing extra. Tone, good. Sunday, yes. Special, no. Appeal, 50 per cent. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HIS SECRETARY. (6,433 feet). Star, Norma Shearer. Very nice picture, pleased nicely, and while not any draw at the box-office it made a nice attraction. Joe Newitt, Strand Theatre, Robinson, Illinois.

HIS SECRETARY. (6,433 feet). Star, Norma Shearer. It will please more people than any special you can buy. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

ROMOLA. (11 reels). Stars, Dorothy and Lillian Gish. Best picture Gish girls ever played in. Better than "White Sister." Wonderful and some real direction. Played it three nights and was well pleased with results. Ten reels and every foot is interesting. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

TOWER OF LIES. (6,849 feet). Star, Lon Chaney. Jiminy Christmas, why do they waste footage on a story like this; dozens of walk-outs, and don't blame 'em. We get too much of this sordid sort of stuff in everyday life without showing it on the screen. As a special this is a foul ball. Joe Newitt, Strand Theatre, Robinson, Illinois.

UNSEEING EYES. (8,300 feet). Star, Seena Owen. A good outdoor picture with some scenic effects. Not a Sunday picture nor a special. Guy S. Sawyer, Town Hall Theatre, Chester, Vermont.

Paramount

ALASKAN. (6,758 feet). Thomas Meighan. Just gets by as a story. Some fine scenery. Tone, okay. Sunday, yes. Special, no. Appeal, 65 per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

ANCIENT HIGHWAY. (7,906 feet). Star, Jack Holt. Very good Curwood production. The log jam scene is good. Special no. Fair attendance. All classes, town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

ARE PARENTS PEOPLE. (6,586 feet). Star cast. A good picture for its kind. Sunday, yes. Special, no. All classes, town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

CHANGING HUSBANDS. (6,799 feet). Star cast. A good light comedy; will stand exploiting. Tone, good. Sunday, yes. Special, no. Appeal, 65 per cent. Farmers and small town class, town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

CODE OF THE WEST. (6,777 feet). Star cast. Paramount, Zane Grey, that pleased the people and made the box office smile. Although not a strictly western picture, as one thinks of a western picture to-day, it is all right in every way. My people are Zane Grey enthusiasts and his pictures always mean business. A well balanced picture with a well chosen cast, good paper, good print and good business assured. What more can you ask. A picture that might be played on Sunday and as a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

DRESSMAKER FROM PARIS. Star, Leatrice Joy. Paramount picture with Leatrice Joy and fourteen much advertised models. Very good. Much better than the average program picture; that draws extra business. All right for Sunday and good as a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

GOLDEN BED. (8,584 feet). Star cast. A picture we let get by with no business. A first class production, worth advanced admission. Tone, all right. Sunday and special, yes. Appeal, 75 per cent. Farmers and small town class, town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

GOLDEN PRINCESS. (6,395 feet). Star, Betty Bronson. Although a great many reports have panned this one, I thought it was a very good program picture, although I would not class it as a special. Miss Bronson is a coming star in my estimation. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HANDS UP. (6,500 feet). Star, Raymond Griffith. A pleasing western feature comedy. The few that saw this liked it, but rest of the usual patrons failed to attend this show. Special, no. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KING ON MAIN STREET. (6,234 feet) Star, Adolph Menjou. Good comedy. Pleased those that saw it. General class town of 5,000. Admission 15-30. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

KISS IN THE DARK. (5,767 feet). Star, Adolph Menjou. Paramount comedy drama with Adolph Menjou. A fair program picture. Light, but rather amusing. All right for Sunday, but no as special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

LOCKED DOORS. (6,621 feet). Star, Lila Lee. This is the poorest picture I ever ran. Whatever you do, brother exhibitor, don't run this show if you want to stay in business. Tone, poor. Sunday and special, no. Farmers and merchants town of 600. Admission 10-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

LORD JIM. (6,700 feet). Star, Percy Marmont. After the first night's audience broadcasted the sad ending which spoiled the story the second night's business took a complete flop. Numbers of patrons showed their disappintment at the tragic ending, on account of poor ending. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. Paramount picture with Raymond Griffith stealing the honors from the star, Miss Daniels. As good a picture of its type as I have seen. Suitable for Sunday, but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. Not so good as last Griffith, but very good comedy. Sunday, yes. Special, no. All classes town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. Better than average Meighan picture, but oh how he is slipping. Cannot induce people to come to see him any more. Tone, good. Sunday, yes. Special, no. General class town of 5,000. Admission 15-30. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

THAT ROYLE GIRL. (10,252 feet). Star, Carol Depmster. Here is a picture that shows it was directed by a master artist but it was carried too far for a small town. Those beautiful scenes in the underworld should pass as works of art, but it won't. We got by fairly well but we would not run another like it. Miss Dempster's work was fine. Sunday, no. Special, yes. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House, Whiting, Iowa.

WAGES OF VIRTUE. (7,063 feet). Star, Gloria Swanson. Very poor. Gloria is a very fine screen artist, but her last few releases are the bunk as far as the small town is concerned. Sunday and special, no. Appeal, fifty per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

From New Member of Our Gang

"Friend Van and the Gang.—As it has always been my contention that the projectionist and not the manager, should make these comments on the picture programs, am going to fire in a few as they have appeared to me. The manager steps in the front door, takes a look at the screen, sees a scene or two, goes out to the box office and looks over the bank roll, and there and then decides whether the picture was good, bad or indifferent. The projectionist has the same picture before him for from four to possibly a hundred times, and I think, is therefore much better equipped to give a fair and impartial comment on same, giving it bouquets or brickbats as the case may require.

As the projectionist is financially interested in the program in a small way, I am not overlooking the drawing power in the least, but also see it from angles that the small town manager who is busy at the box office most of the time, can not. So if you will excuse this machine's caprices, and mine, here goes.—R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

F. H. Richardson, Projection Editor of Moving Picture World, tells the story of the Powerlite Reflector Arc Lamp on Pages 60 and 61 of this issue. You cannot afford to miss it.

Page Spring!

"Ground hog couldn't have seen his shadow if he had remained out a week here.

"So, we are not judging pictures by box-office, but by what our patrons say. However, we aim to let the boys know when we do get one of those box office knock-outs.

"Spring is peeking around the corner and we are tickled pink!"—W. C. Geer, Princess Theatre, Vermont, Illinois.

Producers' Dist. Corp.

WHITE SHEEP. (5 reels). Star, Glenn Tyron. A great picture, but title and paper very poor. With good paper and name such as "The Fighting Tylers" this would be an A-1 bet. However, it will please your action loving audiences. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

BAD LANDS. Star cast. Very good entertainment. Excellent cast. Business good. Lots of action. Pleased one hundred per cent. Saturday night. T. E. Rittu, Penn Valley Theatre, Kansas City, Missouri.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. I don't see why, but my audience certainly did not like this one. It was only about twice that they burst out laughing all in a bunch, the rest of the picture there was an occasional laugh by individuals. I personally did not like it as good as the original stage play. I talked to individuals after the show and they said they did not like it as good as "The Freshman." David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Did not please any too well on account of the bad print and because scenes shifted very quickly from one place to another. Received only about four thousand feet of this print. Tone, none. Sunday and special, no. Appeal, Fifty per cent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

ROAD TO YESTERDAY. Star cast. Received highest praise from patrons. Splendid picture. Special, yes. Busines big for four-day run. J. Don. Kissler, Bethell Theatre, Helena, Montana.

THREE FACES EAST. (7,419 feet). Star, Jetta Goudal. Entertainment plus. Has everything and plenty of story to keep up the interest. Tone, good. Sunday and special, yes. Conservative class city of 23,000. Admission thirty-five cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

WEDDING SONG. Star cast. Nice picture, pleased all who saw it. E. D. Luna, Cozy Theatre, Wagoner, Oklahoma.

SOFT SHOES. Star, Harry Carey. Harry Carey in a good program picture but as my patrons prefer him in western pictures, this did not register high. Suitable for Sunday, but not for a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. Direction poor or wild in spots, but seemed to please the majority and drew pretty well. Joe Newitt, Strand Theatre, Robinson, Illinois

United Artists

EAGLE. (4,754 feet). Star, Rudolph Valentino. Gives Rudolph the best role he has had since the "Four Horsemen" and the "Sheik." Went over very well here for a week. Tone, okay. Sunday, yes. Special, no. Appeal, good. All classes city of 100,000. Admission 40-50. Guy O'Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

DON Q., SON OF ZORRO. Star, Douglas Fairbanks. Best picture Douglas Fairbanks was ever in. I ran it red hot, advertised it and stepped on it and got results. Run it. Ran it three days and showed to more people third day than first. Forced to run third show to take care of them all. I can say Douglas Fairbanks is a real bet here. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

GOLD RUSH. (8,535 feet). Star, Charlie Chaplin. Chaplin's best to date, comedy punches in this never attempted before. The ludicrous attempts of Chaplin and Sennett to balance the cabin on the brink of the cliff makes the multitude roar with hilarity. Tone, good. Sunday, yes. Special, yes. Appeal, ninety per cent. General class town of 5,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Universal

BREAKIN' LOOSE. (Universal Western). Star, Ben Corbett. This two-reel western with these two stars can always be counted upon for quite a few good laughs. Your audience will enjoy this one. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. This is one of the best on second white list we have now. Played two days to good houses. Pleased one hundred per cent. Full of action and good, clean comedy. Tone, good. Special, Yes. Farmers and business class town of 530. Goodrich Brothers, Strand Theatre (175 seats), Callao, Missouri.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. A high-class comedy drama, and the best one Denny ever put on the screen, I believe. One of the few pictures which brings people back the second night with a party of friends, just to enjoy their laughter. Tone, fine. Sunday and special, yes. Complete appeal. Mixed class. Admission 10-25. John McGill Community Theatre, Port Orchard, Washington.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. Terrific comedy yell.

Ask the question anywhere and the answer is shouted back in a chorus:

"UNIVERSAL is Making the Best Pictures in the Business!"

Denny has got all the comedy men whacked. You don't have to mortgage the theatre to show him use orchestra starting easy working up to snappy finale. No rests. Jack Prendergast, Palladium Super Cinema, Lancaster, England.

LORRAINE OF THE LIONS. Star, Patsy Ruth Miller. An unusual story, but some parts of it are altogether too impossible. Patsy Ruth Miller is surely a cure for sore eyes in the jungle scenes of this picture. An average program offering. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admision 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PHANTOM OF THE OPERA. (8,400 feet). Star, Lon Chaney. Weird, uncanny, magnificent, repulsive, but fascinating. Another "Trilby," but more horrible and more elaborate, leaving the impression on the spectator's mind of the repulsive image of the "Phantom," but curiosity and publicity will no doubt cause every movie fan to see this production. Box office value wonderful. Tone, good. Sunday and special, yes. Appeal, eighty per cent. General class town of 5,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

PHANTOM OF THE OPERA. .(11 reels). Star, Lon Chaney. Just fair in own town. Rather gruesome. Not entertainment, just a big costly picture. Sunday and special, yes. Fair appeal. All classes town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

SPOOK RANCH. (6 reels). Star, Hoot Gibson. A good western. Fast riding, fighting, gun play, and comedy predominates. Will satisfy any western fan. Tone, good. Sunday, yes. Special, no. Appeal, seventy per cent. General class town of 5,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

TRIPLE ACTION. (Universal). Star, Pete Morrison. This western drama lives up to its title. It is filled with action and just suited for those who love action. The audience enjoyed every reel of this feature. Tone and appeal, good. Special, no. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

Welcome!

"As a reader of Moving Picture World, I have made good use of Straight From the Shoulder department; in fact, I wouldn't buy a picture without first looking it up in that department.

"I believe it is the best part of the magazine, at least for the small-town exhibitors, and I have therefore concluded to render what little assistance I could by an occasional contribution, trusting that you will find room for its publication." (Find room—you bet, Van). —George Fleischman, Paramount Theatre, La Jara, Colorado.

Vitagraph

WILDFIRE. (6,550 feet). Star cast. Just a program picture, that's all, with a race track scene or two. Special, no. All classes town of 3,000. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

From Good Scout to Good Scouts

Looks like Fred Thomson is one different sort of actor, off the screen as well as on. Not only appreciates your dependable tips on his pictures, BUT USES THEM HIMSELF—but let Fred do the chatting:

"Permit me to congratulate you on the information you are conveying in your department, Straight From the Shoulder Reports.

"I am depending largely on exhibitors' reports in determining the type of my future productions and your department, carrying also the seating capacity of the houses, is a mighty dependable check.

"I also like the spirit which is shown to exist between 'Our Gang' and 'Van'. Moving Picture World is to be congratulated upon the building up of such an esprit de corps." Fred Thomson, Fred Thomson Productions, Hollywood, California.

Warner Brothers

BELOW THE LINE. Star, Rin-Tin-Tin (dog). Good dog picture, but the novelty seems to be worn off this kind of animal picture. Not the drawing card they used to be. General class town of 5,000. Admission 15-30. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. I ran it two days capacity house town of 3,000. Pleased one hundred per cent. D. Buffo, Liberty Theatre, Hartshorne, Oklahoma.

MAN ON THE BOX. (7,491 feet). Star, Syd Chaplin. Boys, here's Syd Chaplin's greatest comedy yet. Will make "Charlie's Aunt" ashamed of herself. It's got everything, not a dead minute in the eight reels. If you want something that will make the box office then took this one. It's a knockout. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

MAN ON THE BOX. (7,481 feet). Star, Syd Chaplin. Here's a real comedy. One everyone will like. However, not as good as "Charley's Aunt." But play it after you play "Charley's Aunt" and you will clean up. Tone, good. Sunday, yes. General class town of 5,000. Admission 15-30. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

RED HOT TIRES. (5,452 feet). Star, Monte Blue. This is a real honest to goodnes farce comedy that chases the gloom and brings joy to the spectators. A picture just built around Monte Blue. He should be cast in more light comedies. Showed this one on Sunday to good house and everybody pleased. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 5,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WIFE WHO WASN'T WANTED. .(6,858 feet). Star, Irene Rich. A good picture that made good at the box office. Tone, fair. Special, yes. Good appeal. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre, Frederick, Oklahoma.

Independents

FIGHTING FOR JUSTICE. (Maddoc). Star, Art Accord. Could be worse. The story is a bit far fetched but it pleased the ones that came to see it, as they were expecting the worst. Tone, fair. Not suitable for Sunday. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

GEARED TO GO. (Rayart). Star, Reed Howes. One of the worst pictures I ever played. Photography miserable and paper a burlesque. Reed doesn't get over a-tall. Lay off this baby. Appeal, ten per cent. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

GIRL WHO WOULDN'T WORK. (Preferred). Star, Lionel Barrymore. An entertaining picture. People liked this very much. Satisfying business against strong opopsition. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

GIRL WHO WOULDN'T WORK. (State Right). Star, Lionel Barrymore. Two days to very good business despite strong opposition such as "Don Q" and Rudolph Valentino's "Cobra." General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

PLASTIC AGE. (6,488 feet). Star, Clara Bow. A college story from start to finish, but it's a humdinger. Contains a pleasing strain of comedy, a dandy cabaret fight and the best detailed football game ever screened. Should please anywhere, and a college town especially. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 5,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Saranac, N. Y., Showman Against Passes

Moving Picture World
Bureau, Albany,
February 22.

SPORTING a diamond that would make any one sit up and take notice, David Seymour, owner of the Pontiac in Saranac Lake, N. Y., breezed into town the past week after a visit to New York City. Mr. Seymour runs his house on a rather novel basis in that he never hands out a pass and advertises the fact. He even went so far last week as to say that should his doorman pass a person, his chances were far better toward making the warm regions than Heaven itself. Mr. Seymour has 506 seats in his house and he makes every one of them count.

REDECORATED

The Strand in Carthage, managed by Ossie Brownell, has been entirely redecorated during the past two or three weeks. New rubber mats have been placed on the floor, preventing any noise from disturbing patrons. The stage has also been rebuilt and refitted for prologues and presentations which are shortly to be inaugurated.

NEW ROME HOUSE

J. S. Kallet, a well known exhibitor in Rome, has purchased property on either side of the Star in that city, and plans to erect an 1,800-seat house during the next few months to come. Mr. Kallet is already operating the Star, Strand and Family Theatres in that city. The new house will cost about $500,000.

BRANCHING OUT

Bert Griffin of Red Hook, who spends his days superintendening a chocolate factory and who also owns a picture theatre, is now about to open a candy shop.

FEW WINKS

These are busy days for Tom Thornton of Saugerties. Along with his theatre Mr. Thornton has an automobile agency, and between the automobile shows and the theatre Mr. Thornton is finding it a hard matter to catch up with his sleep.

MARX BETTER

Chris Marx, who has the Highland and the Rialto Theatres in Utica, has been under the weather of late but is now said to be on the road to recovery.

OPENS IN APRIL

The roof has been placed on Pop Linton's new theatre in Utica and the heating apparatus is now being installed. Mr. Linton hopes to open it early in April.

MRS. FONDA SELLS

Mrs. Fonda, who has been running the Grand in Scotia for some time past, decided to retire last week and sold her house to Captain George Broome of Schenectady, who has been associated with the Farley interests. The transfer will take place on March 6.

NETS $200

With everyone co-operating, a benefit was staged at the Pember Theatre in Granville one night last week that netted over $200, which was turned over to a family in distress in that village. S. E. Severance donated the theatre.

A SHINING SURPRISE

When Herman Vineberg, manager of the Albany Theatre in Albany, was initiated into the Masonic fraternity last week, he invited a dozen or more of those who had yielded the paddle to a dinner later on. Much to Mr. Vineberg's surprise, the friends later presented him with a diamond studded Masonic emblem.

ROBERTS BACK

After several months of retirement, George Roberts and his son Ormond, of Albany, formerly connected with the Berinstein chain of houses, will probably blossom forth once more as an exhibitor.

SOCIETY NOTE

Tony Veiller, manager of the Mark Strand in Albany, is now sporting a cane on practically all occasions.

GOLDEN STILL ILL

Jack Campbell is still handling the Griswold Theatre in Troy, as Jake Golden is still confined to the hospital in Boston, Mass. Joseph Saperstein, former manager of the Griswold and now handling Harmanus Bleecker Hall in Albany, is helping out and between the two, the theatre continues its high standard of entertainment.

GOING SOUTH

"Let it snow," remarked Louis Buettner of Cohoes the other day, as he stepped aboard the train for New York, the first step on the month's trip which he is taking with Mrs. Buettner to the West Indies. Mr. and Mrs. L. J. Shearer of Cohoes, the former a business associate of Mr. Buettner are also in the party.

MARSHALL ILL

Charles Marshall of the Bridge Theatre, Au Sable Forks, has been on the sick list for the last week or so, like many another exhibitor, suffering from an attack of the grippe.

A CHALLENGE

Matt Moran of Coxsackie is out with a challenge when it comes to old-time fiddlers' contests. Mr. Moran has unearthed an 82-year-old fiddler in his home town whom he declares he will back against any fiddler in the United States.

DOES HIS BIT

Uly S. Hill, managing director of the Strand group of houses in Albany and Troy, was responsible the past week in having several hundred copies sent out to exhibitors of the bill introduced in the New York legislature, calling for the abolishment of censorship.

VISITORS

Among those along Film Row from out of town during the past week were F. L. Asher, who runs the Starr Theatre in Rhinebeck, and Mr. Chase of Pine Plains.

A VETERAN

Last week carried Ed Trembly, manager of the American in Troy, back to the days when he marched away to fight for his country in the War with Spain. Mr. Trembly has probably seen more service in the United States Army than any exhibitor in New York State, having fought both in Cuba and the Philippines. Mr. Trembly volunteered when the first call came from the late President McKinley for volunteers in the Spanish-American War. He was in the thick of things both in Cuba and the Philippines, but managed to escape without a scratch.

New Loew Theatre For Syracuse, N. Y.

Moving Picture World
Bureau, Buffalo,
February 21.

SYRACUSE is to have a new Loew theatre. The Loew interests have purchased the Jefferson Hotel property for $1,600,000 from Julian Goldman and on this site will erect a theatre and office building to cost about $2,000,000. Work on the new structure will begin May 1 when the leases on the present property expire. The theatre will be the largest in the city, seating over 3,000, which will surpass the present Keith's theatre. The price involved sets a new record for business land in the Salt City. Marcus Loew takes over the property in his own name and will personally direct its development. The new house will open in 1927.

SEVERAL FOR ERIE

The Keith-Albee interests are planning a new theatre in Times Square, Erie, Pa. An option has been secured on the Campsansen property. Reports also are current that Loew may soon build a picture-vaudeville house in Erie and that Publix has an eye on the town also for a new picture theatre.

AD SPLASHES

Ben Fitzer is surely splashing on advertising for the new Kenmore Theatre, Kenmore, N. Y. Two ads in the paper the same day is getting usual with Ben.

CONTEST SERIES

Ben Fitzer of the Kenmore Theatre, Kenmore, is planning a series of special entertainments beginning March 1. Every Tuesday night and every Thursday evening there will be some contest such as Charleston, bobbed hair girls and fiddlers' contests. Every Saturday there will be a playlet presented under the direction of Mrs. B. B. Kittle, assistant manager.

S. R. O.

Johnny Carr is putting on some fine programs these days at Shea's Hippodrome and everyone in town is talking about Art Landry and his orchestra, who each week put on a special presentation. Business continues S. R. O.

HELP WANTED

Art Skinner of the Victoria, Buffalo, is pondering over which of the new cars to buy. With the coming of spring, Art is getting the new car fever and it looks like a brand new buggy will soon be parked at West Ferry and Grant streets.

DIPSON RETURNS

Nikitas Dipson, prominent Batavia, N. Y., theatre owner, has returned from an extended tour of Europe including a visit with relatives in Athens.

OWNERSHIP CHANGES

R. W. Barrett of Canandaigua, N. Y., has taken over the Pastime Theatre in Manchester, N. Y. The Star in Niagara Falls, Rialto in Syracuse, and Varsity in Syracuse, have all closed.

MORE FIDDLIN'

The Old Fiddlers' Contest has hit Batavia, N. Y., where Manager Harry D. Crosby of the Lafayette staged a contest on February 25. The final event will be held next week.

LIVE MODELS

In connection with the showing of "The Skyrocket" in Ithaca, N. Y., Al Robbins put on a style show with live models participating. It was a tie-up with the local Parisian fashion shop. The showing attracted capacity business and was held for the entire week of February 22.

LEGION ATTENDS SHOW

As an exploitation stunt for "Behind the Front," Manager George T. Cruzen of the Palace in Lockport, invited the 500 members of the B. Leo Dolan Post, American Legion, to a private advance screening on February 19.

Minnesota Theatres Now Booming

Moving Picture World Bureau, Minneapolis, February 23.

WILLIAM LANGE has opened his new State Theatre at Ivanhoe, Minn. G. E. Davis, who has been producing pictures in Legion Hall, Marathon, Ia., has leased a building for a new theatre. Charles Baumann will reopen the Star at Oshkosh on March 1. Joseph Speaker reopened the Majestic at De Pere, Wis., recently.

GIVES UP LEASE

W. A. Steffes has given up a lease on the Pleasant Hour at Brookings, S. D. Conflict with one held by F. R. Thompson gave promise of litigation which was held not worth while.

ADD SEATS

Capacity of the Rivoli, LaCrosse, will be increased to 2,000 by $100,000 worth of improvements proposed by Frank Koppelberger of LaCrosse Theatres Company. Pictures will fill in between road attractions.

NEW MANAGER

Mrs. Maud Riggs has taken charge of the Palace and Metropolitan, Owatonna, Minn., formerly handled by her brother, Glen Mickleson.

DUE IN AUGUST

The Aberdeen Theatre being built by F. & R. will be completed next August, J. F. Cubberly has announced. It will seat 1,500 and cost $150,000.

TAKE THE REX

O. D. Benjamin and his son have taken the Rex at West Salem, Wis., after several years in other business.

NEW BOOKER

The Rex at Currie, Minn., formerly booked by Harry Nelson of St. James, is now in the hands of Walter Jensen.

EXHIBITOR PERSONALS

Ben Neitzel of the Lyric, Little Falls, Minn., visited in Minneapolis recently. Mrs. F. L. Watson of the Happy Hour, Excelsior, was in town the other day. Mrs. Frank Kohnen is recovering from serious illness. She is the wife of a Chippewa Falls, Wis., theatre manager. Mrs. M. E. Brinkman has recovered from her recent illness. She handles the Grand at Bemidji, Minn. Harry Olin of the Grand Forks Orpheum went to Chicago recently to book acts for the North Dakota state fair of which he is general manager. William McCarthy is back from California. He heads the McCarthy Theatre circuit with offices at Fargo. Sid Blackmore and Prosper Schwie of the Duluth Orpheum did their booking in Minneapolis recently. Glen Harding of the Bemidji Elko Theatre was in town last week. R. H. Byron, New Dream, Redwood Falls, Minn., visited here recently. Herman Lerch of the Alexandria, Minn., State, attended the auto show in St. Paul. C. D. Danielson came in from the Grand, Wilton, N. D., last week. M. R. Tournier, Mason City, Ia., Star Theatre, visited Film Row in Minneapolis a few days ago. E. E. Probst, Comet Theatre, Delano, Minn., came to Minnepolis on a business trip last week.

Discontinue Chicago Vaudeville Service

Moving Picture World Bureau, Chicago, February 22.

THE Balaban & Katz Midwest Circuit has discontinued supplying vaudeville acts for its associate houses in the circuit and the Lynch houses are booking their acts through the Diamond agency. Other changes are predicted in this direction in the near future.

NEW MANAGERS

Roy C. MacMullen, for several years with the Ascher circuit and manager of the Roosevelt Theatre when it was under the Ascher control, has been named manager of the new Highland Theatre. O. A. Prunner has been named manager of the Milford Theatre. He was formerly in business with his brother, George W. Brunner, at Detroit, where they operated the Wayne and Detroit Theatres which were sold recently.

RYAN MOVES

Charley Ryan, well-known Chicago managegr, has joined the Merle circuit as manager of the Irving Theatre.

N. C. PERSONNEL

Rex O. Lawhead has been made manager of the new North Center Theatre of the Karzas circuit, opened recently at Lincoln and Robey avenue, Edgar I. Schooley is production manager, J. Bodewalt Lampe musical director and Armin F. Hand orchestra director. The new house seats 3,000 on one floor and is built of steel and concrete in the shape of a huge horseshoe.

NEW THEATRE CO.

Frank E. Barnes, Charles E. Barnes and Charles B. Cochrane have organized the Strand Theatres Company at Carmi, Ill., with a capital of $35,000 to operate picture theatres in that city.

SEDALIA SOLD

Jack Truitt has sold the Sedalia Theatre to S. C. Carter, who has also taken over the Liberty Theatre from Billy Mueller, the two deals involving about $250,000.

NEW COMPANY

E. L. Bevington, George F. Hennebery, Harry K. McEver, George H. Hoskyn and E. G. Deane have organized the Transcontinental Production Corporation to finance and control theatres and stage shows. The offices of the new company are located at 407 South Dearborn street.

BENSCH TAKES AVON

M. Bensch, who has the Century and Liberty Theatres, has taken over the Avon at 3225 West Fullerton avenue from the Lynch-Langdon-Fricke circuit and will run the house as an exclusive picture theatre.

New Lyric Theatre Opens in Cleveland

Moving Picture World Bureau, Cleveland, February 24.

A NEW Cleveland theatre, the Lyric, opened on Feb. 25 to an invited audience, consisting of friends and fellow exhibitor associates of Max Lefkowitz and Abe Polster, owners. The Lyric is a beautiful house seating 1,200 and costing $200,000. Lefkowitz and Polster own and operate a chain of seven prominent picture theatres, some of them downtown houses and some of them neighborhood houses.

LANGAN NAMED

George Langan has been appointed manager of Loew's Allen Theatre, Cleveland, to succeed M. H. Newman who has gone back to the West Coast. Langan comes from St. Louis where he managed Loew's State Theatre.

NEW POLICY

George Schade of Schade's Theatre, Sandusky, will change his house policy starting March 1. After that date he will show a combination vaudeville and picture program instead of a straight picture program.

Seattle Theatre News

John Danz, who operated the Capitol, Colonial and other downtown Seattle theatres, has announced plans completed for the construction of a 1400-seat theatre at the corner of California avenue and Oregon street, West Seattle. The permit calls for a house 137x65 feet exclusive of a large lobby and store spaces. The Granada, a Pacific Theatres house, was recently begun in the same district.

BACKED A WINNER

Ed Reynard, who owns the Grand Theatre in Marion, personally escorted the successful Marion fiddler, in the Marion Fiddler's Contest, to Cleveland, where he entered the state championship contest and walked off with the honors.

TAKING A REST

William Kern, owner of the Rex Theatre, Steubenville, is taking a rest from the arduous duties of an exhibitor and has taken his family down to St. Petersburg, Florida, for the rest of the winter.

McArdle Buys Lothrop Theatre in Omaha

Moving Picture World Bureau, Omaha, February 22.

GEORGE McARDLE has bought the Lothrop Theatre from R. P. Kissinger, Omaha. Mr. McArdle formerly owned the Benalto in Omaha.

THEATRE BURNS

Fire on February 13 destroyed the Englert Theatre at Iowa City, Ia. The loss is estimated at $125,000.

FAMILY SOLD

The Family Theatre at Letts, Ia., has been sold by A. D. Crumley to L. Brookhart.

MAGIC SOLD

The Magic Theatre, Pearson, Ia., has been taken over by H. M. Brownell.

A VISITOR

R. R. Booth, owner of the Oberlin, Paramount and Empress theatres at Nebraska City, Neb., was in Omaha recently.

RECUPERATING

Howard Feigley of Toledo is recuperating after a recent appendicitis operation. Feigley manages both the Rivoli and Palace in Toledo.

ON VACATION

Max Schagrin, 50 per cent of the Schagrin twins who operate the Park Theatre in Youngstown, is spending the winter in Los Angeles and Hollywood and all interesting points west.

BULLOCK ILL

Sam Bullock, former field representative for the M. P. T. O. of Ohio is confined to his home with a bad attack of grip.

BUYS THE REGENT

Paul Gusdanovic, veteran exhibitor and former president of the Cleveland Motion Picture Exhibitors Association, has purchased the Regent Theatre and the entire building surrounding the theatre from H. Polaeck. That makes four houses for Gusdanovic. The others are the Orpheum, Norwood and Corlett.

MANTHOS MIGRATES

Louis Manthos, former exhibitor of Alliance, has migrated into West Virginia and is building a picture house in Huntington. It will be ready some time this spring. Manthos formerly owned the American in Alliance.

POLICY CHANGE

The American Theatre in Youngstown has undergone a change of policy. Jack Steinberg has cut down his changes from three a week to two a week and says the results are most satisfactory.

Pittsburgh Veteran Leaves Business

Moving Picture World Bureau, Pittsburgh, February 21.

AFTER seventeen years in the theatre business, the past six of which were spent at the Capitol Theatre, Beltzhoover, Pittsburgh, R. S. Jones has announced his intention of retiring from active business and has sold his theatre to the Buena Vista Amusement Company, the new owners having taken charge on February 8. The company also conducts the Grand at McDonald and the Hilltop on Warrington avenue, but four blocks distant from the Capitol. The Buena Vista Amusement Company is comprised of Harry Finkel and his sons, William and Morris and Aleck Moore. The elder Mr. Finkel also conducts the Colonial on the South Side.

CHANGE POLICIES

The Harris Theatre, popular vaudeville house of downtown Pittsburgh, inaugurated a new policy beginning the week of February 22 and presented feature pictures in conjunction with the vaudeville bill. Attractions will change weekly. The Sheridan Square Theatre, Harris' East Liberty House, which recently adopted a similar policy, has been playing to S. R. O. business at all performances since its inception. Local exchangemen are elated with the new policies at these houses, as it means two more first-run theatres. The P. D. C. landed the first contract for the Harris.

STAR THEATRE BURNS

Guy Ida's Star Theatre at Tarentum was completely destroyed by an explosion and fire early Thursday morning, February 4. The building was a two-story brick structure, owned by a Philadelphian, whose loss is $25,000. Ida's loss, but a small part of which is covered by insurance, is $5,000.

"TRIX" IS DEAD

"Trix," the 10-year-old Collie-Shepherd dog mascot of the Strand Theatre, Altoona, is dead as a result of heart failure. The Silverman Brothers, Jacob and Isaac, owners of the theatre, owned the dog, which was known to practically everybody in Altoona and all of the local film salesmen. The dog was highly intelligent and once averted a robbery at the Silverman home. The Altoona Mirror printed a first-page story anent the dog's demise.

RYZEK RETURNS

S. J. Ryzek, who fifteen years ago was an exhibitor in Chicago and who since that time has been engaged in other lines of business, is returning to the theatre game and late this month will open his Palace Theatre at Farrell. The Palace will be practically a new house, having been completely remodeled by Mr. Ryzek at a cost of $10,000. The house was formerly known as the Star. The capacity is 500 and a small stage is included in the equipment. First run pictures only will be played.

LOSE THEIR FATHER

The father of the Murray Brothers died recently at his home in Cambridge Springs. Herbert Murray is a Pathe salesman, while two other Murray boys conduct the picture theatre at Cambridge Springs.

SOLTZ A VISITOR

Sam Soltz, formerly of the Independent Display Company, and now at the Howard Theatre, Baltimore, was a recent Pittsburgh visitor. Every once in a while Sam comes back to say "hello" to all of his old friends.

DRIGGS ILL

James Driggs, formerly owner of the theatre which bears his name at Clearfield, and who is now making his home at Miami, Fla., has suffered a stroke and is seriously ill.

CONGRATULATIONS!

Congratulations to Mr. and Mrs. John Howard of the American Theatre, Erie, who are the proud parents of a 9 pound baby boy.

TRIVALAN INJURED

Chris Trivalas of the Lyric Theatre, Hollydaysburg, and the Juniata Theatre, was painfully injured one day recently when his automobile skidded on the icy roadway near his home and crashed into a tree. Chris suffered a broken collar bone and lacerations about the face. His manager, S. R. O. Filson, and the Lyric projectionist, who were also in the car, escaped unhurt. The car was badly damaged. The party was returning home after having been to Film Row in Pittsburgh.

Texas House Manager Accidentally Shot

Moving Picture World Bureau, Dallas, February 22.

PROF. J. BERT WILLIAMS, house manager of the Palace Theatre, Lubbock, Texas, who was named manager of a large theatre operated at Beaumont, Texas, by the Jefferson Amusement Company, met with a serious accident while at work in his Lubbock Theatre and as a result his removal to Beaumont has been delayed indefinitely. The accidental discharge of a 32-calibre pistol, which fell from a nearby shelf, caused a bullet to penetrate his left leg. The injury was at first thought not serious, but doctors later had to operate and remove a bone in the leg. Due to his frail health, it will be some time before he is able to leave the hospital.

A NEW PANTAGES

It is now definitely decided that Dallas is to have a new Pantages Theatre and that at least $250,000 will be spent on it—perhaps $500,000. .Si Charninsky and Ray Stinnett, joint owners of Pan time here, both well known picture men, figure on opening the sion that these gentlemen will erect the new Pantages by next fall. It is the impres- new house on the site of the present house in Elm street.

NOVY WELCOMED

The Hancock Opera House, a motion picture and legitimate show landmark in Austin, Texas, has reopened under the management of the veteran Louis Novy, with five acts of Interstate vaudeville and short reels, on two days a week, big pictures for the remainder. Mr. Novy for some time has had various difficulties but he has cleared them all away now and again will resume management of the house.

WORK DELAYED

On account of the illness and death of Miss Charlotte Scanlan, one of the Scanlan sisters, which kept Miss Kate Scanlan, who manages the estate, constantly at her relative's bedside, work on the Scanlan Theatre, Preston avenue between Main and Travis streets, Houston, Texas, was held up. Now the work is proceeding and the theatre will be completed and opened by February 25.

IN FULL CHARGE

Prof. J. Bert Mitchell, house manager of the Palace Theatre, Lubbock, Texas, has been given the complete management of a large house owned by the Jefferson Amusement Company at Beaumont. Prof. Mitchell and his wife spent a short time at Fort Worth, visiting relatives, before going to his new charge.

A NEW MERRYMAKER

Old King Cole was a merry old soul, and he called for his fiddlers three. In the modern version, H. S. Cole, manager of the American Theatre of Bonham, Texas, plays the leading role. Mr. Cole recently has been scoring successes with periodical fiddlers' contests at his theatre. All of the old-fashioned dance callers "strutted their stuff" and the genial American manager reported he never knew, 'til he started his contests, that Fannin County and the surrounding area could produce so many fiddlers.

Many Showmen Visit Kansas City

Moving Picture World Bureau, Kansas City, February 21.

AMONG out-of-town exhibitors in the Kansas City market last week were: Elaine Cook, Beatrice, Neb.; J. S. Shortly, Strand, Independence, Kas.; Glenn Dickinson, Dickinson Circuit, Lawrence, Kas.: G. L. Hooper, Orpheum, Topeka, Kas.; H. E. Garber, Baxter Springs, Kas.; A. F. Perkins, Schnell Theatre, Harrisonville, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; R. B. Christian, Byers Theatre, Excelsior Springs, Mo.

GRUESOME DISCOVERY

Alex Meschom, manager of the New Palace Theatre, Kansas City, observed a group of children starring through the window of the lobby into the room where the popcorn stand was located. Investigating, he found C. E. Stucker, manager of the stand, lying dead on the floor, death having been caused by heart disease.

PUMPKINS AND FIDDLERS

An old fiddlers' contest is being planned by Stanley Chambers, head of the Miller theatres in Wichita, Kas., in conjunction with the showing of "Some Pumpkins," Charles Ray's picture, which will be shown in Wichita in April.

Milwaukee Men Defend Morals of Pictures

Moving Picture World Bureau, Milwaukee, February 23.

EROTIC ideas may be awakened in the minds of the younger generation by moving pictures, but neither producers, distributors nor exhibitors are catering to such emotions as a means of attracting audiences, Milwaukee movie men asserted in interviews in the Milwaukee Sentinel. The largest portion of movie crowds consist of the better element in the community, Harry Long, manager of the Alhambra, declared. It would be poor business to show anything but clean pictures, he contends. George Levine, Universal manager, agreed with Mr. Long.

NEW OSHKOSH THEATRE

A new $750,000 theatre will be erected in Oshkosh, Wis. It will be a motion picture and vaudeville house built on the East Side of Main street, north of Merritt street. Purchase of the property was completed when F. W. Fischer, representing the Fischer Paramount theatres, J. P. McDermott and Ben Lowenthal came to Oshkosh and closed options taken previously.

Along Exchange Row

With the Men Who Sell the Pictures

Buffalo

Moving Picture World
Bureau, Buffalo,
February 22.

George E. Williams, formerly Paramount exploiter in this city, who recently was assigned as publicity director at the Howard Theatre in Atlanta, is back in town as Paramount exploitation man in the Buffalo and Albany territories. He is being given a warm welcome by exhibitors in the towns of Western New York where he did much good work when on the job last year. Bill Bork, Ernie Williams, Ed and Marvin Kempner, Maurice Cohen, Mickey Rose, Earl Brink, et al are sending the old Tuxedoes to the cleaners and the hard-boiled shirts to the laundry in preparation for the annual convention which is going to be held in Atlantic City in March. The boys can't wait till they get there. Maurice Cohen is going to give the bathing girls a treat when he appears on the beach in his new bathing suit.

A BENEFIT

Charle Goodwin, manager of the Universal office, is sponsor for the benefit show to be given on the evening of March 26 in the Olympic for Miss Anne Beston, a former member of the "U" office staff who is in "a little hard luck," as the tickets term it. Miss Beston is seriously ill.

RAINBOW GOLD

We were startled the other day when we walked in the Freedom Film Corporation office to see a bucket of gold on Manager Richard C. Fox's desk. We hadn't heard of him inheriting a fortune or anything. We were about to congratulate him when he explained that it was just an exploitation stunt for "Vanishing Millions," a new Sierra Picture serial. The gold was in the form of highly polished metal tokens which will be passed out to the children.

A NEW ALIBI

Frank Minor, managing director of the Pathe shipping department, was getting in trim the other day by chopping wood. All went well until half of a tree trunk came up and socked Frank in one of his eyes. Result—a clouded lamp and much explanation to offset accusations of being plastered by another tough guy in a battle.

FOR BLOOD

Harry Dixon, F. B. O. manager, and his assistant, Elmer Lux, are about to meet Ben Wallerstein of the Broadway and Eddie Laszyinski of the Park, in a bowling match to decide the exchange-exhibitor championship of the city. The event will be held in the Eagles' clubrooms. If any of the balls stay on the alleys the participants will be happy.

Kansas City

Moving Picture World
Bureau, Kansas City.
February 23.

There was business aplenty transacted along Kansas City's film row last week. Joe Rosenberg, Universal salesman, won a promotion which will take him back to England, working in conjunction with Universal's sales staff. A goodly number of exhibitors attended a pre-view showing of the First National picture, "Rainbow Riley," according to W. K. Burke, assistant manager. L. J. McCarthy, former assistant First National branch manager, has been appointed by that company as branch manager in Milwaukee

RECORD BUSINESS

The Kansas City Educational branch did a record business last week, according to Russell Borg, loca l booker. Felix Faust, Metro-Goldwyn-Mayer general manager of distribution and sales, and Allen F. Cummings, sales statistician, were Kansas City visitors. J. E. Flynn, district manager for Metro-Goldwyn, conducted a sales meeting at the Kansas City office. Harry Silverman, Independent Pictures Corp., representative, is said to be establishing an enviable record in Western Kansas. Syd Ginsberg has been appointed special representative for the Independent Film Corp., Joe Levy, Warner Bros. branch manager, reported a good week in the territory. A. W. Day, former Warner Bros. booker, has been succeeded by Charles Lewis, a veteran in the industry. Edward Wagoner, home office accessory representative for P. D. C., left for Omaha after starting an accessory campaign. Tommy Thompson, former Vitagraph-Warner representative in Kansas City, has joined the Metro-Goldwyn-Mayer sales force. Julius Stern, president of the Stern Brothers Film Corp., producers of Century Comedies, was a business visitor, he being on his way to New York from Los Angeles.

San Francisco

Moving Picture World
Bureau, San Francisco
February 24.

The Mutual Independent Exchange, which recently engaged in business at 281 Turk street, under the management of C. C. Thompson, has moved to 298 Turk street, where quarters are being shared with the E. L. C. Co.

VISITORS

W. J. Morgan, general sales manager of the P. D. C., New York, and L. W. Weir, western division manager, recently spent some time at the San Francisco branch conferring with Manager M. E. Cory. Dave Bershon, western division manager for Metro-Goldwyn-Mayer, paid the San Francisco exchange a visit recently on his way to Seattle.

ROEDER BACK

Chester Roeder, salesman for Paramount, returned recently from a trip through Nevada.

NO TRIFLING, NOW

Dick Lucas, of the ad sales department of Paramount, is receiving more than ordinary respect from those who visit his section since it has become known that he has won championship honors as a boxer in the 122-pound class.

HARDY SPEEDING

Gerald Hardy, with First National, has been bitten by the auto bug and is sporting nothing less than a Junior "8" Locomobile.

Pittsburgh

Moving Picture World
Bureau, Pittsburgh,
February 22.

Seymour Stone, of the Metro-Goldwyn-Mayer staff, has recovered from his attack of influenza and is again on the job full of pep.

BAVETTA MOVES

J. C. Bavetta, for the past year and a half, connected with the local Fox exchange for the purpose of studying the operation of a branch office, has been called to the New York home office to be assigned a position in the company's foreign department. It is entirely likely that he will be sent to Europe very shortly.

TRANSFERRED

Carl J. Sonin and W. B. Zoellner, M-G-M salesman, have been temporarily transferred to the Washington, D. C., branch. They will later return to the Steel City.

KATZ APPOINTED

Marcus T. Katz of New York is the new advertising sales manager of the local Universal exchange, having taken charge on February 8.

LUBELL RETURNS

Sam Lubell has come to town from Boston and has joined the M-G-M sales force.

Missouri

Moving Picture World
Bureau, Missouri,
February 23.

EXHIBITOR BECOMES SALESMAN

"Curley" Wilson, Abilene, Kansas, exhibitor, has jumped back to his first love and accepted a position with the Pathe exchange as representative in the Northern Kansas territory.

IN CHARGE OF UNIVERSAL BOOKINGS

M. W. Reincke is to have charge of the booking for Universal theatres in the Kansas City territory and will make Kansas City his headquarters. He will maintain his interests in St. Joseph, Mo., theatres, however.

Omaha

Moving Picture World
Bureau, Omaha,
February 24.

Albert Danke, manager of the Omaha branch of P. D. C., recently attended a district sales convention at St. Louis. He took an airplane trip along with the other district managers, each of whom was treated by the division manager, C. D. Hill.

PRECAUTIONS

Additional fire extinguishers and a new system of electric wiring as additional fire-prevention measures have been installed in the local branch of the Famous Players-Lasky exchange. Manager C. F. Rose is proud of the new preventive measures.

McNAMEE PROMOTED

Edward McNamee has been made sales promotion manager for the F. B. O. The recent resignation of R. K. Bartlett left the opening. Mr. McNamee was for some time connected with Fox Film Corporation and First National, respectively, as publicity man.

NEW SALESMEN

William Thomas and Joseph Cowan have joined the sales force of the Associated Exhibtors, Omaha exchange. Mr. Thomas travels in Northern Nebraska and South Dakota territory, and Mr. Cowan the South Platte territory.

Washington, D.C.

Moving Picture World
Bureau, Washington, D. C.,
February 22.

National Theatre, Richmond, Virginia, has admitted the advantages of keeping step with the times by installing two Peerless low amperage lamps to replace former light shooters, and there is a new Superlite screen to get the benefit. The Metropolitan Theatre, in Baltimore, Maryland, has aligned two Peerless lamps, a generator and Brenkert projector. Both got the service that makes for better patronage from N. C. Haeffele Company of Baltimore.

Work will be begun March 1 on a 2,000 seat theatre to cost $250,000. Stanley-Crandall Company of Washington, D. C., are the owners of the site and will carry out a carefully planned construction policy.

Charles Raith plans to erect a $500,000 theatre building with seating capacity of 2,500, in Baltimore; the building will include bowling alleys, pool rooms and other adjuncts.

The Opera House, of Frederick, Maryland, is to have improvement to cost approximately twenty thousand dollars.

In Danville, Virginia, a 1,000 seat theatre is planned, as part of a ten story hotel building. The contract has been awarded to H. A. Underwood, of Raleigh, North Carolina.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

7,774 Feet

"The Cohens and Kellys"—Universal

Combination of Irish and Hebrew Humor Makes This Production a Fine Box-Office Attraction

Comedy

Reviewed by C. S. Sewell

FAIRLY bristling with laughs, plentifully supplied with human interest and sprinkled with heart throbs, the Universal production "The Cohens and Kellys" is sure-fire entertainment for the great mass of picturegoers. From the main title right down to the most minor character or situation audience appeal has never been lost sight of and as a result "box office" is written all over it.

With a title like this, the type of picture is readily apparent. It is good-natured character comedy with the laughs arising out of the playing up of the racial antagonism arising from an Irish and a Hebrew family who are neighbors. The fathers, the mothers, the kiddies and even the dogs of the two households are continually scrapping, and this is further aggravated by the fact that Tim Kelly and Nannie Cohen are sweethearts. Tim marries Nannie secretly. Cohen suddenly inherits wealth from an aunt who married an Irishman and looks down on the Kellys. When Nannie's baby is born he refuses to let the Kellys see it and drives her out in a storm when she decided to stand by her husband. His wife upbraids him and leaves. A lawyer tells him that he has discovered the Kelly's are the nearest relatives and entitled to the money. Thoroughly chastened he goes to Pat Kelly, there is a general reconciliation and Cohen and Kelly decide to go into partnership.

This story offers a fertile field for laughs, and Director Harry Pollard has not missed a single bet. The comedy is of the familiar and popular type usually associated with these two races. The Irish family is shown scrapping among themselves while the Hebrew father gets a lot of laughs by the way he conducts his business, and there are comedy clashes whenever the two families come together. The humor is not always spontaneous but it will keep an audience chuckling.

The human interest in this picture is unusually strong and due to the excellent acting of the players there are several situations that cause real heart-throbs. Harry Pollard has superbly directed this picture from a box-office angle and one of the most effective and clever touches in the manner in which he has by little bits of business succeeded in introducing genuine langhs right in the middle of the most pathetic scenes, breaking the dramatic tension. For example, right in the midst of a momentous dsicussion about their daughter, the Hebrew mother and father, pacing up and down the room come together at a point where it is impossible for both to get through. Another time, an oversize hat interferes when Cohen is berating Kelly. A lot of it is hokum, but it is sure-fire hokum that an audience will literally "eat up."

We don't believe that any better selection from the whole field of actors could have been made than George Sydney and Vera Gordon for the elder Cohens and Charles Murray and Kate Price for the Kellys. The performance of each is practically without a flaw. George Sydney has really the most prominent role and both in his comedy and pathos is excellent. Charlie Murray, as usual, supplies heavy-hitting comedy but he has an emotional bit with Sydney that is a corker, and will cause a tug at the heart. The other characters are of minor importance but they are well-handled.

All in all, "The Cohens and Kellys" is excellent audience entertainment and it would not surprise us if it duplicates with the picture public the success of the Hebrew-Irish play "Abie's Irish Rose" on the stage. It has many of the same angles of appeal which have proved their value with the public.

CAST:

Nathan Cohen	George Sydney
Mrs. Cohen	Vera Gordon
Patrick Kelly	Charlie Murray
Mrs. Kelly	Kate Price
Tim Kelly	Jason Robards
Nannie Cohen	Olive Hasbrouck
Goldburg	Nate Carr

Based on play "Two Blocks Away" by Aaron Hoffman
Directed by Harry Pollard

6,030 Feet

"The Midnight Flyer"—F. B. O.

Exceptionally Tense and Exciting Railroad Melodrama Involves a Mountain Feud Theme

Railroad Melodrama

Reviewed by C. S. Sewell

A DECIDEDLY entertaining melodrama that skillfully combined a number of different angles of audience appeal and works up to a smashing thrill climax is "The Midnight Flyer" an F. B. O. production directed by Tom Forman, with Cullen Landis and Dorothy Devore in the leading roles.

Basically, this is a railroad story, but the action goes back to the time when the railroad was being built in the West Virginia mountains and a feud between two types of mountain folk is developed that forms a vital point in the story. In addition, the effect of this feud on the second generation, with the villain's son bullying the hero gives a chance for a double punch in the climax where the hero "finds himself" and there comes an awakening of courage which enables him to save the special and get the best of the bully at the same time.

Practically every proved melodramatic angle of audience appeal is introduced and skillfully worked into the story so that there is exceptional dramatic tension and virility. Mr. Forman has handled the several threads so that they do not conflict with each other but dovetail nicely and increase the power of the appeal. At the outset, you feel that this is going to be a stirring feud story and this atmosphere is retained as a stirring motive that actuates the villainy during the railroad sequences.

Mr. Forman's direction is excellent and in addition to the fine sympathy and human interest established, there are a number of excellent punches, including a collision that smashes a train to bits. Even this does not anticlimax the story and is but a stepping stone to the big punch where the hero leaps from one engine to another and fights the big bully.

"The Midnight Flyer" is excellent melodrama, unusually virile and gripping that holds the interest taut, providing stirring entertainment that will satisfy the majority of patrons of theatres where melodramas are popular.

CAST:

David Henderson	Cullen Landis
Mary Baxter	Dorothy Devore
Mel Slater	Buddy Post
Silas Henderson	Charles Mailes
Young Davey	Frankie Barro
Liza Slater	Claire McDowell
Mother Henderson	Barbara Tennent
Jeb Slater	Alphonz Ethier

Story and Scenario by Arthur Guy Empey.
Directed by Tom Forman.

You Can't Go Wrong on
MOVING PICTURE WORLD REVIEWS
In substance and form they are the best in the business.

6,600 Feet

"Oh! What a Nurse!"—Warner

Syd Chaplin Again Masquerades As a Woman Scoring Heavily in Hilarious Farce Comedy

Farce Comedy

HILARIOUS, rapid-fire farce comedy, with a new laugh starting before the old one is hardly finished, is the kind of entertainment that is presented in the Warner Brothers production, "Oh! What a Nurse," starring Sydney Chaplin.

Syd is cast as Jerry, a cub reporter who has to sub for the editor of the "Advice to the Lovelorn" department. He gives advice to June which interferes with the plot of Big Tim, her uncle and owner of the paper. Hurriedly called to the office, he saves June when she falls off a ferryboat, is caught by the anchor of a passing tug and dragged aboard and forced to change clothes with the owner, a rum-runner, who is disguised as a woman to escape the police. Keeping on these togs Jerry goes to Big Tim and finds that Ruth is in love with her rescuer. He attempts to elude the police who are on his trail by disguising as a nurse, and is forced to go aboard a rum ship on which it is planned to force June to marry to get control of an inheritance. Jerry vamps all the men and finally when he is discovered saves June by faking a fire which causes the crew to forsake the ship.

Reviewed by C. S. Sewell

CAST:

Jerry Clark	Syd Chaplin
June Harrison	Patsy Ruth Miller
Clive Hurst	Gayne Whitman
Capt. Kirby	Matthew Betz
Big Tim	David Torrence
Erie	Ed Kennedy
Mate	Raymond Wells
Editor	Henry Barrowes

Directed by Charles F. Reisner.

It will be seen that this presents Syd Chaplin in another of his amusing impersonations of a woman. The production was directed by Charles F. Resiner who made "The Man on the Box" and is an experienced comedy director having worked with Syd's famous brother Charles. The result is an exceedingly fast-moving succession of gags and situations that are a scream. Every sequence has been handled so as to extract a full quota of laughs. The synopsis only gives a suggestion of these. The kidding of the office staff, the way his dog tickles Syd to make him wake up, the comedy rescue, and in fact the whole succession of events from the time he dons the widow's weeds until his disguise is discovered, is a regular riot of laughs.

While he has been given a thoroughly capable supporting cast, Syd is the whole show, the others are only feeders for him. He fully lives up to the reputation he has established in his recent pictures of being able to masquerade as a woman and keep an audience in continual laughter. Some of the situations are familiar and forced for effect, but there is a generous proportion that are seemingly spontaneous and genuinely amusing.

"Oh! What a Nurse" is genuine box office tonic for all who enjoy hilarious laughter.

5,438 Feet

"Hearts and Fists"—Asso. Exhib.

Story of Hero's Uphill Fight for Success in Logging Camp Makes Fine Melodrama

Melo-drama

A PLEASING romantic melodrama with plenty of action and well developed human-interest is "Hearts and Fists" an Associated Exhibitors offering adapted from a magazine story by Clarence Budington Kelland, and featuring Marguerite DeLaMotte and John Bowers.

Good dramatic conflict that holds the interest, establishing abundant sympathy for the hero and hate for the villain is devcloped early when the hero is shown trying to save the almost bankrupt lumber company left him by his father, from falling into the villain's hands. The hero wins over his former sweetheart who was engaged to the villain and also gets help from a lumberman who admires his spunky fight. Everything depends on getting logs to the mill. The hero thrashes a bully sent out to prevent this, commandeers his rivals lumber train, gets the logs down on time and dragooning a preacher, marries the girl en route.

Reviewed by C. S. Sewell

CAST:

Larry Pond	John Bowers
Alexia Newton	Marguerite DeLaMotte
Preston Tolley	Alan Hale
Taeitus Hopper	Dan Mason
Jean Carrol	Lois Ingraham
Luther Newton	Howard Russell
Gus Brent	Jack Curtis
Egbert Head	Kent Mead
Bill Fawcett	Charles Mailes

Based on magazine story by Clarence Budington Kelland.

Directed by Lloyd Ingraham.

The picture is satisfactorily cast and has been capably directed by Lloyd Ingraham. There are a number of effective scenes of the lumber mills and camps, several snappy fights, the one between the hero and the bully being especially good. The climax is good melodrama.

The story is developed at a snappy pace and there is plenty of sure-fire stuff to hold the interest. It is buoyant, human and decidedly pleasing entertainment that should fill the bill for fans who like romantic human interest melodrama and prove a pleasing attraction for the average patron.

John Bowers makes a good hero and Marguerite, a likeable and attractive heroine, Alan Hale is as despicable a gentleman villain as you would wish and Dan Mason gives an excellent performance as the hero's faithful old friend.

"The Transcontinental Limited"—Chadwick

6,400 Feet

Good Melodrama, Has Heart Interest, Comedy, and Strong Cast Headed by Johnny Walker

Railroad Melodrama

THE Transcontinental Limited" is good melodrama, with strong heart interest, that should attract patronage. While not an extraordinary feature, it possesses all the fundamentals of an entertaining picture and it should prove a money-maker at most theatres. It is a Chadwick picture.

The story revolves around the love of two men for a girl. She, the daughter of a railroad engineer whose sight is failing, is wooed by her father's brakeman, who proceeds on the assumption that the favors he has extended the father entitle him to the girl's hand in marriage. Eugenia Gilbert is the girl, Alec B. Francis the engineer, Edith Yorke the mother and Bruce Gordon the brakeman.

Reviewed by Sumner Smith

CAST:

Johnnie Lane	Johnnie Walker
Mary Reynolds	Eugenia Gilbert
Jerry Reynolds	Alec B. Francis
Sara Reynolds	Edith Yorke
Joe Slavin	Bruce Gordon
"Slim"	Edward Gillace
"Pudge"	George Ovey
The doctor	Erie Mayne
Bob Harrison	James Hamel

Directed by Nat Ross

With the end of the war the chosen sweetheart comes into view in the person of Johnnie Walker. Two of his pals are Edward Gillace and George Ovey, as questionable characters. Money must be raised for an operation on the girl's mother and they raise it for Johnnie by robbing the doctor, who has made exorbitant demands. The brakeman tries to involve Johnnie as the robber of the depot safe, but his pals slip the money back into it and there is no proof.

In addition to the melodramatic angles and the heart interest there is some good comedy in which Gillace and Ovey participate. It has a good railroad wreck.

6,565 Feet

"Sea Horses"—Paramount

Convincing Waterspout Makes Fine Climax in Story of Tropics with Excellent Cast

Drama of Tropics

MORE THAN ONE picture has been materially helped by a cyclone, but in "Sea Horses," the producer goes a step beyond and offers a really convincing typhoon, which features a waterspout that does not look as though it had been made with a hose. It is purely a mechanical punch, but it certainly brings the picture to a smashing climax that would be lacking without it.

"Sea Horses" is scarcely a descriptive title. It alludes to a reef off the harbor of Panda, in Portugese East Africa. There is danger that the typhoon may throw the ship upon the reef, but instead it washes the boat over the hidden menace.

The story itself concerns Helen Salvia, who has married into an Italian family. Her husband leaves her and goes to Panda. His parents turn her out, but seek to gain possession of the child by representing that her morals unfit her to care for the child.

Reviewed by Epes W. Sargent

CAST:

George Glanville ..... Jack Holt
Helen Salvia ..... Florence Vidor
Lorenzo Salvia ..... William Powell
Cochrau ..... George Bancroft
Bimbo-Bomba ..... Mack Swain
Senor Cordoza ..... Frank Campeau
Harvey ..... Allan Simpson
Marx ..... George Nichols
Cina Salvia ..... Mary E. Dow
Hendry ..... Dick La Reno

Story by Francis Brett Young
Scenario by James Hamilton
Directed by Allan Dwan

Enroute to Panda she falls in love with Glanville, captain of the ship. She finds her husband is a derelict and living with a native woman, but tries to reclaim him, until he throws the child out. Glanville's mate shoots him in a fight. The typhoon washes the ship out to sea and Helen goes back to England presumably to marry Glanville.

The interest lies not so much in the story as in its locale and the telling, and most of the honors go to the character men, notably George Bancroft, as the mate. He gets the big moment of the play as he stands off the native troops while the wounded Captain runs for cover with the girl, and he works to a tremendous death scene. Mack Swain, keeper of the trading station and "sympathetic undertaker," contributes a delightful bit of semi-comedy and Frank Campeau, as the Governor, gives him good support. George Nichols smokes his way through a small part like a second Theodore Roberts, and Miss Vidor is beautiful and effective as usual.

4,715 Feet

"North Star"—Asso. Exhib.

Strongheart Is Star of Melodramatic Story of the Northwoods That Should Please Fans

Melo-drama

STRONGHEART, famous police dog of the screen, is the star of the Howard Estabrook production "North Star" a melodramatic story of the Northwest which is being distributed through Associated Exhibitors.

The story concerns a young chap who as the culmination of a hilarious party knocked another fellow out and believes that he has killed him. Robbins, a false friend sees an opportunity to make a rich haul and hides the supposed murdered man who finally recovers. The young chap, Gale flees to the Northwoods and his prize dog, North Star, seeks to follow and finally falls into the hands of Blake. Robbins and Gale's sister, Marcia, go to seek Gale and find North Star who shows his enmity to Robbins, who engages an Indian to lead him to Gale's cabin.

Reviewed by C. S. Sewell

CAST:

North Star..... Strongheart
Marcia Gale.....Virginia Lee Corbin
Dick Robbins.....Stuart Holmes
Noel Blake.....Ken Maynard
Wilbur Gale.....Harold Austin
Archie West.....William Riley
Indian .....Marte Faust

Based on novel by Rufus King.
Directed by Paul Powell.

Blake offers to help Marcia and they put North Star on Robbin's scent and he arrives in time to save Gale who has been attacked by Robbins. Blake forces Robbins to reveal the truth about the frame-up and North Star chases him to the edge of a cliff and nips at him until he falls to his death. Marcia finds happiness with her new-found friend, Blake.

As always, Strongheart is magnificent and rivets the attention, the story giving him a role that shows him to advantage.

The picture follows along melodramatic lines and there is plenty of action and punch situations to hold the interest, with considerable comedy relief. The fight between Holmes and Strongheart where the dog leaps at him, and the chase and subsequent encounter ending in the death of the villain are thrilling and full of suspense.

"North Star" offers satisfying entertainment of a familiar type for the general public and especially for the great clientele who like pictures with canine stars.

6,878 Feet

"The Far Cry"—First National

Natural Color Photography Adds to Punch in Society Drama Starring Blanche Sweet

Society Drama

FEATURING Blanche Sweet, with Jack Mulhall, Myrtle Stedman and Hobart Bosworth in the leading supporting roles, First National is offering an adaptation of Arthur Richman's play "The Far Cry."

The story concerns the romance between Claire Marsh and Dick Clayton, two Americans in Paris. The action opens with Claire securing a divorce from a French count of the cake-eater type. She meets Dick, an old schoolmate and visits him at his studio, causing considerable gossip. Their parents come to Paris to break up the match. Claire in pique refuses Dick, who returns to Venice, then follows him and finding the hotels filled lives at his studio with a chaperone. Count Strurani, a connoissuer of women, follows

Reviewed by C. S. Sewell

CAST:

Claire Marsh.....Blanche Sweet
Dick Clayton.....Jack Mulhall
Mrs. Marsh.....Myrtle Stedman
Mr. Marsh.....Hobart Bosworth
Max Fraisier.....Leo White
Mrs. Clayton.....Julia Swayne Gordon
Lancefield.....William Austin
Count Strurani.....John St. Polis
Yvonne.....Dorothy Revier
Maid.....Mathilde Comont

Based on play by Arthur Richman.
Scenario by Katherine Kavanaugh.
Directed by Balboni.

her and Dick becomes so jealous they part in anger. Claire accepts the count who gives a wonderful Roman fete in her honor. Dick, repentant, follows, arriving as the banquet hall catches on fire, and is reconciled with Claire.

The cast which also includes such well-known players as Leo White, Julia Swayne Gordon, John Sainpolis and Dorothy Revier, all give capable performances and the picture was directed by Balboni. While the action runs smoothly there are only occasional flares of drama and there is little strength or sympathy in either of the main characters. The atmosphere is Bohemian and sophisticated. The story as screened seems rather pointless and only mildly entertaining. Its most interesting features are a number of clever and witty subtitles and the filming of the Roman fete in Technicolor. The leaping flames in color are very effective.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Showmanship Counts More Than Feature in Holding Up Business for a Theatre

RECENTLY we lunched with an old friend who is close to the top of one of the vaudeville-picture circuits. It was a pleasant chat about old times and new, but one remark was worth a great deal. This is what was said:

"Things are not so good in our section, but we don't have to worry. We are doing better than the others, because we always let the house carry the show instead of looking to the show to carry the house."

In other words, this circuit, habitually, sells the idea of the house rather than the offering for the week. The feature may be a little weak, the vaudeville may not quite be up to the standard, but the patrons like to go to these houses and they go for that reason and not because of this act or that picture.

Are Made Inviting

At various times we have visited houses in this circuit and always the general suggestion of cordiality was present. It was not effusive, ostentatious cordiality, but the quiet welcome of genuine managership—showmanship.

A smile went with the ticket sale, the doorman took his share of the pasteboard quietly instead of snatching at it. The head usher saw that the patrons were properly directed and the aisle ushers worked quickly and quietly with a maximum of effectiveness and a minimum of direction. Call the latter "bossiness" if you will.

And back of all this you would find a manager who was responsible for this condition; a man who had been selected because he could produce these results.

Every manager on that circuit has been trained to sell the house through efficient courtesy.

Showmanship Pays

It costs no more in money to get an efficient, cheerful and courteous usher than it does to hire a roughneck. That is to say, it puts no additional burden on the salary list. But it does cost more *in money* to hire roughnecks because they are easy to get. They will drive business away.

It does cost more in time, attention and oversight, but it pays a big return. People like to go to the house, regardless of the bill. It is quiet, comfortable and cordial. They feel at home.

But it is genuine courtesy and not ostentatious show. The right selection of people must be made They cannot simply be hired and told to be polite. They must be inherently courteous. They must have within themselves the wish to show attention, and this desire must be schooled into complete efficiency The staff may be developed to the fullest efficiency through instruction, but the seed of the idea must be present in the raw material

This is not a matter of parade or splendor. People do not care for that. A great many years ago the late Paul Keith confessed that while he saw the show at his father's Boston house each week, he went to the old Howard when he wanted to enjoy himself. Keith's own house was too stiff and formal. It was beautiful. It was provided with roomy and comfortable chairs, but it always had the air of the seldom used parlor rather than that of the more comfortable sitting room. It was more like going to church in a palace than visiting a place of amusement.

Times have changed since then, but there are still houses where too much attention is given the decoration and the stage show and too little to the human equation.

Too Much Trimmings

Even along Broadwaky this condition prevails. Not long ago we went into one of the largest houses and actually had to push an usher out of the way before we could enter. He was talking to the doorman and did not have either the courtesy or the good sense to step aside for a cash patron. He had to be shoved. We passed five other ushers, got a program out of the rack and found a seat unaided. We go to that house no more often than we have to. We know others who feel the same way about it.

On the other hand, a wonderful change has come over the Rialto and Rivoli lately. Since they became part of the Publix string and are no longer under the management of Dr. Riesenfeld real service has replaced perfunctory splendor, and fifteen or twenty persons, who always pay for their tickets, have commented to us on the more pleasant atmosphere. And it seems to be paying in the increased attendance.

But you do not have to have a big house. You can do it, and even better, in a small one. Get away from the idea that you sell only a show. Sell comfort and welcome, and you still have those to sell when the show may be below standard. It has been our experience that the better the standard of show, the poorer the house staff is apt to be.

Put on a big show, if you can afford it, but hire someone to give your house a pleasant personality, and if your show flops you can still keep on selling. It's saving one circuit a lot of red ink this season. It will keep your own books all in one color if you start right and see it through.

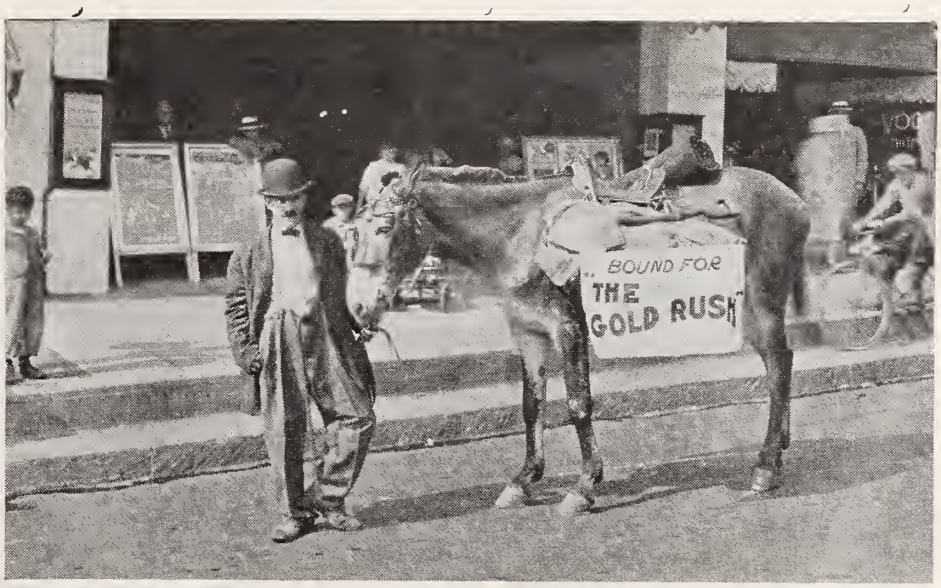
Has Useful Tie-ups For Too Much Money

Working with John Drake, executive secretary for the National Jewelers Publicity Association, First National arranged with the Gorham Company for a special tea service to be used in Too Much Money. One of the Gorham experts was sent to the studio to set the table and superintend the posing of Anna Nilsson and Lewis Stone for some special publicity pictures. Dorothy Mackail was also worked into some of the pictures, though she is not in the story

These stills will be sent to Gorham dealers to be usd when the picture plays their city, First National supplying the booking dates.

Because Lewis Stone is a grocery clerk in a part of the story, Maj. Drake helped to tie the R. C. Williams Company to this section of the story, and the grocery in the picture is largely stocked with Scarlet Brand goods. These stills also will be shipped out by the Williams concern and will give the theatres automatic publicity.

There is also a tie in to the Sohmer piano, giving three useful hooks, two of which are ready-made.



A United Artists' Release

HERE'S A HORSE ON CHAPLIN IN THE GOLD RUSH

This was worked by the Lincoln Theatre, Massillon, Ohio, but the perambulator Chaplin with a pack horse or mule has been a decided help in a great many towns. Chaplin can pull without a pram, but the latter makes velvet business.

Try Edgar Hart's Barrel Parade for a Cleanup

A Barrel Parade is Edgar Hart's Latest

Try this recipe for a barrel parade from Edgar Hart, of the Colonial Theatre, Portsmouth, N. H.:

18 barrels.
36 sticks (large).
18 sticks (small).
18 one sheets.
1 bell.
37 kids.
1 police permit.

With a hammer remove the heads and tails from the barrels. Put one small stick across the inside to provide a hand hold. Paste a one-sheet on each barrel. Stuff with one small boy. Space well apart with another boy and two sticks to beat on each barrel. Add one small boy with a large dinner handbell.

Edgar did it for Old Clothes, which has a one-sheet showing Jackie in a barrel. Heading the parade with the smallest boy, he ranged the kids according to size, each boy in a barrel being followed by another with two sticks with which he beat the barrel sides. With all thirty-seven singing "Hail! Hail! the Gang's All Here," he had a parade that made a calliope look like a mute with a sore throat.

The only outlay was one dollar for the barrels, plus the eighteen one-sheets, and if you stand as well as Edgar does with the cops you can park the barrels along the sidewalks for a couple of days.

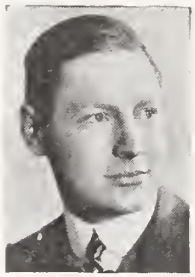
It put Jackie over to a nice business.

The Victory Theatre, Denver, worked a clever idea on Womanhandled. The lobby design was a huge figure of Richard Dix in full western rig, holding a six shooter. As the lobby is very high and rather narrow, it was possible to make the figure of such proportions that the feet were planted on either side and the patrons passed between his bowed legs to the box office.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Those showmen who have voiced an opinion that the prologue is becoming a thing of the past, would have been thrilled could they have visited this theatre to see the big stage prologue put on for the First National production, "Memory Lane." This presentation, in four scenes, brought more appreciation from the audience than anything of like nature has in a long time.



Opening each deluxe performance was an elaborately staged version of the Gilbert & Sullivan operetta, "The Mikado." This presentation included eight selected numbers from popular operetta, offering a cast of five principals and a large chorus. The set included a painted backdrop of a Japanese garden and a leg-drop to correspond. All artists were, of course, in correct costume. The lighting was changed for each selection. An open box lamp of blue lighted one-half of the Japanese back-drop, while another lamp of pale green was thrown on the other half. These lights remained the same throughout the entire presentation, which took 14 minutes altogether.

After the Topical Review Estelle Carey sang on the apron of the large stage, the selection being "Forever and Ever With You." As an encore she used "A Cottage Small by a Waterfall."

"Memory Lane Days," as the prologue was billed on the program, was given 14 minutes. Scene 1, "Babyhood," showed a mother sitting beside a cradle in front of a huge fireplace. The light from the fireplace also lighted the cradle and the face of the contralto who had the part of the mother. The contralto sang "Lullaby," during which the voile curtains which masked in the fireplace were flooded by light green and light blue Mestrums. At the finish of the "Lullaby" the draw curtains were closed over the production stage and Harry Breuer, xylophonist, played a special arrangement of "Memory Lane" on a vibraphone. This was followed by a "School Days" scene on the stage. Ten of the Mark Strand Dancers were costumed as boys and girls. This scene was mostly pantomime and closed with "School Days," sung off stage by a quartette. The draw curtains closed in this scene and then Lilly Kovacs, girl pianist, played variations of "Memory Lane" on the piano. On her concluding note the concert master arose at his chair in the orchestra and played the same selection as a violin solo. The draw curtains then parted, showing the exterior of a colonial mansion. A tenor and a soprano, as sweethearts, came on hand in hand and sang the hit from "Maytime," "Will You Remember?" When this was finished the drop on which the colonial mansion was painted was raised, disclosing the interior of the church, all set for the wedding. There were a dozen bridesmaids, flower girls, best man, not forgetting the bride and groom. Most of this number was pantomime, but after the wedding closed with the chorus of "Memory Lane," sung by the ensemble.

Exploitation Boosts Summer Business, Prepare Your Campaign Now!

A United Artists' Release

TWO EXAMPLES OF THE HOOK UP OF PHONOGRAPH RECORDS TO THE GOLD RUSH

On the right is the sidewalk box office of the Strand Theatre, New York, with actual records and stills of the comedian at the piano and directing an orchestra. On the left is a portion of the window of the Aeolian Company in Aeolian Hall, where this display stood for several weeks. This is one of the best locations in all New York City.

Steve Farrar Stars Local Player Over Chaplin

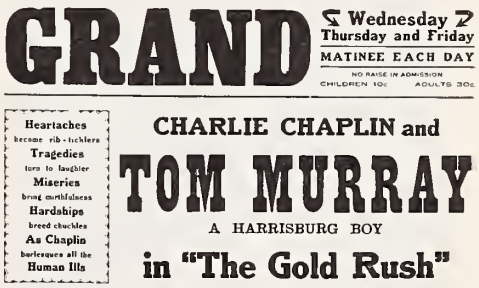
A Producers Distributing Release

A VIVID FRONT FROM THE PRINCESS THEATRE, BIRMINGHAM

The spirited cutout from the 24 sheet is suspended over a profile row showing a street in a western town that got more attention than a New York skyline. With a six sheet cutout below and ones and threes there was a flash that pulled in a lot of additional business.

Plays a Local Man Ahead of Chaplin

Steve Farrar, of the Orpheum theatre, Harrisburg, Ill., knows all there is to know about the drag of the local appeal, and he did not make any bones about shoving Charlie Chaplin to second place when it came to playing The Gold Rush. He knew there was a former resident of Harrisburgh in the cast, and he got out a special mailing card that looks like this:



A United Artists' Release

PLAYING SECOND FIDDLE

That copy on the left is good. To save eyestrain here is the text: "Heartaches become rib ticklers. Tragedies turn to laughter. Miseries bring mirthfulness. Hardships breed chuckles as Chaplin burlesques all the Human Ills."

Steve runs two theatres and the Harrisburg Rotary Club, but he grinds mighty good copy.

Right now is a good time to worry about next summer. Look after the fans now and you will be all set when the first hot weather comes. Don't wait.

Had Own Artists for Stage Struck Contest

Some time ago Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. Y., put on an opportunity contest and had to hire some girls to start the ball rolling. That experience gave him a good idea for a stunt on Stage Struck.

He advertised a "Stage Struck Contest" for boys and girls, feeling pretty certain that there would be no responses. At each performance of the Swanson play he came upon the stage and called for the volunteers. None came forward, and after expressing regret, Mr. Hammerslough discovered in the house some of the little group with whom he had staged a number of prologues not long ago.

After the proper amount of coaxing each of these ex-artists came to the stage and sang a number from a former showing and not until they united in a dance for the closing number did the audience realize that the stunt had been prearranged.

It was a good variation from the usual cut and dried prologue and made a decided hit.

In addition to the usual newspaper and litho work Mr. Hammerslough had 3,000 rotos of Miss Swanson which cost him nothing since a bank bought the pictures and paid for the back printing.

Zanesville's First

It's new until you use it, and Zanesville, Ohio, never had had a midnight matinee until one was announced to launch The Merry Widow at the Liberty Theatre. It packed the house and sent out many hundred pluggers to drive in the remainder of the population for the regular shows.

The Midnight Matinee is getting to be an even better bet than the toy train. Best of all, it seems to stand any reasonable number of repeats, though only the first can be the Great Adventure.

A United Artists Release

PUTTING DOUG OVER IN PORTO RICO IN THE THIEF

This is the front of the Municipal Theatre, San Juan, P. R., dressed for The Thief of Bagdad. E. C. Worns, general manager for U.-A., writes that a large time is expected with D. W. Griffith in person with Way Down East.

A Coogan Still Gets Star Place in Window

Hooks Druggists To Good Contest

Joe Weil has hooked Drug Topics to an idea for an identification stunt whereby five pictures of Universal stars will be shown in drug stores as the centre of a display. The band acts as a partial mask, but the caption gives ample clues. Fifty prizes go with each set of pictures, and about 1,000 stores have taken over the idea.

He is the idol of red-blooded Americans...He stars in "The Arizona Sweepstakes"..."Calgary Stampede" and "Chip of the Flying U"...Soon you'll see him in a great Universal production "The Flaming Frontier"...Who is he?

A Universal Release

HOOT GIBSON'S CARD

The advertising value is direct, since it ties not only to the start but to this and coming producions. You identify Hoot Gibson through the pictures in which he is best known, and then are told to look for him in The Flaming Frontier. This betters the usual contest along these lines, which aims merely to put over star and brand.

An Associated Exhibitors' Release

THE FIRST POSTER FOR HEARTS AND FISTS

This is a Tacoma-made picture, and was first shown at the Rialto Theatre there. H. C. Weaver is shown putting the final touches to the block sheet while H. T. Moore, of the Moore Circuit, and George Greenlund look on.

Matinee a Winner

A special matinee for Little Annie Rooney at the Sterling Theatre, Greeley, Col., brought receipts equal to the average full day's business. Each child was presented with a sample bar of a new candy, regular five cent size, too, and this helped a little, but the magic of Mary Pickford's name was what got the bulk of the patronage.

The advertising cost nothing, for the house won a 50 inch ad as first prize in an ad writing contest conducted by the local paper. The writer got a cash prize and his theatre got the space.

Front Page for Carol Dempster

Getting a picture on the front page is something of a stunt, but it was worked by Guy Kenimer in Jacksonville for That Royle Girl at the Arcade. The picture was a portrait of Carol Dempster and the caption told how the producer had developed her into an actress under the line "Juvenile star now grown up."

Midnight Mat Wins Again

The best bet was a midnight matince for the select few. This is such a good bet in Jax that in future it will be used on all big pictures. The performance is given immediately following the regular Saturday night show, but is by invitation only.

The inn which figured in the story was made the lobby display, being set into a shadow box. It was complete even to the flasher sign, and the flasher got more than usual attention for the display.

The storm was worked up with sound effects, and that helped to get it over.

A Metro-Goldwyn Release

HOW A STILL WAS MADE TO BREAK A WINDOW IN ST. LOUIS

Worked by Loew's State Theatre. The card above the still reads: "Make the home beautiful. If Jackie can, why not you?" The card to the right is the announcement for Old Clothes. It won a good, though rather narrow window.

A Sunkist Lobby

Andy Roy, publicity man for the Keith-Albee 105th Street Theatre, Cleveland, reproduced a bit of sunny California in the lobby for California Straight Ahead, collaborating with Andy Sharick, Universal exploiteer.

He borrowed an 80 foot trellis from a furniture store and rented 200 feet of artificial grape vine and 20 bunches of grapes. Florists supplied palms and the Sunkist people kicked in with four crates of oranges, so that California really was straight ahead when you entered the lobby.

Around Christmas this had a powerful kick.

Selling Tom Mix With the Appeal of the Outdoors

Outdoor Scene Cut Sells Mix Feature

It has been some time since we used any advertisements from Rochester, N. Y., but we like this display from the Victoria on Tom Mix in The Rainbow Trail. The caption line below the cut tells that Tom is dreaming of the end of the trail and its reward, and that is what you see in the cloud at the top of the

A Fox Release

AN OUTDOOR APPEAL

cut. But the real selling angle of the cut is the camp scene. The Mix pictures sell because they appeal to the lover of outdoors and the cactus and the butte helps to sell this title, not to mention the Indian. The Victoria has made a nice use of a stock cut, with only the signature above and the selling talk mostly in the cut itself. The small lines at the bottom give the last half bill and also the first half of the following week, covering a ten day period. Both of the underlines are also Fox releases, The Scarlet Honeymoon and The Fighting Heart.

Makes Double Bill a Two Ring Show

Making The Home Maker and The Calgary Stampede a double event, the Clemmer Theatre, Spokane, Wash., uses a double circle to mark the two titles and gives an emphasis that perhaps no other form of display possibly could have given. The circle is the most prominent form, so this gets the greatest at-

CLEMMER
THE THEATRE BEAUTIFUL
STARTING TOMORROW
Big Double Feature Program
Wow! What a Show
Dorothy Canfield's amazing novel that is sweeping the country by storm
"The Home Maker"
with
Alice Joyce
and Clive Brook
A daring production of domestic freedom, love and duty
In arranging this program we have combined every element of Entertainment—
COMEDY—DRAMA—THRILLS
SUSPENSE—NOVELTY
at no advance in prices.
IT'S BIGGER THAN A THREE-RING CIRCUS!
A Comedy Sensation
"The CALGARY STAMPEDE"
with
Hoot Gibson
See the RODEO THRILLS of a lifetime
A laugh-thrilling drama where the thrills and natural scenic beauty were actually filmed at the Stampede in Calgary
The CLEMMER ENTERTAINERS in "RODEO DAYS"
INTERNATIONAL NEWS. Events of the week
REGULAR PRICES

A Universal Release

SHOWING A DOUBLE BILL

tention vaule. Black backgrounds are the most pronounced provided that the lettering is clean cut, and here the size of the space, a five fifteens gives plenty of display to the smaller letters in the circles, and the paper prints a nice black instead of a sleazy grey, so that the white comes through strongly These three facts being so, the display is excellent, but small lettering or a poor black would have turned this into a much weaker display. As it stands, it is an excellent seller, giving clear announcement of the big bill, with plenty of side talk. The matter within the scroll is set from type and pasted onto the design, but the matter over to the left is hand lettered, though here it would have been a simple thing to have mortised. But the general cut of the letters is so little off the regular faces that this is not important. The use of type would have given very little more legibility, and probably it cost less to letter than to mortise. This is a very nice example of a flashy style, but it should not be copied unless you can take a sufficiently large space to give size to the smaller lines and not even then unless your newspapers give you a strong, clear black for a backing. Unless you can be certain of getting as good a black, it would be better to use heavy black circles and use a white ground.

Underline Is Given Most of a Display

Giving two-thirds of a daily advertisement to an underline four days away is something a little out of the ordinary, but the Figueroa Theatre, Los Angeles, works this idea for His People, which is following The Road to Yesterday. The advertisement, which is nearly a two sixes, looks a little too black. We think it would have sold as well and would have looked better in an italic, and this would have given a stronger display to the title. Here it has to fight the boldface above and below and between that and the crowded letters it does not stand out. You have to look twice to see what it really is, and the trouble is that the amusement seeker may not give the necessary second look but pass on to a more inviting space. Unless he picks up the newspapers with the definite purpose of seeing what the Figueroa is offering, he is apt to pass it over, and the casual reader is the person the theatre most needs to appeal to. The fans will come anyhow. It's the

LA's Newest theatre at Santa Barbara St. and
FIGUEROA
Last 4 Days!
Hurry to
CECIL B. DE MILLE'S
ROAD TO YESTERDAY
Starting Saturday!!
EVERYWHERE! Everybody! Eagerly! Anxiously! Awaits the opening of this, the picture that set New York raving as it never raved before!
HIS PEOPLE
Acclaimed by critics as greater than "Abie's Irish Rose." It is! It is! More heart-tugging pathos! More roaring laughter! Entertainment Supreme!
Starting SAT. at 2 P.M.
AWAY FROM THE TRAFFIC · CONTINUOUS

A Universal Release

MOSTLY UNDERLINE

extra business that makes the real profit. The copy is well written and should sell where it is read. The point is to get it read. To attain this end give it the greatest possible legibility and attractiveness.

Illustrated

"Thank You" was the password to a special matinee of Thank You at the Grand Theatre, Marion, Ohio. The local paper was permitted to sponsor the idea of a Thank You Party and to announce that any child saying the magic words to the doorman could go free.

Eighteen hundred children came and two performances were necessary to care for them all.

Plenty of Cut Is An Aid to Havoc

Havoc is not in itself much of a selling title. There is a shock to the word, but shock alone will not sell a picture, and it is best put over with explanation and cuts. The New Theatre, Baltimore, uses both, the text at the top is what does the type selling, for it indicates that while this is a war play it deals chiefly with woman's work in the war, and so gives the promise of a new angle. But the girl over on the right suggests that it is not exclusively a war play. When

A Good Way to Sell Second Week of a Holdover

you look at the cut notice that the title is the one word played up. Everything is held subordinate to this because there is no other word in the space that will command more attention. And you might note how

The most accurate and thrilling motion picture of the World War made from the play that was potent with drama and marvelously s ectacular scenes—
SHOWING
the great work done by women in the war and the love of two lifelong pals for A WOMAN WITHOUT A SOUL
NEW
at Whitehurst Theatre
A drama of war—dazed women
WILLIAM FOX Presents
THE SCREEN VERSION OF THE INTERNATIONAL STAGE SUCCESS
Havoc
with
GEORGE O'BRIEN ~ MADGE BELLAMY
LESLIE FENTON ~ MARGARET LIVINGSTON
WALTER McGRAIL ~ EULALIE JENSEN
Play by Henry Wall ~ Scenario by Edmund Goulding
ROWLAND V LEE production
NEW YEAR'S ADDED TREAT
CUNNINGHAM and CLEMMENS
SENSATIONAL DANCE NOVELTY
assisted by
NEW THEATRE ORCHESTRA—V. Nesoff Conducting
Start
"LAUGH MONTH"
By Series
LIGE CONLEY
in a Hilarious Comedy
"ON EDGE"

A Fox Release

PLENTY OF PICTURE

much better that upper and lower case stuff at the top goes over. All this talk in all capitals would be a waste of money and opportunity. Baltimore is getting better in this respect.

One Selling Line Covers the Title

Telling a lot in a single sentence, the Garden Theatre, Baltimore, sells When the Door Opened with "A lifetime of adventure packed into an amazing picture of thrills." Hook that to Curwood's name and you'll have done about all you can to sell the picture. Backing this with a strong cut puts the final touch.

A Fox Release

SELLING TO THE LIMIT

This is an exceptionally strong cut, both for story and for technique. The villain standing over the girl, the protecting dog at bay and the hero hustling down the rapids in a frail canoe with a terrific storm to make things interesting packs about as much punch as you can ask for in a single scene. That window gives virtually two scenes in one. Technically the use of the black mass with the light bedclothes below and the night scene shown through the window gives a purely mechanical punch that is as effective as the action punch in the situation itself. Fox is getting out some unusually good line cuts for the current releases, but this is exceptionally good. And the Garden has built this up with a minimum of talk, content to let the cut do the work. This is only a three fives, but it gets over as well as a much larger space.

A Novel Placement for Eastman Space

This is the Christmas advertisement of the Eastman Theatre, Rochester, N. Y. It is a two sixes, but the advertisement proper is a single four and a quarter, supported by Christmas candles. This does not mean

MERRY CHRISTMAS
EASTMAN
Direction Eric Clarke
All Week, Beginning Today
Here's Jackie, who rose from rags to riches, back again with the slide-walks of New York for his home, a fire plug as a head-rest and the curb to park his feet.
Jackie Coogan
in
"Old Clothes"
A sequel to his former success, "The Rag-man."
A special treat for the youngsters
The Journey of SANTA CLAUS
(From the Times-Union Story)
Christmas Tableau
"ADORATION OF THE MAGI"
Coming Dec. 27, "The Merry Widow" with elaborate musical score.

A Metro-Goldwyn Release

A NOVEL FORM

that the display would have been as good in a single column. The extra space was necessary to set off the single, and the space has the display value of a three column width through holding down the actual display. Many of the first run houses seem to have been holding back this Coogan for Christmas Week. You'll find Old Clothes all through the Christmas ads. That's the children's own week, and Jackie is the children's own star.

Restaurant Checks

It was Guy Kenimer who inaugurated the idea of rubber stamping the backs of restaurant checks with the advertisement of his show to cash in on the fact that the check is always placed on the table face down.

The Powers Theatre, Grand Rapids, carries the idea along. For The Iron Horse the Rowe Hotel checks were printed with a two-column scene cut and the suggestion that the patrons "After dining see The Iron Horse at Powers Theatre."

The only cost was the back printing and a few passes to put it over, but care had to be exercised not to print up too many slips. Most of these checks cost from two to ten cents each, and they cannot be spoiled.

A Jazzy Holdover Plays Up Returns

This is a flashy holdover ad for the State Theatre, Denver, on The Road to Yesterday, but we like it because it plays up one angle that most managers overlook.

Denver Would Not Let It Go!
—The requests, demands, pleas and entreaties of countless hundreds force us to announce a
SECOND WEEK
Commencing Tomorrow of
Cecil B. De Mille's
Personally Directed Masterpiece
The Road to Yesterday
Featuring Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Trixie Friganza.
(Released by Producers Distributing Corp.)
It grows on you—this mighty masterpiece of the genius of the screen. Hundreds have seen it twice—three times. Why not YOU—SEE IT AGAIN! And remember—there's Max Fisher's orchestra!
STATE

A Producers' Distributing Release

GETS THE RIGHT ANGLE

This is the return patronage. Here the last bank is devoted to the fact that others have seen it two and even three times, with the suggestion that the reader get another look before it is withdrawn. Most held-over pictures do attract the same patrons more than once, yet few managers offer this valuable suggestion. Most of them play up the large crowds without any mention of the repeaters, and yet these materially contribute, and more would respond to the suggestion of a second visit were it made. The top bank is a trifle flamboyant. It talks a little too large, but the bottom of the space is distinctly good.

Unless you show these advertising examples to your local printer each week you are losing one of the real benefits of this department. Help your printer to help you by showing him what others have done.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Pressure Service Here

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	5,475
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994

ASSOCIATED EXHIBITORS

			1924	
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Sky Raider (Logan)	Drama			6,638
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27..	4,718
			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000
The Skyrocket (Peggy H. Joyce)	Drama	Jan.	23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb.	13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb.	20..	6,259

CHADWICK PICTURES CORP.

			1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25..	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
The Bells (L. Barrymore)	Drama			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec.	26..	6,500
			1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan.	2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan.	9..	5,800

COLUMBIA

			1924	
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
			1925	
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy		
Ladies of Leisure	Drama		
S. O. S. (Perils of the Sea)			
Lure of the North			
Enemy of Men	Drama		5,508

When You're Right—Write We're Wrong

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE SHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

	Kind of Picture	Review.	Feet
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

EDUCATIONAL FILM CORP.

			1925	
Hello Goodbye (Conley)	Mermaid comedy	May	30..	2,000
Two Poor Fish	Hurd cartoon	May	30..	1,000
Earth's Other Half	Hodge-Podge	June	6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June	6..	1,000
Clodhopper (Larry Semon)	Comedy	June	6..	2,000
Air Tight (Vernon)	Christie comedy	June	13..	2,000
Going Great	Mermaid comedy	June	13..	2,000
Wake Up (Bowes)	Cameo comedy	June	13..	1,000
Baby Blues	Juvenile comedy	June	20..	2,000
Prop's Dash for Cash	Hurd cartoon	June	20..	1,000
Call a Cop	Christie comedy	June	20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June	27..	2,000
Mexican Melody	Hodge-Podge	June	27..	1,000
Never Fear (Bowes-Vance)	Comedy	July	4..	1,000
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec.	5..	2,000
Marionettes	Color fantasy	Dec.	5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec.	5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec.	12..	2,000
Bachelor's Babies	Juvenile comedy	Dec.	12..	2,000
What's Up (Bowes)	Cameo comedy	Dec.	12..	1,000
Weak But Willing	Walter Hires comedy	Dec.	19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec.	19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec.	26..	1,000
			1926	
A Salty Sap (Dooley)	Christie comedy	Jan.	2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan.	2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan.	9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan.	23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan.	23..	1,000
Parisian Modes in Color	Special	Jan.	30..	1,000
Brotherly Love (Bowes)	Comedy	Jan.	30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb.	6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb.	6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan.	30..	1,000
Careful, Please	Hamilton comedy	Feb.	13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb.	20..	2,000
Sea Scamps	Juvenile comedy	Feb.	20..	2,000

Five Facts for Fast Working Theatre Men

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
		1925	
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Ladies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	5,500
Texas Bearcat (Bob Custer)	Western drama	May 9..	2,000
Speed Wild (Flynn)	Melodrama	May 16..	4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1.000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	5,182
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4.500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000

FIRST NATIONAL

		1925	
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,790
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	9,000
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffitb)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7.255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6.856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,340
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6.570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6,980
Beautiful City (Bartbelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7.646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336

FOX FILM CORP.

		1925	
Scuttlers (W.Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,571
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smitb)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Sboes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 13..	9,283
On the Go (Sid Smith)	Comedy	Sep. 13..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,805
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,975
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smitb)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	799
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,050
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,84
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,973
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,899
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,700
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O.Henry series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,462
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,900
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	700

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review.	Feet
Overland Limited (McGregor-Lake)	Railroad drama		6,025
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)			5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

	Kind of Picture		Review.	Feet
		1925		
So This Is Marriage (all star)	Comedy-dr.	Jan.	3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb.	21..	6,408
Wife of the Centaur	Drama	Jan.	17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan.	10..	6,905
Cheaper to Marry (All Star)	Drama	Feb.	14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar.	7..	6,435
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,984
Lady of the Night (Norma Shearer)	Underworld dr.	Mar.	14..	5,441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar.	28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human Interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep.	12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct.	17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
		1926		
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan.	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13..	6,688

PARAMOUNT

	Kind of Picture		Review.	Feet
		1925		
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,090
Air Mail (feature cast)	Melodrama	Mar.	28..	6,587
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,395
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,708
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
		1926		
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb.	20..	5,555

PATHE

	Kind of Picture		Review.	Feet
		1925		
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26.	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000

The Right Footage is Here to Get Quickly

	Kind of Picture	Review.	Feet
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cnckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	1,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	1,000
Hold Everything	Comedy	Dec. 5..	2,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	2,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	1,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000

PRODUCERS DISTRIBUTING CORP.

			1924	
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart Int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb.	20..	5,503

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,100
Age of Indiscretion	Drama	5,100
"Where the Worst Begins"	Comedy drama	5,100
The Hurricane	Drama	5,100
Salvage	Drama	5,100
Romance Road	Drama	5,100
The Fighting Cub	Newspaper drama	5,100
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254

UNIVERSAL

			1925	
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,623
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Hootin' Kid	Mustang western	Oct.	31..	2,000

Quick Reference as Accurate as It's Handy

	Kind of Picture	Review.	Feet
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	8,949
Two Many Ducks	Mustang westn-com.	Nov. 14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000
A Speedy Marriage	Century comedy	Nov. 14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000

VITAGRAPH

			1925	
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	10,250

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
		1924	
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Allison)	Drama	Sep. 5..	5,992

BRITISH NATIONAL PROD.

Nell Gwyn (Dorothy Gish)	Comedy-drama	Feb. 6..	9,000

C. B. C.

			1924	
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
			1925	
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov. 7..	1,000

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,76
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

			1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,350
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000
Wives of the Prophet (star cast)	Opie Read novel. Jan. 9.. 6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,900

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Snob Buster (Reed Howes)	Action melodr.	Aug.	23..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,855

RED SEAL

			1925	
Film Facts (Issue H)	Magazine	Oct.	17..	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19..	1,000
Magic Hour	Gem of the Screen	Dec.	26..	1,000
Marvels of Motion	Issue C	Jan.	2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan.	9..	5,989
Friend of all the World	Xmas special	Dec.	26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan.	16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan.	16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan.	16..	1,000
Film Facts (Issue I)	Magazine	Jan.	16..	1,000
Hair Cartoons	Marcus cartoon	Jan.	16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan.	23..	1,000
Film Facts	Magazine	Jan.	30..	1,000
Song Car-tune	Novelty	Jan.	30..	1,000
Marvels of Motion	Slow motion	Jan.	30..	1,000
Marvels of Motion (Issue I)	Novelty	Feb.	6..	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6..	1,000
Reelview (Issue B)	Urban magazine	Feb.	6..	1,000
Dolly Gray	Song car-tune	Feb.	6..	1,000
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	.. .. ..
Chester Conklin Comedies	Twelve subjects	.. .. ..
Two Star Comedies (Layman-Dorety)	Twelve subjects	.. .. ..
All Star Comedies (star casts)	Twelve subjects	.. .. ..
International Detective Stories	Twelve subjects	.. .. ..
Laugh Stories (Selig Animals)	Twelve subjects	.. .. ..
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

Powerlite Reflector Arc Lamp Discussed by F. H. Richardson

Projection Editor of Moving Picture World Says It Is Very Workable Equipment and Is Substantially Constructed

I HAVE to write of many things in the course of a year's work. Some of the things are very pleasant to talk about because they are good things. Other things are very unpleasant to talk about about because they are not things of which I can honestly say good words.

It is a pleasure to talk of the Powerlite Reflector Arc Lamp equipment, both for the reason that it is basically good equipment and for the reason that those responsible for it have through all the years of the life of this department shown a willingness to co-operate with it and help to fight the battle for improvement in motion picture projection which it has waged.

The first picture gives you an idea of the general appearance of the Powerlite equipment, which consists of a lamphouse 24 inches long, 11 inches wide and 19 inches high, constructed of heavy sheet metal, finished with crystallized lacquer. Incidentally, this finish is very handsome as well as durable. At the top of the lamphouse is a vent flue four inches in diameter, so arranged that the upper part may be lifted off, leaving only a flange on the top of the lamphouse to connect with a suitable pipe leading to the open air or projection room vent flue. There is an observation window two inches high by six inches long on both sides of the lamphouse and a third window two inches square in the back through which the projectionist can check the alignment of his carbons. The door presents a unique feature in that it lifts up and swings back into the top of the lamphouse, instead of swinging open in the usual way. It is so constructed that when raised clear up it will remain open until you start to pull it down again, whereupon it will fall shut of its own weight. It operates very similar to the sliding doors in a sectional bookcase.

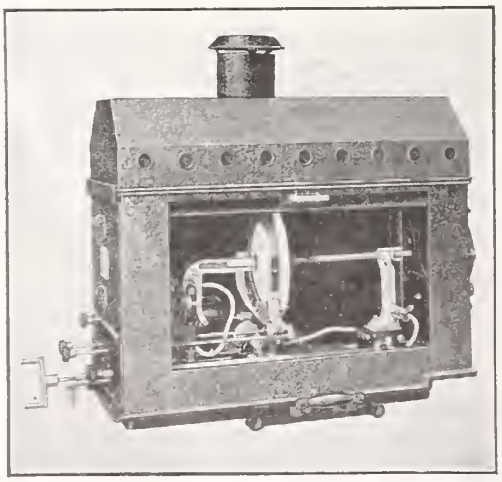


FIGURE 1—General appearance of Powerlite Reflector Arc Lamp.

Arc Lamp Is of the Non-Condenser Type

The Powerlite Reflector Arc Lamp is of the non-condenser type, the light being received from the crater of the arc by an elliptical mirror eight inches in diameter, made of glass and backed with the usual mirror reflection surface, covered, of course, with a protective coating. The Bausch & Lomb Optical Company, after a great deal of research work produced this type of mirror, which is now accepted as being superior, in the matter of light distribution from the viewpoint of the screen, to the regular spherical mirror.

Incidentally, I very nearly forgot to say that the base of the lamphouse is so made that it will fit on any type of Power's or Simplex projector without any change whatever.

Coming back to our subject, the arc is located four inches from the mirror, which therefore receives a very large total angle of the light, which is reflected and converged to a a fairly clear, sharp spot at the aperture. This has a very decided advantage because of the fact that the mirror is located at least eighteen or twenty inches further away from the projector aperture than a condenser would be. Therefore, although the mirror diameter is eight inches in diameter, the distance to the aperture is so great that the divergence beyond the projector aperture is comparatively very small, under which condition even the long focal length projection lens of ordinary diameter should pick up almost, if not quite, the entire light beam.

Practicability of Reflecting Systems

No.	Practicability	Spot Definition	Screen Uniformity	Screen Illumination	Spherical Aberration
1	Spherical	Elliptical	Elliptical	Elliptical	Elliptical
2	Parabolic without Condenser	Modified Mangin	Modified Mangin	Parabolic with Condenser	Modified Mangin
3	Elliptical	Mangin with Condenser	Mangin with Condenser	Mangin without Condenser	Mangin with Condenser
4	Parabolic with Condenser	Parabolic with Condenser	Parabolic with Condenser	Modified Mangin	Parabolic with Condenser
5	Modified Mangin	Mangin without Condenser	Mangin without Condenser	Mangin with Condenser	Mangin without Condenser
6	Mangin without Condenser	Parabolic without Condenser	Parabolic without Condenser	Parabolic without Condenser	Parabolic without Condenser
7	Mangin with Condenser	Spherical	Spherical	Spherical	Spherical

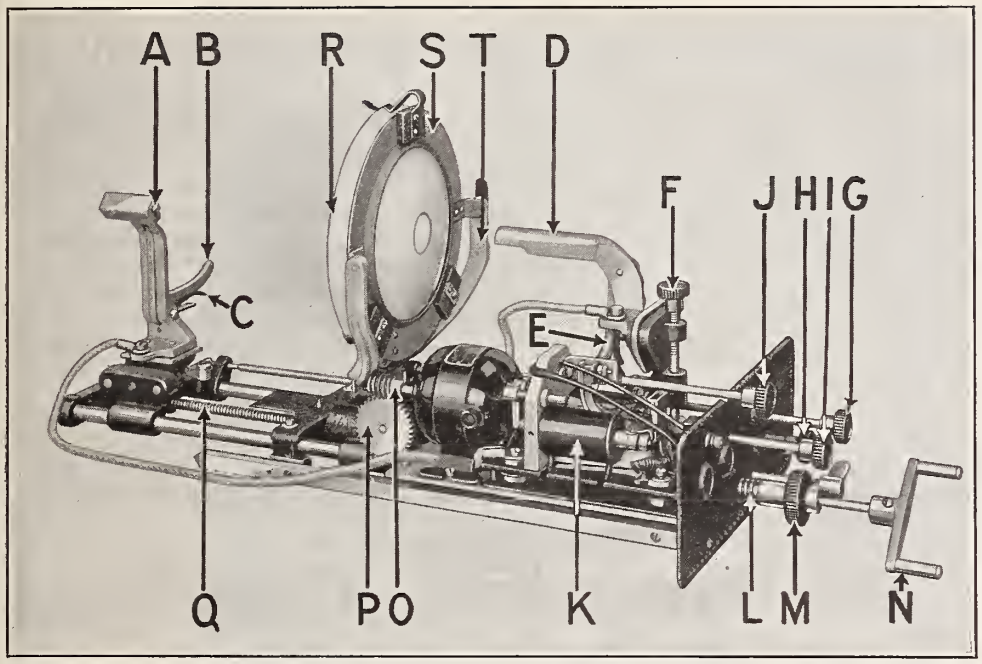


FIGURE 2—Structural details of the Lamp.

The accompanying self-explanatory table is taken from page 107, No. 23 Transactions of the Society of Motion Picture Engineers. It is from a paper written for that body by Sander Starke entitled "Reflector Arc Projection—Some Limitations and Possibilities in Theory and Practice."

In it is listed in order of best to worst the seven reflecting systems discussed in respect to practicability, definition of spot on cooling plate, uniformity of screen illumination, and spherical aberration.

Table showing the order into which the various reflecting systems fall in regard to practicability, definition of spot on cooling plate, uniformity of screen illumination, quantity of screen illumination and spherical aberration.

In practicability we include those questions relating to initial cost and subsequent cost of replacement due to breakage, and general ease of mechanical manipulation."

It will be observed, in considering this table, that the elliptical mirror such as is used in Powerlite comes third in the matter of practicability, but "practicability" is only considered in three relatively unimportant items, viz., initial cost, subsequent cost of replacement due to breakage, and general ease of mechanical manipulation. The difference in initial cost is not sufficient to cut much figure, and I very much doubt if the cost of replacement due to breakage is either because we have now reached a point where the replacement of reflectors is reduced to a relatively unimportant item of cost. As to general ease of mechanical manipulation—well, the projectionist who knows his business can manipulate either one of them, so that's that.

The real germane question is not contained in these three items, but rather in a single item, viz., that the elliptical mirror gives the best general results upon the screen per watt of electric energy consumed.

The apparatus is well and substantially constructed throughout. The carbon lamps are of the "instantaneous" variety. They have a total contact surface of about two inches. By "instantaneous" I mean that it is only necessary to press down on lever B or E, Figure 2, in order to release the carbon and slip in a new one. Releasing levers B and E, Figure Two, supply full pressure to the carbons and clamps them in place. The carbons are fed together automatically by means of an arc controller, the location of which may be seen in Figure Two. Its general construction may be viewed in Figure Three, M in Figure Three being the regulating screw which governs the speed of feeding of the carbons.

The arc controller is geared to the carbon feed by means of worm O and worm gear P, Figure Two. The action of the controller is guaranteed by the manufacturers to be within one volt. In other words, the manufacturers guarantee that a difference in separation of the carbons sufficient to change the voltage to that extent will set the control into motion or stop it as the case may be. As a matter of fact the apparatus if kept in good condition will operate considerably closer than that.

The stereopticon attachment is so constructed that it is entirely out of the way when not in use and the change from motion pictures to stereopticon is made almost instantaneously.

There are a great many points of construction in this apparatus which I could discuss and talk about but I think it is not wise to go to too great lengths and tire you out. I will, however, add the following: namely, the controller and lamp are mounted on one carriage and the whole business may be pulled out at the back of the lamphouse, either partially or entirely, for cleaning or adjustment; and wind the whole matter up by saying that the entire equipment is, as I said in the first place, well constructed, efficient and has stood up under test in the hands of many projectionists who have been handling it for several months now.

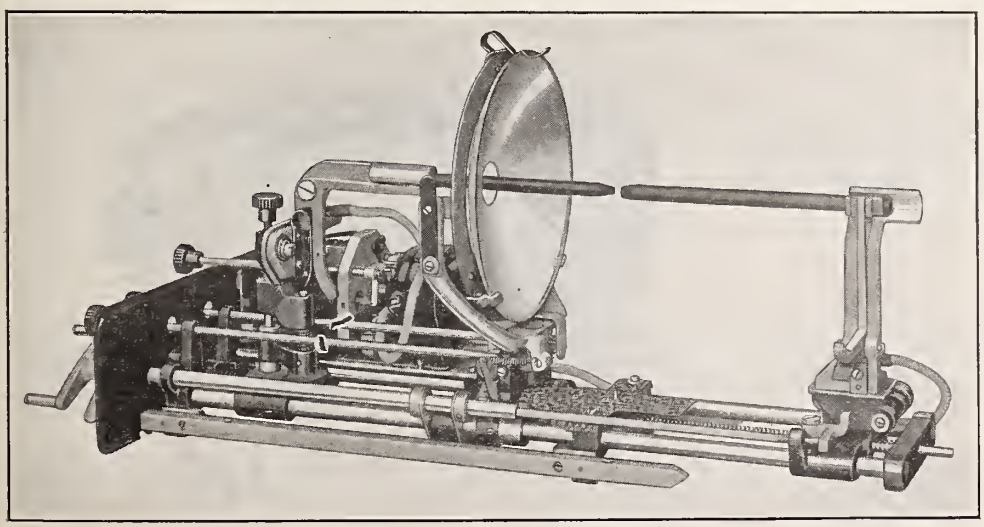


FIGURE 4—The Powerlite Reflector Arc Lamp.

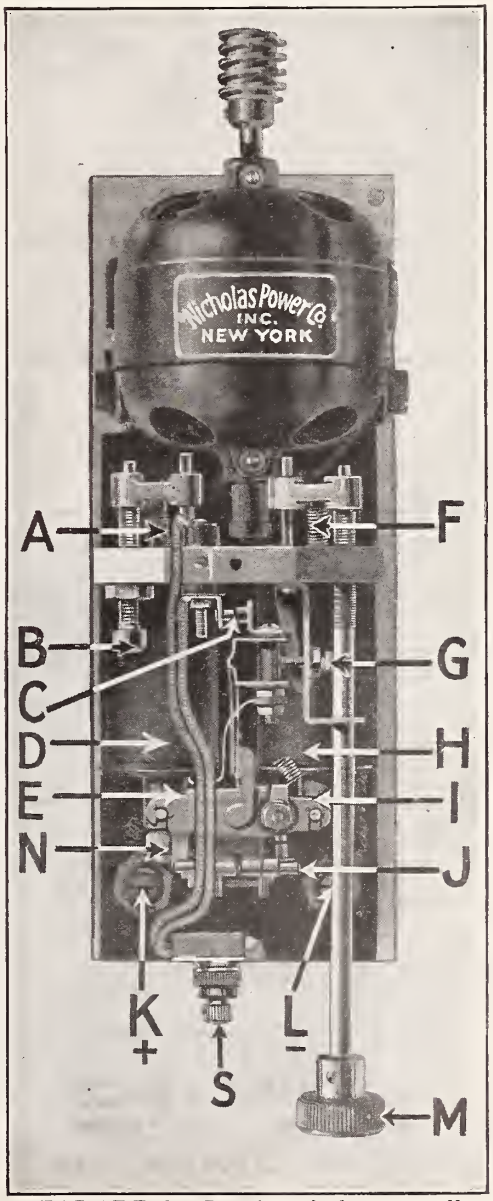


FIGURE 3—Details of the controller.

Air Cooled

THE one principal trouble that reflector type lamp manufacturers are encountering up to this time is difficulty in getting mirrors to "stand up" to the high temperature. This doubtless is partly due to the fact that many projectionists subject the mirrors to abuse by locating the arc too close to them, or by overload in the way of amperage, OR by poor lamphouse ventilation, or by a combination of them all.

Frankly, I am not yet certain of my ground as to just how far a projectionist may go in the matter of locating his arc too close to the mirror, but as I have already said in a previous article, I think there certainly must be some possibility for that sort of wrong procedure.

However, be that as it may, there can and doubtless always will be Mr. I. A. M. A. Saphead who will insist upon a too high amperage, and his brother I. A. M. A. Noperator who will permit his lamphouse ventilation to get clogged, and I am rather of the opinion that several projectionists who have written expressing the opinion that the mirrors ought to be air cooled are not so far wrong.

There are, I am very certain, several ways in which this may be effectively done. Were I intending to experiment as to which way is best, I would first try making a mirror with an inclosed air space perhaps one-fourth of an inch or maybe a bit more in depth, at its back, with an opening at its bottom and another at its top. To the top I would attach some sort of a chute leading up into the lamphouse vent pipe, or nearly into it, at any rate. To its lower end I would attach a very small electrically driven fan, so arranged that starting the arc would also set it into motion.

This, I believe, is a practical thing to do. At least, I am unable to see any reason, either in complications or expense, which would make it prohibitive, and with a blast of cool air passing constantly over the mirror backing I don't believe it would get hot enough to give a bit of trouble.

As a matter of fact I have for years wondered why some one did not try out the matter of air cooling the condenser by blowing a carefully directed air blast over the face of the collector lens.

I don't believe any serious disturbance would occur if the air be rightly handled. It would be a matter of a wide thin nozzle, probably semi-circular in shape, with a wider opening similar shaped nozzle above to receive the air. It can be done, I am telling you, AND with such an arrangement there are possibilities in crater distance reduction which might prove astonishing in results.

Blue Book School

A definite amount of space is regularly allotted to this department and because of the length of the important and timely article on "Powerlite Reflector Arc Lamp" it has been deemed advisable to omit "The Blue Book School" this week, rather than shorten it materially as would be necessary under the circumstances. This important feature will be resumed in next issue

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THE Roth Brothers Actodector for power supply to modern reflector type arcs is a simple compact unit which can be tucked away in a corner of the projection booth, yet it is one of the most important features of perfect projection.

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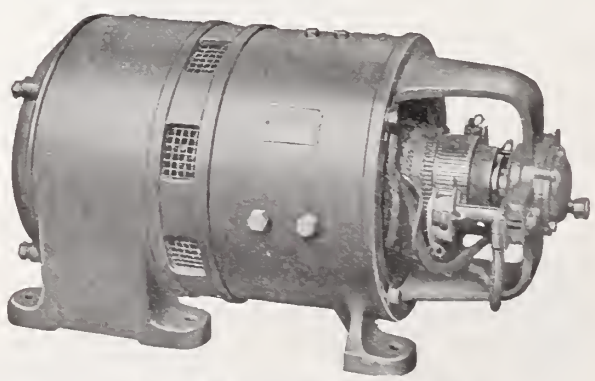
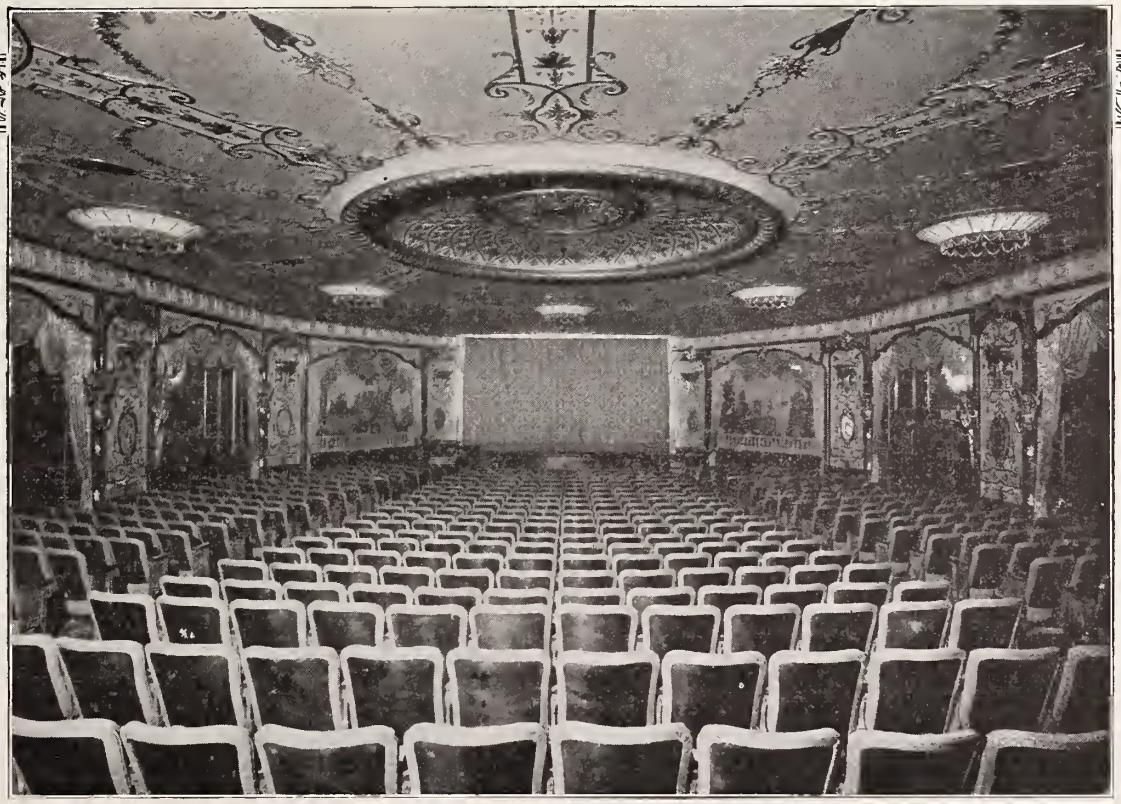


The Roth ACTODECTOR



Interior of the new Embassy Theatre on Broadway, New York, of which Gloria Gould, society leader is managing director. Seated by the American Seating Company. Thomas W. Lamb, Architect

In Step with Progress

To satisfy the seating requirements of the modern theatre calls for resources in production, in engineering skill, and in the art of design, such as only years of concentrated industry and experience can give.

In these respects the American Seating Company has, during recent years, kept pace with the rapid strides made by the Amusement industry. Installations, not dreamed of twenty-five and fifty years ago are today "all in the day's work."

Lower picture shows another interesting view of the new Embassy Theatre

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640—119 W. 40th St.	4 East Jackson Blvd.	77-A Canal St.	1211-L Chestnut St.

The Theatre of To-Day
Presentations ~ Prologues ~ Music
Edited by Colby Harriman

"Fashion Down the Ages"—A Prelude to "Irene"

Specially Devised for FIRST NATIONAL PICTURES, INC.

By COLBY HARRIMAN

(A Prologue or Presentation for a Specific Picture Published Weekly)

THE fashion note dominates "Irene," one of the latest releases of First National. This dominant note is practically the only element in the picture to be considered by the producer who wants to tie up a stage attraction with this excellent Coleen Moore comedy.

The picture is released at a time of the year when producers are making plans for Spring fashion shows, which carry with them all of the exploitation angles and local aspects making such stage features a box office attraction. The "fashion show scenes" in the picture itself is one which the presentation producer could hardly expect to duplicate, owing to its gorgeous setting, together with seasonal changes, making it perhaps one of the most exquistie film fashion revues ever incorporated in a picture. A producer treads on dangerous ground when he tries to emulate a film scene on the stage in a prologue attraction. Unless he has the money to spend to exactly duplicate the scene it is better that he merely use a theme which gives him a wider scope of activity. That is the basis which we have chosen, using a modernistic setting capable of a colorful treatment and a background for a stage feature. In so doing, we carry out the fashion note as a prelude rather than a prologue to the picture.

"Fashion Down the Ages" may be staged as conservatively or as pretentiously as desired, in keeping with the budget, and still lose none of its effectiveness.

THE SETTING

The scene as indicated in the accompanying sketch is of a block formation, very simple and inexpensive to construct and highly suggestive in the manner in which it lends itself as the background of the various characters of the past periods who appear in it. The set consists of the following units: (a) Block Unit Set Pieces; (b) Long Step Unit; (c) A Platform and Runway; (d) A Streamer Fan Drop; (e) Back Drop.

(a) Block Unit Set Pieces

These may be flat pieces with two sections hinged together so that when they are open they form the block pillars. These may also be constructed of ordinary packing boxes, one placed on top of the other and fastened, covered with canvas or paper and painted. The block set pieces should be set in an arrangement as indicated in the accompanying diagram. They should be painted buff gray and if desired, may be given a stucco treatment.

(b) Long Step Unit

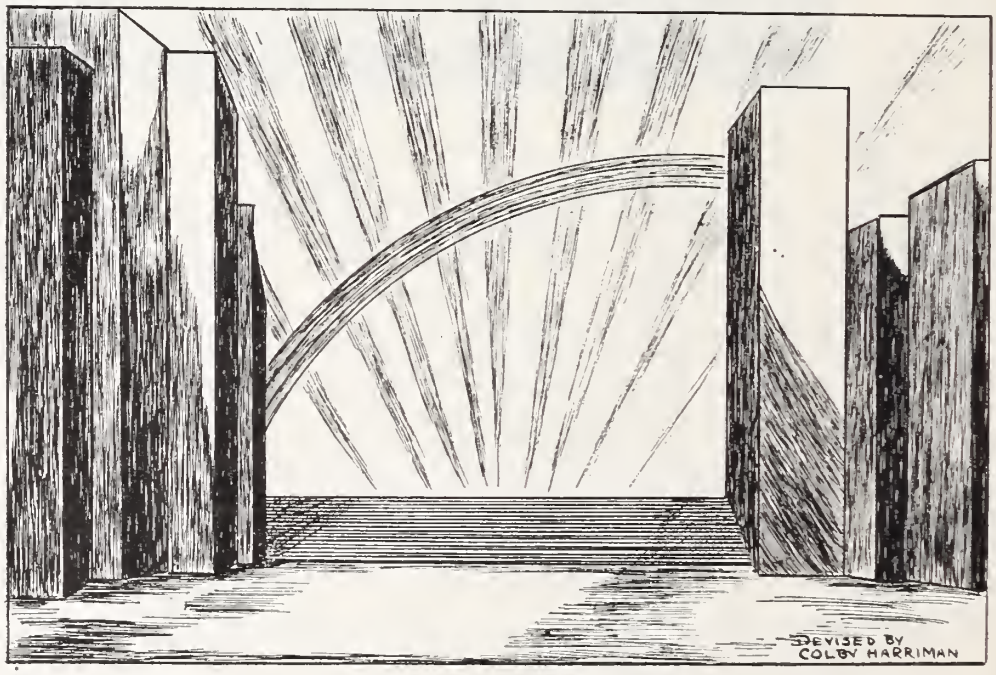
This should be a long unit of steps about ten or twelve feet in length consisting of eight or ten steps narrow in tread. These should be painted to represent stone and blend with the blocks forming the set.

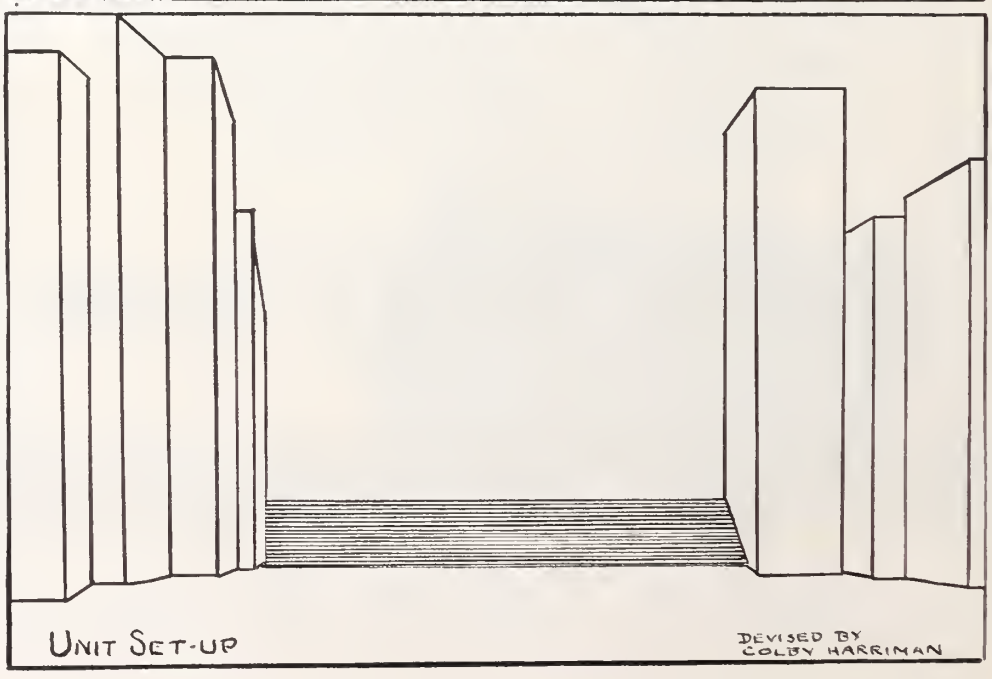
(c) Platform and Runway

The Platform should be long enough to extend along the top of the Step Unit set back of it, and carry off right and left back of the block units, so that characters entering the scene walk in on a level rather than appear to ascend up steps to the platform.

(d) Streamer Fan Drop

Long strips of metalline cloth or silk material should be tied at intervals along a batten, the ends brought together at center and fastened back of the platform giving the effect of a sunburst.





(e) Back Drop

The Back Drop should be a blue sky drop either of blue material or painted.

GENERAL

Red rambler roses in vine formation may be used to adorn the cornices of the pillars; gorgeously designed fabrics may be thrown over the center section of the stairway; stone garden benches may be used to dress the set with box trees grouped in the upper left and right corners of the set. A low foliage or hedge row may be placed at the upstage side of the platform center. This will tend to lend color to the set which depends primarily upon its lighting treatment. The area at center should dominate with canaries and light amber. The shadows on the block set pieces should be in purple and green with the highlights in canary and orange amber. Spotlights without mediums should be placed right and left ends of the platform so that characters entering may be highlighted against the background, and in contrast to the colorful toning of the set. Spots should be placed upstage to highlight the folds of the streamers comprising the fan drop. This tone should be in green, magenta and light amber. The sky should be a deep blue with a rose flush at the base. Towards the finale of the action a rainbow (prism effect) should be used, the characters appearing should work in pink, light amber, canary and violet spots.

ROUTINE

The routine depends entirely on the ability of the various artists but it is suggested that the action be of a fast moving type, each character dovetailing with the other. Snappy song numbers, character dances and whenever possible the lyrics of the song and the type of the dance to have a direct application to the character. As many characters may be used as desired. The action should open with the prehistoric lady dressed in her leafy garb or a creation of animal skins; then the Egyptian lady and in sequence the fashionable belles of Greece, Rome, Medieval Ages, Colonial period, down to the present day when the flash is introduced with modern costumes each carrying out the suggestion of the other ages.

NEXT WEEK'S REVIEWS
Include
"DEEP RIVER" (Capitol, New York)
"GREAT MOMENTS FROM GRAND OPERA"
(Rivoli, New York)

"WEDDING OF FELIX"

Produced by Ralph Ruffner
Capitol Theatre, Vancouver, B. C.

A NOVEL Felix the Cat Ballet was presented recently by Ralph Ruffner ("Ruff") live-wire manager of the Capitol Theatre, Vancouver, British Columbia, which resulted in a patronage-building box office attraction that drew more than usual comment from patrons and press and was considered by the management to have sufficient patronage-building merit to warrant the staging of several additional episodes of a similar nature, in the near future.

This was the first elaborate presentation to be staged around the Educational-Felix cartoon character following the announcement that Pat Sullivan would waive his royalty rights and grant permission to exhibitors for the use of this internationally known feline for the staging of special prologues in conjunction with showings of Educational-Felix the Cat subjects.

The Capitol Theater presentation, an entirely original one entitled "The Wedding of Felix," made use of a number of specially trained boy and girl dancers of varying heights. With one exception, the bride, they were all garbed in black costumes so cleverly conceived that their identification as Felix characters could not possibly be mistaken. The bride's costume was white.

Let Mr. Ruffner tell the story of the staging of his novelty presentation himself:

"After endless experimenting in our Art Department here we were finally successful in creating a head out of light-weight material that would stand the gaff. To make the heads turn naturally with the body was a tough nut to crack, but when that problem was solved, the act was ready to organize.

"Ten kiddies of various sizes and ages were trained by the Gladys Attree School of Dancing in a ballet number to the tune of 'Nola.' The act billed as 'The Wedding of Felix,' opened with a lone cat in a pulpit with a lighted church window behind, awaiting the arrival of the wedding party. To the tune of 'Here Comes the Bride,' the procession started. In came the groom and best men followed by the bride and her escort (the smallest cat followed the bride at a respectful distance carrying the end of the bride's long veil) with four wedding guests bringing up the rear. Every cat moved in to place to the slow music and as the organ played 'Oh, Promise Me' in 'chills and fever' style, the wedding ceremony was performed in pantomime. At finish, as preacher raised his paws and all heads were bowed in cat-like prayer, orchestra cozed in with 'Nola' and every kitten hopped to it. Time, 5 minutes, to a CRASH!

"This was our major contribution to Laugh Month. Other episodes in the life of Felix, the Cartoon Gitty, are planned, a description of which I will send you as soon as the idea is perfected."

"DREAM SONG"

Produced by Fanchon and Marco
Loew's State, Los Angeles, Cal.

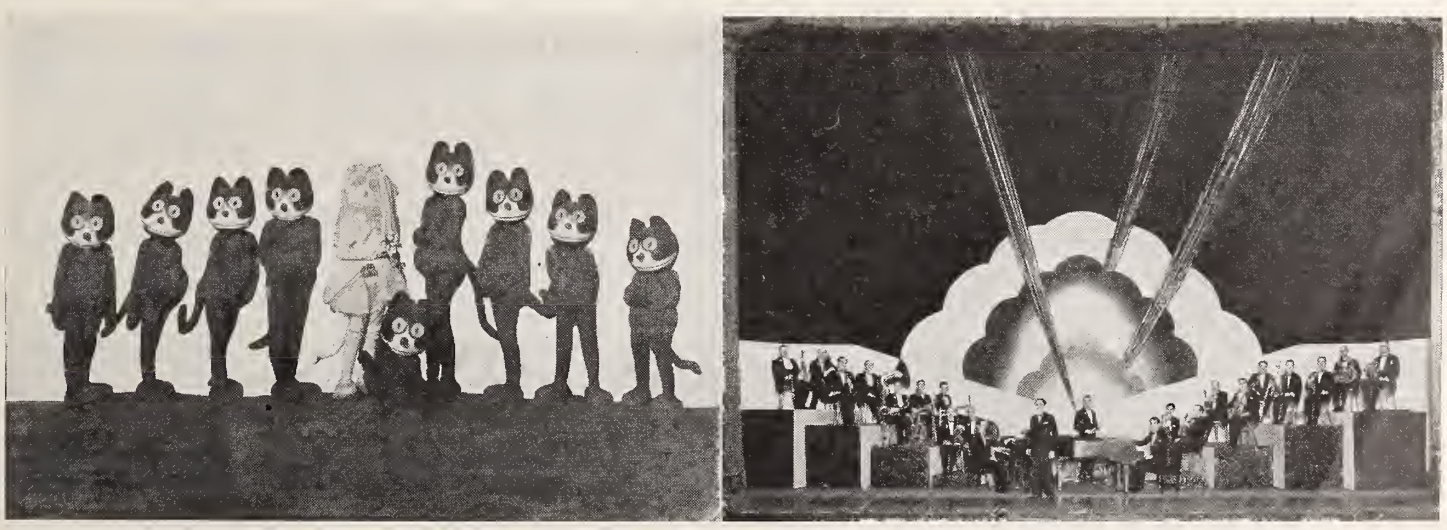
RUBE WOLF, Czar of Rhythm, rules supreme again this week in the West Coast Theatres Presentation at Loew's State Theatre, Los Angeles, the week of February 13 to 19, featured in Fanchon and Marco's "Dream Song."

The presentation opens with Rube Wolf and his greater band on the stage playing as an overture "Rhapsody in Blue," a piece that certainly brings out a band's greatest efforts. The next number is "Do You Believe in Dreams," with James Burroughs singing. The curtains at the back and above the orchestra opens disclosing another stage, with Miss Clarke dressed in a beautiful Colonial dress, she comes down the stairs and sings with Burroughs. The Sunkist Beauties, dressed in blue costumes with skirts that form fans, dance on the upper stage. The back of these costumes are large Batik shawls, giving them the effect of dream girls. Mlle. Suzette dances a solo and Fay Adler and Ted Bradford dance a Pierre and Pierret after which the Sunkist Beauties come down the stairs and dance "Day Dreams" from "The Spring Maid." The use of blue and silver costumes are very effective and carry out the dream idea.

Rube Wolf and his band closes the presentation with Nell Kelly who is the personification of pep and is headed for big time vaudeville.

We are pleased to publish a scene of one of the Fanchon and Marco presentations which introduced Rube Wolf and his orchestra.

Owing to lack of space The Mail Bag, News Galley, and Note Book are omitted for this issue.



THE CAST OF THE "WEDDING OF FELIX" produced by Ralph Ruffner for one of Educational-Pat Sullivan Felix Cartoon Comedies. At right is a scene of the Fanchon and Marco presentation for Rube Wolf and His Orchestra.

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The Anatomy of the Box-Office

MOVING PICTURE WORLD

VOL. 79, No. 2 MARCH 13th, 1926 PRICE 25 CENTS

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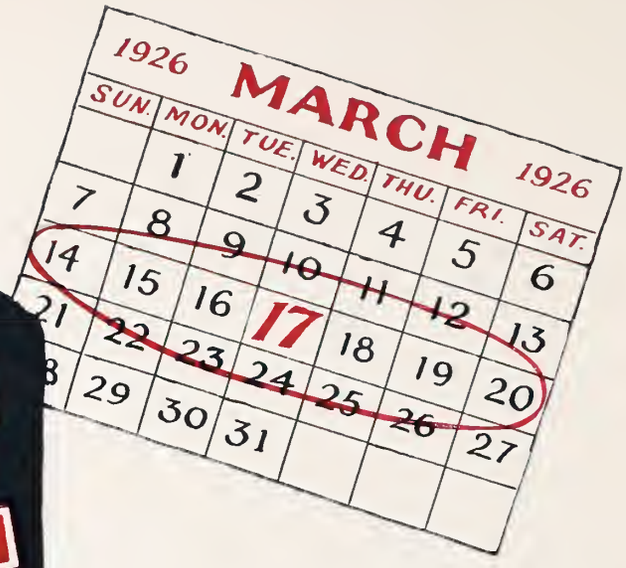

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H. H. Caldwell

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A GREAT NEW PRODUCTION ARRIVES

Not since
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Has Cosmopolitan
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A great production
Of a powerful story
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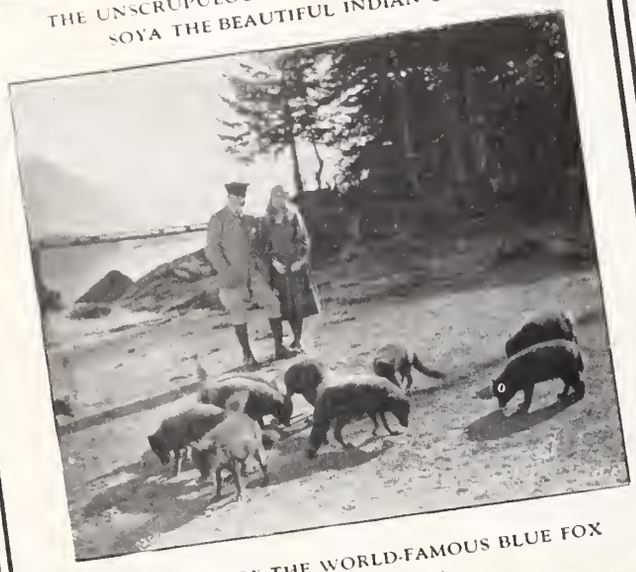
We are proud
To add this picture
To M-G-M's big hits

GREAT NEWS: "*Ibanez*' Torrent," following a week of tremendous business at its Capitol (N. Y.) Premiere, was held over for a second big week. First two days' business $27,750.38, Monday setting new matinee record for the house. From Los Angeles comes word that State Theatre attendance record has been broken! It has just been announced that "*Ibanez*' Torrent," has been booked into the Roosevelt Theatre, Chicago, for a long run commencing March 15th. The Quality 52 scores again!

Goldwyn-Mayer

THE UNSCRUPULOUS TRADER MAKES LOVE TO SOYA THE BEAUTIFUL INDIAN GIRL.



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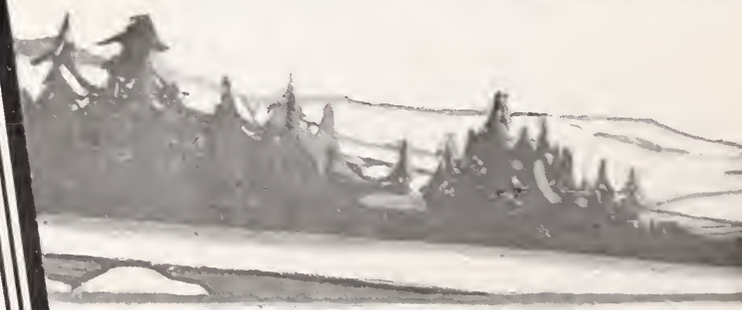

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ROCKCLIFFE FELLOWES
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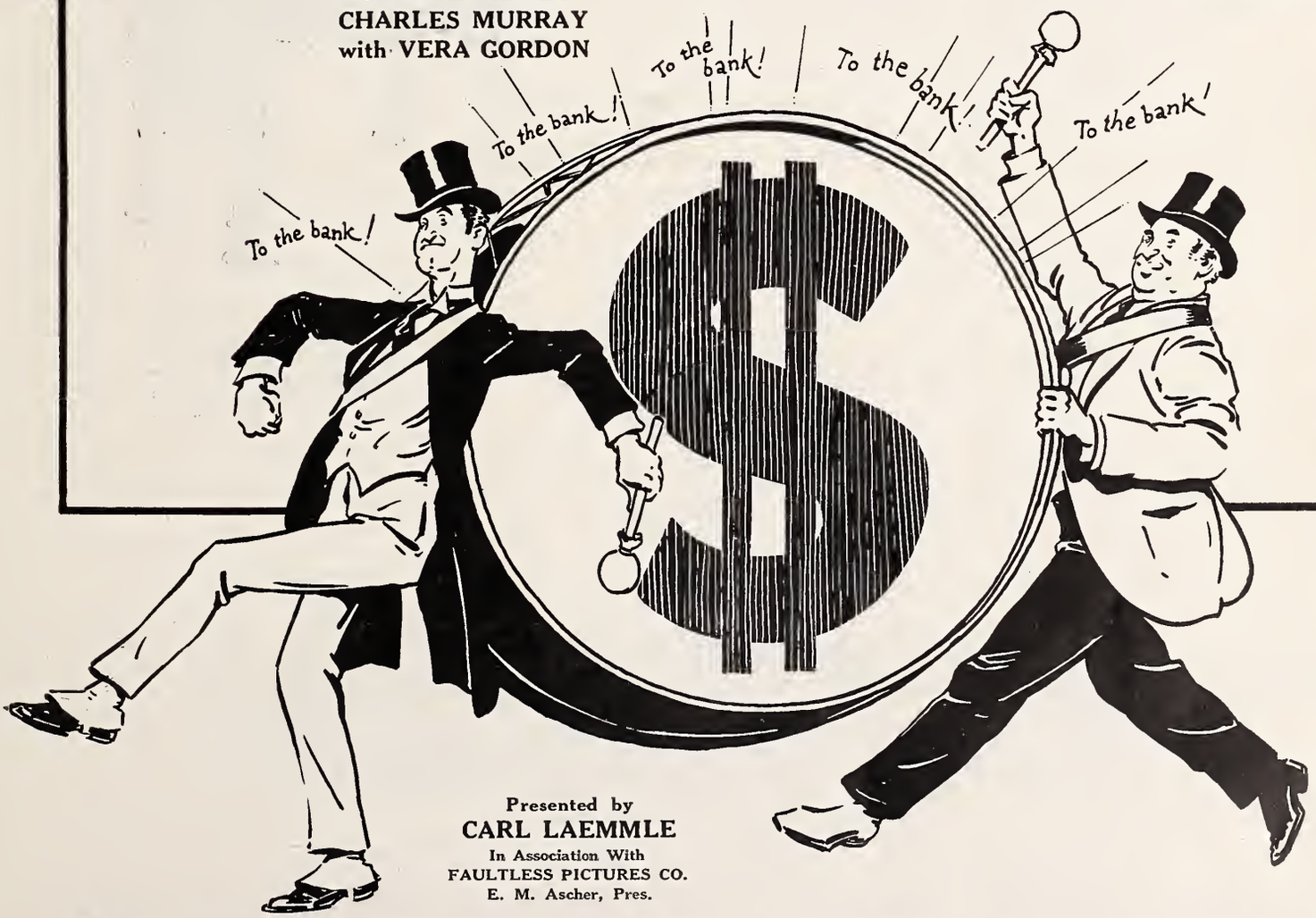

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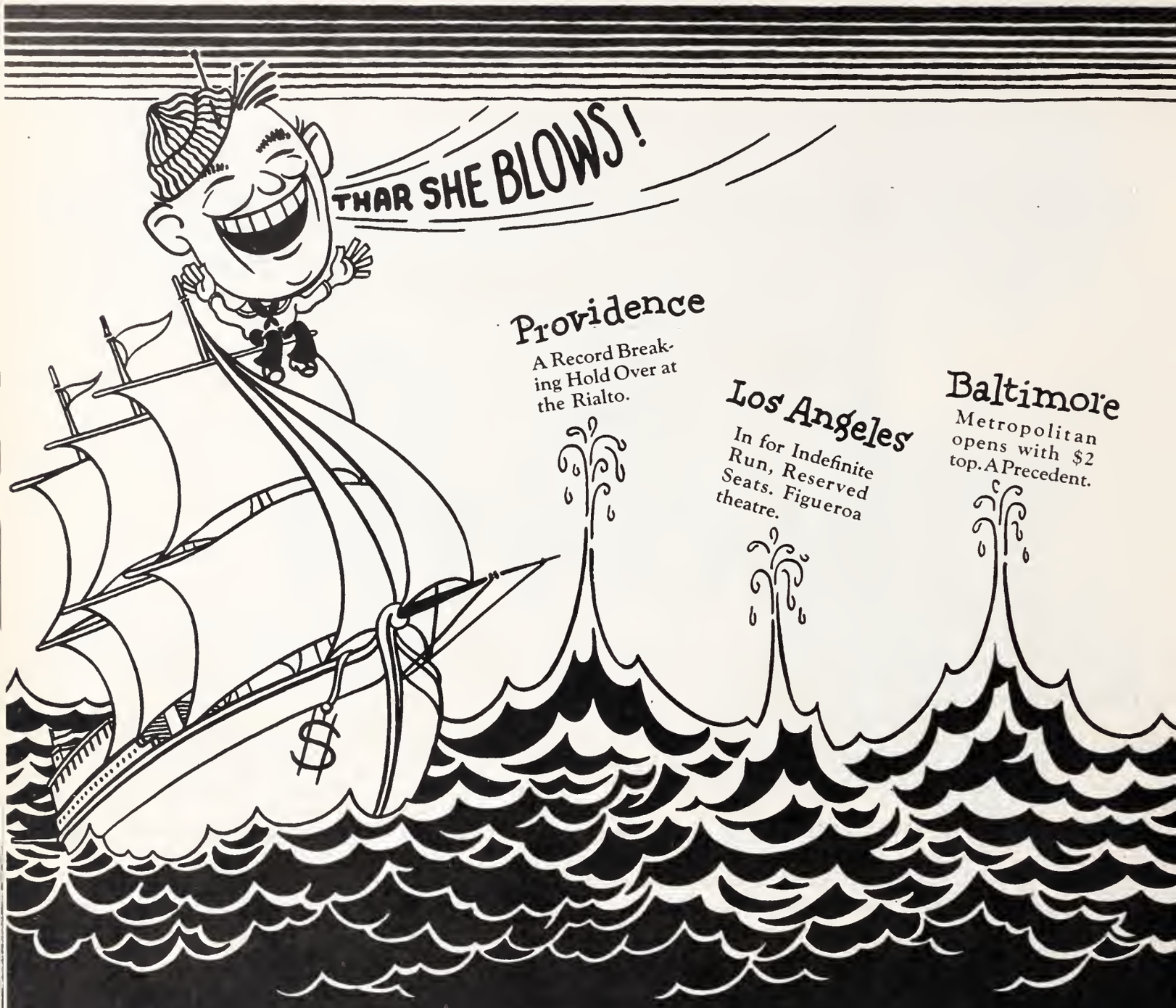
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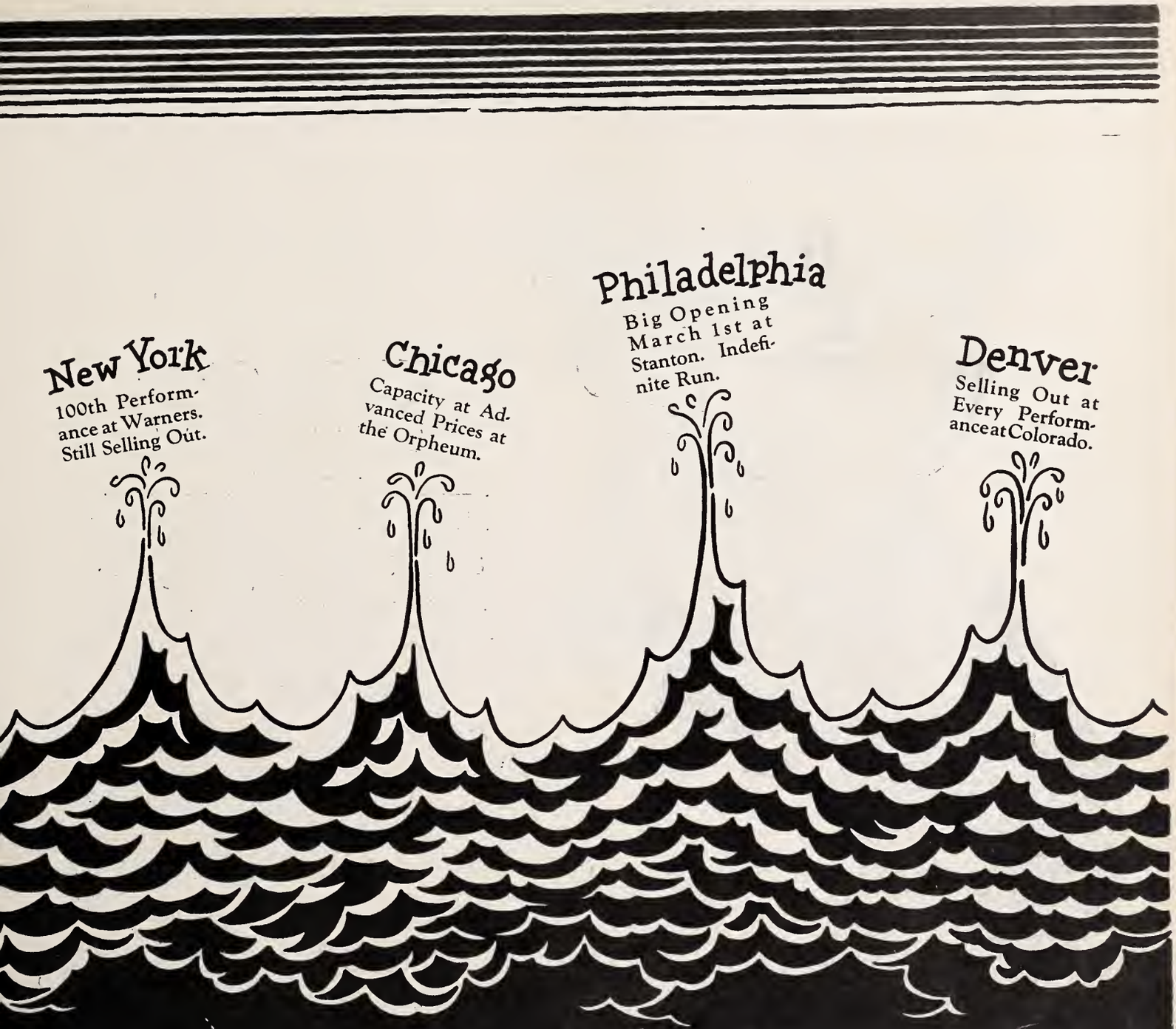
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From THOMPSON BUCHANAN'S *"The CUB"*
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Somebody got a jolt when they tried, unsuccessfully, to merge a lotta railroads. Most stocks in Wall Street "fell." "Picture" stocks remained firm.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

March is in—like a lamb. Showmen who rave over "contests" may offer mink muffs to those who guess correctly how March will go out!

VOL. 79 NEW YORK, MARCH 13, 1926 NO. 2

N. Y. Education Department May Control Censors

Hughes Non-Partisan Committee's Recommendation Likely to Get Legislative O. K.

(*Special Dispatch to* MOVING PICTURE WORLD)

Albany, March 2.

The New York State Motion Picture Commission, in existence since August 1, 1921, is to be abolished on December 31 of this year but re-created as a single-headed bureau under the direction of the State Education Department, according to the Hughes Non-Partisan Committee's report on the reorganization of New York State's departments, commissions and bureaus, submitted to the Legislature.

The report has been eagerly awaited by the Legislature as well as by thousands of persons in the state employ. Bills will be introduced into the Legislature at once, carrying out the provisions of the report. While some of these bills no doubt will be stubbornly opposed, it is generally believed that the majority of the suggestions and recommendations by the Hughes committee will find favor, as the body is non-partisan, being made up of fully as many Democrats as Republicans.

This means that, if the recommendations of the Hughes committee are adopted, the present commissioners, John H. Walrath of Syracuse, Mrs. Elizabeth V.

(*Continued on page 2*)

Deal Closed

Announcement was made on March 2 by First National Pictures, Inc., that contracts have been signed whereby the interests of Sol Lesser in West Coast Theatres will be acquired by a group consisting of First National franchise holders and others.

The Gore Brothers have not sold any of their interests in West Coast Theatres and will remain in charge of operation with the control held jointly by the First National Pictures group and the Gore Brothers.

The closing of this deal, which has been in negotiation for a considerable period, will mark another important development in the progress of First National. The West Coast chain is one of the most valuable theatre properties in the country, comprising approximately 169 houses. It was started five years ago in association with the Gore Brothers and has steadily grown to its present dominant position.

Reade Jailed on Charge Of Breaking the Sabbath

Walter Reade of 325 West End avenue, New York City, head of the Walter Reade Circuit in New Jersey, on March 1 was arrested in Perth Amboy, N. J., and lodged in the New Brunswick jail in default of $15,000 bail, on three indictments charging him with violating the state Sunday law by permitting performances in three of his theatres, the Ditmars, Strand and Crescent.

Mr. Reade was arrested at 9:30 a. m. and at 4 p. m. obtained his liberty by habeas corpus proceedings. The indictments were returned several months ago while Reade was in Florida. On his return he voluntarily gave himself up and refused to supply bail.

The exhibitor claims that the prosecuting interests singled him out for special attention, ignoring others liable under the law. He also maintains that instructions of Supreme Court Justice Kalisch were not followed in spiriting him off to jail. Each of the three indictments specifies one theatre. Mr. Reade pleaded not guilty. He will take the case to the Supreme Court, he declares.

Suggests Ban on Notorious Folk

In behalf of the M. P. T. O. R. F. Woodhull, president, secured the support of publicists and advertisers connected with every big producing company in the motion picture industry to discourage the signing of screen contracts with persons who possess no real talent and who seek only to commercialize notoriety.

President Woodhull's appearance at the meeting of the American Motion Picture Advertisers followed immediately similar action which he had taken at national headquarters of his own organization, which comprises 80 per cent. of picture theatre men in the United States and Canada.

The national exhibitor chieftain deplored the occurrence of the Earl Carroll wine party and the publicizing of Countess Cathcart.

Morgan Appointed

C. C. Burr announces that Guy Morgan, distribution representative for Samuel Goldwyn since 1923, has been appointed general manager of B. & H. Enterprises, Inc., producers of the Johnny Hines features for First National release.

St. Louis Theatre Forced to Close

(*Special Dispatch to* MOVING PICTURE WORLD)

St. Louis, March 1.

Inability to make expenses forced the closing of the Delmonte Theatre 5630 Delmar boulevard, St. Louis, February 27. The management is undecided whether the theatre will reopen.

Roy and R. M. Miller of Mexico, Mo., and Jack Weil of St. Louis, Mo., took over the house under a 10-year lease from the Delmonte Investment Company on January 1, 1926, at a rental of $450 weekly or 15 per cent. of the gross receipts. The Delmonte, largest one-floor theatre in the world, has never been a financial winner.

On February 25 Famous Players filed suit in the St. Louis Circuit Court to recover $6,705 from Fred L. Cornwell, who formerly operated the house. The money is alleged to be the balance due for films shown from August 6 to December 23, 1925.

Winners Chosen

The winners of the First National Month Exploitation Contest have been selected and will be announced by that company next week.

"Baby" Stars Graduated; Contracts Are Diplomas

Sixteen Students of Paramount School End Course Lasting Six Months —$75 a Week Salary

Contracts starting at $75 a week were the diplomas handed this week to the sixteen students of the Paramount Pictures School at the most unusual "graduation" exercises ever held in New York.

These sixteen—equally divided as to sex—have been learning to become motion picture actors and actresses. They had completed an intensive six-months course and had wound up that course by taking part in their first picture, "Fascinating Youth."

More than 300 persons, including a hundred writers of newspapers, magazines and press associations, gathered in their honor at a dinner in the Ritz Carlton Hotel. Immediately following the dinner "Fascinating Youth" was screened. The round of applause each student received when he or she first appeared on the screen was reminiscent of other graduation exercises in high schools and colleges the world over.

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, was the chief speaker of the evening. On ether side of him were the students and they heard him tell of the need of young, fresh faces on the screen. They heard him tell how hard they had worked to win places in the cinema sun and that both they and the company had done all they could to make this possible.

"It is for you, the public," he concluded, facing the newspaper and magazine writers, "to determine the measure of success."

Besides the writers, there were gathered at the Ritz executives of the Famous Players and many other notables in the

(*Continued on page 4*)

Tax Is Cut

The Revenue Act of 1926, signed by President Coolidge last week, specifies, among other things, a cut in theatre admission taxes from $33,000,000 to $24,000,000.

Where before theatres charging 50 cents and less were exempted from taxation, now theatres charging 75 cents and less are exempted. The law becomes effective at midnight on March 29th.

Warners Plan Production in Great Britain

Harry M. Returns With Three New Vehicles

Announcing that Warner Bros. will produce pictures in England and decrying the fact that English authors will not co-operate with American producers who desire to make pictures of their novels and plays, Harry M. Warner arrived home this week from a six weeks' trip of England, France and Germany, and stated that Warner Bros. are planning bigger productions than ever.

Mr. Warner was accompanied by Motley H. Flint, vice-president of the Pacific Southwest Trust and Savings Bank of Los Angeles.

The producer was emphatic in his statement that Warner Bros. would produce abroad. He is confident that he can overcome the hoodoo which has pursued producers in the British Isles and made film producing unprofitable in that country.

Mr. Warner said he had made an attempt to induce Bernard Shaw to lend his name to motion pictures.

"I told the English press before I sailed," said Mr. Warner, "that I had been trying to see Bernard Shaw and had used every diplomatic source at my command, but he will not even talk about turning his plays into films. If England's great authors would co-operate with the producers, it would help their country a great deal more than making pictures in England."

Announcement of the purchase of three important stories were made by Mr. Warner. They are "Black Ivory," a historical American spectacle from the novel by Polan Banks; "The Better 'Ole," from the stage play by Bruce Bairnsfather, and "Revillion," a French play by Meilhac and Halevy.

MOVING PICTURE WORLD

EDITOR · · WILLIAM J. REILLY

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Vol. 79 No. 2

New Field Men Of P. D. C. Meet

The first convention of the newly organized division of the field forces of Producers Distributing Corporation, known as District Representatives, was held in New York City on February 26 and 27 at the Hotel Commodore, with H. O. Duke presiding and Cecil B. De Mille, W. J. Morgan, Ralph H. Clark and James Flinn present as speakers.

The district representatives included: Chester Loewe, Dave Frazer, Truly B. Wildman, C. W. Sawin, J. S. Machenry, Louis Ribnitzki, Donald Smith, F. H. Knispel and Russell L. McLeon.

Hatch Promoted

S. W. Hatch of the First National Distribution Department, in addition to his supervision of franchise matters, has assumed important duties in connection with open market selling. This new arrangement follows the resignation of C. W. Bunn, who left First National February 20. Mr. Hatch will work in close contact with the Sales Cabinet and will be in a position to extend the fullest co-operation to the branches.

Taylor to Write

Matt Taylor, with Warner Bros. for a year in the advertising department, is resigning this week. Mr. Taylor will devote his entire time to the preparation of special feature material on assignment from a leading newspaper syndicate. He has been associated with motion picture advertising publicity and exploitation for five years.

A Riesenfeld Score

Dr. Hugo Riesenfeld, famous musical impresario, has been engaged by Universal to compile an elaborate musical score for the presentation of "The Flaming Frontier," Universal's epic of the West, which will have its world premiere at the Colony Theatre, New York, early in April.

May Control Censors

(Continued from page 1)

Colbert of Albany and Arthur Levy of New York, each of whom draws a salary of $7,500 a year, will find themselves out of a job at the end of this year.

It further means that the head of the State Department of Education will name the head of the censorship bureau and will determine its policies and its make-up. In all probability, a salary of $10,000 will be paid the head of the bureau, for it is rumored that some heads will receive as much as $12,000.

Now that the Hughes report has been made public, speculation is rife as to whether efforts will be made to push the bill to a vote calling for the abolishment of the commission. The censorship situation at Albany is critical. There is still time to have the bill go to a vote.

Universal Ends Most Successful Year in History

Net Earnings Are $137,500 Over the Previous Year

Report of Universal Pictures Company Inc., for the year ended November 7, 1925, shows the year to have been the best in the company's history, net earnings available for dividends amounting to $1,925,506.

This is equivalent to more than eight times annual dividend requirements on the first preferred stock outstanding, and after allowing for annual dividends on the first and second preferred stocks is equivalent to $6.18 per share on the common stock, compared with $5.62 per share in 1924.

A comparison of 1924 and 1925 operations follows:

	1925	1924
Gross Income	$24,823,526	$22,774,924
Net Earnings	1,925,506	1,788,011
Net for Common	1,545,506	1,405,011
Per Share Common	6.18	5.62

Early last year the company announced an expansion in its production program substantially doubling the previous output both in feature pictures and short reel productions. This increase in production is reflected in the balance sheet by an increase in inventory from $6,057,920 in 1924 to $8,030,769 last year.

Included in the inventory are the films which were completed or in process, but which will be released during the current year. Earnings from these films will be reflected in the statement for the year 1926.

A further evidence of recent expansion in the activities of the company is the establishment of a Universal Chain Theatres Corporation, a subsidiary corporation, which has been organized to operate picture theatres in all parts of the country. Negotiations are now actively under way toward the acquisition of additional chains.

Carl Laemmle, president of Universal, recently announced that his company had made an agreement with Ufa, whereby Universal will have the privilege of releasing ten films each year in Ufa's chain of theatres in Germany, of which three will be of the super variety. In addition, Universal films will be marketed as formerly in all other German distributing centers.

Concurrently, announcement was made of an arrangement with Famous Players and Metro-Goldwyn-Mayer whereby nine Universal films will be given first-run showings in Broadway houses operated by these companies. This arrangement, which was brought about without the necessity of any capital investment on Universal's part, promises to be a very profitable one for Universal, it is stated.

Scissors Banned

The Missisippi State Senate has killed the censorship bill by a vote of 27 to 14. It was considered the most drastic censorship legislation that the industry had to combat this year.

Warners Offering Co-operative Plan

A method of letting exhibitors in on the cream of big run features has been devised by Warner Bros. and successfully tried out with the John Barrymore production, "The Sea Beast."

Warner Bros. offer exhibitors a co-operative plan whereby they not only get the picture for their theatres as per contract, but also participate in the profits of a special pre-release run at a legitimate theatre in their cities.

Prior to its general release date, satisfactory arrangements were concluded in almost all key cities throughout the country by the Warner Bros. sales department, and exhibitors are said to have eagerly accepted the co-operative plan outlined.

Morgan Returns

W. J. Morgan, sales manager of Producers Distributing Corporation, returned to New York this week after a six weeks' business trip that covered practically every section of the United States, including a visit to Los Angeles, where he saw test previews of Cecil B. De Mille's special, "The Volga Boatman," and the new A. H. Sebastian special, "The Prince of Pilsen."

Tries Again

David R. Hochreich, organizer of Vital Exchanges, Inc., last August, which has been forced into involuntary receivership, now announces that he has obtained financial backing for a new company called the World Wide Film Corporation.

To Screen "Remember"

Columbia Pictures Corporation has acquired the rights to reproduce on the screen a story based on Irving Berlin's internationally famous ballad, "Remember." This popular waltz-song will be given a lavish production, from a narrative arranged by a famous author, and handled by a distinguished director, with a strong cast.

Foil Quota

An echo of an announcement that a British film company was interested in establishing a studio in Canada to make pictures to qualify under the proposed British quota plan was seen February 27 in a despatch carried on the Canadian Press wires from Victoria, B. C. This said that negotiations were under way for the opening of a studio there.

It is the announced intention to have the studio on the Pacific Coast in Canada so that as close a touch as possible can be kept with Hollywood in California for the securing of special talent there, as well as experienced technical men from time to time.

First intimation that a Canadian studio was being considered came through Canadian Government channels at Ottawa, a statement being issued by Raymond S. Peck, director of the Canadian Government Motion Picture Studio, which produces short subjects.

Jack Savage to Do Universal Presentations

"Flaming Frontier" Is Selected As First Subject

To satisfy the desire of picture theatres to take advantage of the present craze for artistic presentations in connection with big pictures, Universal has engaged the best presentation artist it could find to devote his time exclusively to this work.

The artist finally decided upon comes from the legitimate field. Jack Savage is principally known in that field for the brilliant pictorial ideas which he has contributed to last year's "Follies," this year's "A Night in Paris" and several forthcoming Shubert plays which are now knocking for admittance in metropolitan theatres.

Mr. Savage will establish a new department at Universal for designing for each super-Jewel Universal production and Jewel picture a stage setting and presentation act which will be in complete conformity with the idea of the picture which it is to introduce, and still of such a nature as to be easily done and inexpensive of accomplishment for theatres which have few facilities with which to work.

Primarily the new presentation ideas and scene plots will be made for the press books, but they will be carried as a regular department of the Universal Weekly, the house organ which Universal publishes, as a regular and continuous feature of this publication.

Leo Brecher, manager of Universal's chain of presentation theatres, is devising a department for the adaptation of Mr. Savage's presentation sketches and plans to the necessities of all of the larger theatres when they are playing these Jewel pictures, and Al Fair, manager of Universal's chain theatrical enterprises, will do the same with the larger chain of theatres which he manages.

The first presentation which Mr. Savage will make under the new Universal contract will be for "The Flaming Frontier." This will be detailed in full in the next week's issue of the Universal Weekly and will be carried as a special insert in "The Flaming Frontier" press book.

Bebe Crashes

Bebe Daniels and her director, Erle Kenton, were suffering from shock on Tuesday, March 2, at Miami, Fla., following an accident in which their speed boat crashed into a yacht and sank in six feet of water.

Kugel in Charge

Lee Kugel, who has been in charge of publicity for Arrow Pictures Corporation since July, has taken over the Advertising and Exploitation Department. The merging of these two departments became effective on February 22.

Fast Bidding

There appears to be a producers' "bidding contest" in progress in Kansas City.

Not long ago the Midland Circuit announced the proposed erection of a $4,000,000 theatre and office building at Thirteenth and Baltimore to be an exclusive Metro-Goldwyn house. Then came an unofficial announcement from Fox of a theatre to extend the entire block between Grand and McGee on Thirteenth Street, just two blocks from the proposed Metro-Goldwyn site.

Now the announcement from Midland is that their theatre will be increased to a 12-story building and include a theatre to seat 4,600 instead of 4,000 persons. It's Fox's turn next.

Rumors Flying Down in Texas

(*Special Dispatch to* MOVING PICTURE WORLD)

Dallas, March 5.

There have been rumors and still more rumors flying about Dallas and other Texas cities concerning certain new and big picture theatres and, of course, most of them will remain just rumors.

But it seems certain that Marcus Loew will put a new house up in Dallas, a ten-story affair, so they declare, that will also house an office building.

A gist of the whole affair is about as follows: Loew's Theatre in Dallas is to be patterned after the one he's erecting in Houston and will cost $2,000,000. Then, it's declared, San Antonio is to get a Loew house after the Dallas and Houston affairs have been erected. A Pantages theatre for Dallas already is assured, so Si Charninsky and Ray Stinnett, owners of the Jefferson Theatre, now playing Pan time, assert.

A persistent rumor of sale of the two largest theatres in Houston, and others in the Interstate Circuit throughout the South, to Southern Enterprises, has been flatly denied by Karl Hoblitzelle. It is known there have been negotiations.

On top of it all, Jesse Jones, Houston and New York capitalist, will erect a 22-story theatre and office building in Fort Worth, to cost several million, it is reported. The report adds that this also is to be a Loew enterprise.

Victor Shapiro Joins United Artists Corp.

Hiram Abrams, president of United Artists Corporation, has announced the appointment of Victor M. Shapiro as advertising and publicity manager.

For six months Mr. Abrams has been adding to the personnel of the organization to provide for the handling of added product coming to the theatres of the country through United Artists. His newest appointee, Mr. Shapiro, brings with him an enviable record in the advertising and publicity field of the picture industry.

Burkey to Take Arbitration to Supreme Court

Appeals Body Rules Against Writ of Prohibition

(*Special Dispatch to* MOVING PICTURE WORLD)

Kansas City, March 3.

The Jackson County Court of Appeals at Kansas City has denied application for a writ of prohibition by W. O. Burkey, manager of the Admiral Theatre, Kansas City, against the Joint Board of Arbitration at Kansas City. Mr. Burkey announced he would file an application with the Supreme Court of Missouri the following day. The writ would have prevented the arbitration board from rendering decisions in film cases, it being the outgrowth of a case between Paramount and Mr. Burkey.

"My attorney, Oscar Elam, and I both are of the opinion that the present, as well as the proposed, uniform contract not only is in violation of Missouri statutes but is unconstitutional," said Mr. Burkey.

"It does not allow a man his rights of citizenship provided by our national constitution. Before a man can obtain film to open his theatre he must sign a contract which compels forceful arbitration, a contract which makes him agree to abide by the decision of an arbitration board, which may be alive with faults, rather than the courts of our country.

"I merely am an American citizen attempting to do an honest business. The contract provides for payment of 6 cents a foot for film destroyed by fire. Even my office boy knows that film doesn't cost the producers more than 2½ cents a foot at the most. They cannot insure this property, therefore the only alternative is to 'sock' the exhibitor. I intend to fight this case to the very last."

The suit arose when part of a Paramount film burned in Mr. Burkey's theatre recently. Mr. Burkey contended the poor condition of the print caused the fire, that he handles all film as carefully as could be desired and that had the film been in good condition the fire would not have occurred.

Paramount, on the other hand, contends that the burning of the film was due to carelessness on the part of the projectionist.

The case never went before the arbitration board, Ben Blotcky, Paramount branch manager; Moe Levy, Fox branch manager, against whom Mr. Burkey has a $15,000 damage suit pending, and Joe Levy, Warner Bros. branch manager, having been members of the board and were challenged by Mr. Burkey as being ineligible to sit on the board and be unprejudiced in the case. The board members refused to temporarily vacate their seats and Mr. Burkey took the matter to the Jackson County Court of Appeals.

Klondikers

The purchase of the gold mining properties of United Gamble Holdings, Ltd., at Rouyn, Quebec, by Stadacona Rouyn, Ltd., announced at Ottawa on February 26, reveals the fact that quite a number of prominent picture players have a financial interest in one of the newer of the gold fields of Canada.

The list of shareholders includes a number of film stars of California, including Corinne Griffith, Claire Windsor, Phyllis Haver, Estelle Taylor, wife of Jack Dempsey, William Desmond and Jack Hoxey. The film celebrities have invested about $60,000 altogether in this one mining property which is now being developed.

It has been hinted that a couple of stars will appear in a gold rush picture to be made on the spot.

New Production Staffs Chosen

General production staffs were named by B. P. Schulberg and Hector Turnbull, associate Paramount producers, as a means of further perfecting the plan of special and direct supervision of every picture made at Famous Players-Lasky Hollywood studio.

The members of these staffs, chosen by the producers, will assist them in selecting and developing material for the screen and in each step of actual production and editing.

Schulberg's staff will consist of William Shea, Ruth Brenner and Alfred Hustwick. Turnbull's production aides will be Garnett Weston, Dorothy Carns and Ethel Doherty. William Griffith will continue as Turnbull's personal assistant and Sam Jaffe is retained in the same capacity by Schulberg.

News Reels Certain To Escape Censorship

(*Special Dispatch to* MOVING PICTURE WORLD)

Albany, March 5.

The fact that the powerful ways and means committee of the Assembly in the New York State Legislature has reported out of committee the Davison bill eliminating news reels from censorship assures passage of the measure. Both houses of the Legislature are Republican, and aside from this fact the bill will also receive support from the Democratic members to a considerable degree.

The only hope of the Freiberg unaccompanied children's bill being reported out of committee lies in the fact that Mr. Freiberg is chairman of the committee to which the bill was referred. No hope, however, is held out for the bill's passage.

"Rudy" Lucky

Rudolph Valentino had a narrow escape from serious injury on February 26 when the auto in which he was riding in San Luis Obispo, Cal., was wrecked and its three occupants hurled out.

Interpreting the New Booking Contract

'Stop, Look, Listen' Before Signing, Says Seider

If the railroad crossing's axiom of "Stop, Look and Listen" is utilized by the exhibitor in his contractual dealings with the producer and distributor, the new Standard Exhibition Contract should prove a real boon to every theatre owner in the country, according to Joseph M. Seider, business manager of the M. P. T. O. A.

Mr. Seider points out the necessity of proper judgment before signing a contract. Much of the consternation is due to carelessness after price, run and time of protection have been agreed upon.

Clause One, or the Warranty Clause, assures absolute legal safety. Under the contract agreement, a deletion or addition to any of the other clauses would constitute an act of fraudulence on the part of the distributor, Mr. Seider declares.

Other official information follows:

"Watch for and read carefully the provisions that are written in.

"Watch the allocation of prices. A lump sum for the entire contract would not be dangerous if all the pictures contracted for were delivered. In the case where the best picture with the smallest price allocated is not delivered, you are very much concerned.

"Have your protection clearly set down, your run, what theatres you follow, the number of days of protection, the number of days after your preceding run that you are entitled to receive the photoplay for exhibition.

"If you want to make sure that a certain theatre will play the picture (exploitation reasons) have the following words written in — 'The distributor warrants that all the photoplays described in the schedule herein will have a first-run showing in the . . . theatre of this city.'

"Make sure that the exhibitor's copy you receive conforms with the other copies that you sign and with your understanding. Do not take anyone's word, not even the district manager's. Have every representation and promise written into the contract.

"When your contract is returned to you approved, compare it carefully with the 'Exhibitor's Copy' that you have in your possession. If there are any alterations or changes, immediately bring it to your organization.

"You have the right at any time within the period that the exchange has to accept your application, and prior to its acceptance, to cancel or withdraw your application.

"If your application is not accepted within the specified period, it is void.

"If you give a date for a picture designated in the application and the date is accepted, or if you play a picture, even though the contract may not formally have been accepted, you may consider the contract acccepted because of the partial performance. Likewise you are bound through the partial performance.

"It is always best to insist upon the delivery of the approved contract in preference to proceeding to book your picture upon the verbal assurance of the manager that the contract is O. K. You will thereby avoid a complication in the event the applications are tampered with by the distributors.

"If you doubt on any point at any stage of the process, consult with the M. P. T. O. A. units or directly with headquarters.

"If you have taken every precaution and yet a dispute arises, bear in mind that you have as much right to cite the distributor to an arbitration proceeding as it has against you.

"You have the right to challenge two exhibitor arbitrators and two exchange arbitrators.

"In the case of fraud, bias or illegal procedure, you may have recourse to the courts of the land.

"In arbitration proceedings it is most important that you prepare your case very carefully. The distributor is always well equipped with legal advice and complete records. The M. P. T. O. A. from headquarters will, through its units, and where it has no affiliated units, directly with the theatre owner involved, prepare and present and prosecute its member's cause."

Biechele Removes Hat From the Picture Ring

(*Special Dispatch to* Moving Picture World)

Kansas City, March 4.

A sectional leader, active in national affairs of the industry, probably will take his figurative hat out of the ring at the annual M. P. T. O. Kansas-Missouri convention in Joplin, Mo., April 20 and 21.

R. R. Biechele, president of the organization, a national director and one of the pioneer leaders in the Allied organization, announced this week that he would decline to run for office again.

Mr. Biechele has served two years as president of the M. P. T. O. K.-M. and his reign has been marked by unusual success. The organization of which he is the head has gained 50 per cent. more strength since he took over the reins. Mr. Biechele's two terms have been terms of self-sacrifice and hard work. Always has he kept in close touch with national affairs, participating in a majority of the more important meetings of national character. He is being urged by exhibitors to again be a candidate, but asserts he will not.

He is owner and manager of the Osage Theatre, an up-to-date suburban theatre of Kansas City, Kas.

Paramount School Commencement

(*Continued from page* 1)

screen world who had watched the progress of the Paramount School with keen interest.

"One of the constant problems in the rapidly changing business of motion picture production is the need of skilled players," said Mr. Lasky. "Growing to an immense size in a few years, the motion picture never has been able to recruit a sufficient number of actors and actresses to meet its ever-increasing requirements.

"Up to last year the acquisition of playing material was left more or less to chance; any search for artists was haphazard and, for the most part, ineffectual.

"The establishment of the Paramount School, Inc., was the first real step toward putting on a practical basis the motion picture industry's efforts to augment the number of its artists. It was our hope that by means of this school young men and woman of real talent might win their oportunity in pictures without the heartaches, the privations and the defeats which faced the beginner under conditions which obtained previously.

"Our aim in founding the Paramount Pictures School, Inc., embraced more than teaching how to act. It was hoped that the students, in the course of their studies, would become imbued with a lofty conception of the screen artists' opportunities and responsibilities. We believe, so far as this first class is concerned, that hope has been realized. These students have been taught the great responsibility which is placd upon them as public figures; they have been shown the pitfalls that lurk in the path of the young and popular player; they have been taught these principles of right living and right thinking that will make them worthy to be a part of the greatest force for enlightenment and recreation that the world has ever seen."

Charles Brokaw, who has been chosen president of the class, responded for the graduates, voicing the thanks of the class to Mr. Lasky, the executive council and the instructors of the school.

The sixteen students are Ivy Harris, of Atlanta; Josephine Dunn, New York; Iris Gray, Wichita; Thelda Kenvin, Brooklyn; Jeanne Morgan, Medford, Hillside, Mass.; Dorothy Nourse, Roxbury, Mass.; Mona Palma, New York; Thelma Todd, Lawrence, Mass.; Charles Rogers, Olathe, Kans.; Robert Andrews, New York; Greg Blackton, Brooklyn; Charles Brokaw, Columbus, Ohio; Claud Buchanan, Boston; Walter Goss, New York; Irving Hartley; New York; Jack Luden, Reading, Pa.

Hayes Pledges "Movies" to Church Tests

Will "Square with Proprieties," He Declares

No picture will be produced by members of the M. P. P. D. A. "which will not square with the proprieties as interpreted under all the circumstances by the Committee on Drama of the Federal Council of Churches."

This is what Will H. Hays told representatives of the Federal Council of Churches at a dinner on March 3, at the Waldorf-Astoria, New York City.

Other speakers included the Rev. Dr. S. Parkes Cadman, the Rev. George Reid Andrews, Frank Gillmore, Chaning Pollock and John Golden. Dr. John H. Finley presided.

Mr. Pollock attacked vulgarity on the stage.

Extras' Dream of Wealth Vanishes

Score an unhappy ending for what appears to have been another "get rich quick" scheme.

Harley Knoles, directing "Oh Baby" for Al Lichtman at the Tec Art studio, New York, engaged a bunch of extras for a prizefight scene this week. Most of them had never stared at Kleig lights before.

In due course of time a few began to blink. Then a panicky fear of blindness gripped them. Knoles obligingly dispatched thirty of them to hospitals where they were treated and discharged.

Some bold spirit among them conceived the idea of a million dollar suit, basing his figure on $10,000 each for 100 extras supposed to have been blinded. The Morning World printed his story. But no papers have yet been filed.

This version, of course, differs from the newspaper story. Credit Virginia Morris, the truthful press agent. But, oh baby, what a "break" the World gave Al's picture. Al gave the extras $7.50 each.

Miss Davies Here

Marion Davies has arrived in New York from the West. The Cosmopolitan star, who enrolled last summer under the Metro-Goldwyn-Mayer banner, has just completed "Beverly of Graustark" and her trip east is in the nature of a vacation

Convene in West

F. B. O. will terminate its most successful selling season with a sales convention at Los Angeles on April 1, 2 and 3. The sales staff of the entire company, including executives of the home office and the 34 branches will converge on the Ambassador Hotel, Los Angeles.

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

"YO HO! MY HEARTIES!—There's a treasure-laden Spanish galleon in the offing that is ours for the taking." Thus thunders dashing, daring, devil-may-care Douglas Fairbanks, the bold, brave buccaneer, in "The Black Pirate," a United Artists Production, which has its premiere at the Selwyn Theatre, New York, March 8.

The Anatomy of the Box-Office

REMEMBER the childhood rhyme, "Sugar and spice and everything nice—that's what little girls are made of"? It takes a hard heart to pull a roughneck line like that in a picture trade paper. But you get that hardboiled way because when you consider the box-office, as we do here and always, you have to raise the ante on the egg from three minutes to twelve.

What is the answer to, "What are box-offices made of?" The equipment manufacturer could give you an answer, but it would not be complete. The blonde or brunette who sells 'em with a smile could give you an answer. That would not be complete either.

The anatomy of the box-office is not on exhibit in any museum. The box-office is really the spirit of the motion picture. It is hard to dissect a spirit. The box-office is the place where the invitation of the motion picture itself is accepted. Some day a sculptor will put the box-office into marble. He won't give it wings or a halo or anything like that. But he will carve out a figure symbolizing the gifts the motion picture has bestowed upon the world's teeming, beauty-hungry millions.

So, "What are box-offices made of?" is a question where lumber, paint, nickel and brass do not enter.

Box-offices are made of picture sense, audience sense, friendliness, an ability to exploit, hard work. In other words a heart, and a head, guts, and a shoulder to put behind the wheel.

One of the departments in Moving Picture World which helps to put all these into the box-office is "Straight from the Shoulder Reports." Being a straight from the shoulder proposition, it particularly helps to put the shoulder on the box-office. It is in this department that we elevate our exhibitor readers to stardom. In fact, they are not only the stars. They are the entire show. It is in this department that the exhibitor in Maine tells a fellow exhibitor in Texas what he did on a certain picture. And the exhibitor in Texas comes right back with one for the chap in Maine.

"Van," who edits "Straight from the Shoulder," calls his exhibitor staff "OUR Gang." There is that spirit about them. Fred Thompson, F. B. O. star, commented on it just last week.

Just suppose that a drug trade paper, for instance, carried "Straight from the Shoulder Reports" on products retailed over the counters of its subscribers. A druggist in Texas would soon find that a fellow merchant in Maine was catering to the same class of patronage he was. And when the report from Maine said that a new tooth paste, ginger ale, perfume, or shaving cream was a fast seller, the Texan knew he could stock up to the limit.

It is much more important to the exhibitor to get the box-office line-up on the product he thinks of buying. For the simple reason that he is dealing in a fragile, changeable commodity—entertainment—and he has only from one day to two weeks to get his money back, whereas the druggist has a whole year or at least a season. And playing on percentage and buying on consignment are vastly different.

"What are box-offices made of?" We will repeat:—a heart, and a head, guts, and a shoulder to put behind the wheel.

Of such stuff, thanks to the exhibitor readers who make up "OUR Gang," and to the straight way "Van" handles their contributions, are "Straight from the Shoulder Reports" made.

Our thanks to "OUR Gang." Watch it grow.

You will find "Straight from the Shoulder Reports" right down front in the orchestra this week, beginning on page 87.

WILLIAM J. REILLY.

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

MAJOR H. C. S. THOMPSON

Managing Director, Film Booking Offices of America

Behind the distortion of features in the work of all great caricaturists lies the personality of the subject. A long head, a square jaw, an eye which issues at once an invitation and a demand that you shot straight; the deft, sure hand of the surgeon. These are the outstanding qualities in the character of Major H. C. S. Thompson as set down here by Covarrubias.

A true Briton, the Major was born with a pipe in his mouth. He earned his commission while serving with distinction in the British Infantry in France. One murky day he helped a mess-mate, Major Windsor, as the Prince of Wales was known in the service, curse the weather. And then proceeded to go up to the front and get pretty well shot up. He was sent by Graham's of London to assume command of the F. B. O. front, which post he keeps under the new F. B. O. owner, Joseph P. Kennedy.

The long Thompson head, the square Thompson jaw, and the sure Thompson hand have helped F. B. O. in its steady upward march. F. B. O. today occupies a strong position as a sane merchandiser of staple product. It is a friend maker. Its open *esprit de corps* emanates in large measure from the office in which sits Major Thompson, who when he puts down his pipe takes up a he-man Piedmont cigarette.

To the many exhibitors who are getting behind F. B. O. Month, March, we can say that they are getting back of a regular organization and a regular guy.

The School for Scandalous Success --- *By Bill Reilly*

PARAMOUNT has just concluded a most successful experiment. Whatever the dreams of Adolph Zukor, Jesse L. Lasky, and Walter Wanger about their Paramount School of Acting, they have been realized to the utmost. They scratched a vein of copper and found a mother lode of gold.

Tuesday night at the Ritz-Carlton saw the graduation of the first Paramount School of Acting. Eight young women and eight young men received their diplomas. In this case the diploma was the perfect collegiate document —a contract to go to work immediately, in the Paramount Stock Company.

Following the "graduation" exercises, the first picture made by the School was presented. It is called "Fascinating Youth". It is altogether a splendid job. Pitched in the key of high comedy, it is jubilantly acted, and most refreshing to look at. Its spirit of youthful buoyancy and hilarity is infectious. The young players are well handled by their director Sam Wood. Some of the titles are works of comic art. In minor roles veterans like Tom Meighan, Lila Lee, Adolphe Menjou, Lois Moran, Richard Dix, Chester Conklin, Louise Brooks and Percy Marmont step in at a dramatic moment and nail the story right to the mast.

"Fascinating Youth" is a picture hit. It will make money at anybody's box-office. Paramount can give it everything it has in the shop. It has the sure-fire label written all over it.

To have delved in the picture laboratory, working out a new screen formula, and to have finished the experiment with such amazing success should be a source of pride and joy to Jesse L. Lasky, the "Prexy" on this novel studio campus.

Lasky's School has found sixteen new faces for the screen that will stick. And Paramount will make enough money on "Fascinating Youth" to endow a young university.

You can't help liking "Fascinating Youth." People will be drawn to it, a little jealous of these youngsters' entrance into the field held by particular favorites, a little curious, and just enough doubtful. In five minutes they will be giving sixteen rousing cheers for the kids, and the picture. And after an hour and a quarter of real entertainment, they will be on their way out to broadcast what they have seen. A million human microphones will go to work on "Fascinating Youth" overnight.

Here's another angle on the Paramount School of Acting.

A graduate of the University of Nebraska said the other day that his college education was pointless, leaving him entirely at sea as to his career. He said, more to the point, that he would like to take a $15,000 a year business executive back to his Alma Mater and run the institution on the basis of a high class employment agency. The executive he would place at the head of the University would know business, and know men; would help the undergraduates in training themselves for jobs that fitted them; would help them to secure those jobs when college days were over.

Yale has a Graduate Employment Agency. A recent survey by this agency showed that business houses wanted college men who were all-around leaders—at the magnificent salary on the average of $1800 a year!

But the students in the Paramount School of Acting, at the finish of the course, received "diplomas" which were contracts for their services at $75 a week. What a sweet graduation feeling that is! And what a crack it is at the many "efficient" businesses that laugh up bond-bound sleeves at the "inefficiency" of the picture industry!

Here is a school which insures the source of supply of star material. And which, in so doing, will make money for Paramount and for the exhibitor. There is real stuff in these youngsters—every one of them. They are on their way, and they will keep on it because they have been started off on the right foot. Putting over a job like this is an organization tonic. "Fascinating Youth" is worth a ton of every-day successes. It was a glorious adventure, with the biggest kick of all coming at the finish.

The Paramount School of Acting is the School for Scandalous Success. On the Deans of the School we beshow the degree of D.D.S.—Damned Deserved Success.

Liberty, Ltd. -

By Nyberg
Moving Picture World Staff Artist

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"One of the Family"

"ONE of the Family," which John Tuerk is so ably presenting at the Eltinge Theatre, is just what it claims to be—an uproarious comedy of Boston family life. It is better than the "Show-Off" and the success of the picture made from this material is incontrovertible. Every line is a laugh; each character a fine, true type. Of the ten roles, eight are major parts suitable for an all-star cast. No moving picture producer will ever lose a nickel on the filming of this comedy. It will be a God-send to exhibitors, and screen audiences throughout the country will welcome it enthusiastically.

Putting money in "One of the Family" is as safe as buying government bonds and a whole lot more exciting!

"The Masque of Venice"

Everyone realizes that a clever scenarist can horn-swaggle many stage flops into film successes but I can't see any hope for "The Masque of Venice" which Brock Pemberton, William A. Brady, Junior, and Dwight Wiman are presenting at the Mansfield Theatre. It is a foggy blotch of nothing, beautifully done.

Fannie Hurst

Fannie Hurst's recent novel "Appassionata" has no place on the screen unless it is changed beyond recognition. The religious issue and the convent ending preclude its being acceptable.

But when I think that the greatest contribution to modern American literature has not yet been picturized I could lie on the floor and scream like an ungoverned child. I mean "Lummox." Fannie Hurst's "Lummox," (publishers, Harper Bros.), the greatest contribution to modern American literature.

Louise Dresser is the only picture actress in the whole of America who is physically and mentally equipped to interpret the role of the magnificent peasant, Lummox.

There is more real humanity in one of Lummox's prehensile toes than there is in the heads and hearts of all of New York's fashionable church congregations. In this book there is soul, spirit, love, birth, death, constant sacrifice, humor, hunger, genius and in the end, the happiest of all conclusions.

And such sequences! "Born in a furiously dark sailors' lodging house—a frightening emergency birth of rusty instruments!"

"Public school—where the cross breeding of white skin and slant eyes was frequent and little boys and girls knew horrible things. At eight, Lummox had worn a hat pin under her waist against the bestiality of lodgers."

She worked "in a handsome apartment whose servant room was in the basement and half the floor covered with water that had backed from a drain. A kitten lay drowned in it."

Before her child is born she earns her living by working in "silent, tiled corridors, lavatories, elevators and fireproof stairs. A battalion of witches of Endor. Women with old pools of eyes that were gathering scum. One night swabbing a tenth floor corridor, a pain smote at Lummox—as if someone were trying to shove her off a skyscraper. Twenty minutes later in the ambulance her son was born—painlessly."

"Moaning and shivering, sitting and clinging to her corner like a dumb animal" she signs her boy away at two and a half weeks old because she couldn't wash floors and give him a fair chance.

Throughout life Lummox goes as a servant, administering pity, love and understanding. She brings ignorant, pathetic little Mrs. Musliner to her husband's arms; she takes Helga out of a house of prostitution and helps her to start life over; she stills the hell of torment and jealousy that rages between Wallenstein's Christian wife and orthodox Jewish mother; she saves Chita, the little stoic, the little slavey from a life of terrified harlotry; she sacrifices years of her life to protect the Oessetrich daughters from the brutality of their mother; she rescues a drunken debutante from a stupid, luckless situation; she lives to see her son a great genius, and ends her life in a warm comfortable bakery—in this atmosphere of cinnamon buns and whiffy currants we leave her—still serving, fulfilling her starved destiny by rearing the baker's motherless children.

In all of modern American literature there isn't a character that can approach Lummox for sincere dramatic worth. With a far-seeing director and Louise Dresser this book can be made into the greatest picture that has ever yet been made in any country of the world.

"Mated"

Wallace Irwin's new book "Mated," published by G. P. Putnam's Sons, would make a splendid starring vehicle for either Lilian Gish and Lois Moran.

Here is a story of realistic American life. Lucinda ("Cinders") is the daughter of Matalea Shelby, a thrice-married woman whose sole object is in procuring the comfortable things of this life for herself and in keeping within the pale of society. "Cinders" is neglected, overlooked, shunted from home to hotel, from hotel to boarding house, from boarding house to home again as her mother's matrimonial fortunes rise and fall and rise again.

"Cinders" becomes so heartbroken at her mother's many materialistic marriages that the bare thought of matrimony fills her with nausea. She is brought to New York and put on the marriage market but refuses all comers. Finally she does fall in love with Martin—a poor lad attending Columbia University, with no past and less future. She refuses to marry him, however, although the depth of her love is unquestionable. The end of the book is tragic in the extreme and would have to be changed for film purposes.

Wallace Irwin has done a difficult bit of character work surpassingly well. His novel is full of strong and original types; Matalea's first husband, a common weakling; his second wife, an aimless, overdressed, bejewelled blonde; Matalea's second husband, the charming, talented actor; her third, the disgusting old roue, Colonel Harbison.

Through all this mass of corruption, "Cinders" makes a straight path to her love—unblinded but firm.

It is one of the sincerest novels of the year, and, with the ending changed, exactly suited to the needs of Lilian Gish or Lois Moran.

"The Third Year"

About a year ago the Bohemians presented a comedy drama which was originally named "Tantrums," and later called "The Third Year." It started out a sure-fire hit; the second act slowed down and the third act fell down. However, this play of sophisticated married life on Long Island is just the type of drama that Leatrice Joy does exceedingly well. Any clever film adapter could infuse the proper swing into the last act and produce a thoroughly amusing screen success.

It's by no means a great play but it's certainly the sort of thing that pleases movie audiences and crowds picture houses with wives and husbands who are, for one or many reasons dissatisfied with the matrimonial goods he or she drew out of life's grab bag.

There are too many plays rusting in theatrical producers' offices which should be dragged out, scoured off, and promoted to filmdom. Any legitimate production that has had earnest thought and hard-earned money lavished upon it should be given at least a serious reading by the scenario departments of screen corporations. That is only common horse sense. If I spoil a roast of beef today that doesn't say that tomorrow Henri of the Ritz can't make it into a Hungarian goulash that would excite even the palates of the Great Ones of this industry.

You catch more flies with honey than with vinegar and concerted, sympathetic action between moving picture and theatrical producer will do much for the constructive growth of the motion picture. Both are working for the public's amusement. Why not work together instead of sliding the poniard of suspicion into each other's ribs?

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star, Warner Baxter. Shown as a special, seemed to please. Of course it's not a big one like "Ten Commandments," but will stand out as a special, if you've been giving them the usual line up of westerns. Good tone and appeal. Yes for Sunday and yes-and-no as special. Draw typical small town trade in villages of about 300. Mitchell Conery, Conoat Projection Service, Menands, New York.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. A good program picture that has great drawing power. Pulled excellent business through rain and mud. Tone, good. Sunday, yes. Appeal, ninety-five percent. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

GIRL OF THE LIMBERLOST. (6 reels). Star cast. With heavy exploitation drew above average attendance, but don't know how the picture set with them. Have heard no praise or kicks, so that means fifty percent at least. Though "Freckles" is omitted from the film version, the picture as a whole is good. Gene Stratton Porter's name proved a great drawing card. We knew the picture to be old, but it will be a fitting inducement ahead of "Keeper of the Bees" should we use that one. Ralph K. Russell, Pastime Theatre, Cushing, Iowa.

KEEPER OF THE BEES. (6,712 feet). Star, Robert Frazer. Excellent picture; follows book fairly well, as closely as possible, yet only seven reels long. Raised admission and C 'em come! Good tone and appeal a hundred per cent. Yes for Sunday and special. Draw mixed class. Admission 15-30, 25-50. Robert W. Hines, Hines Theatre (570 seats), Hines Circuit, Loyalton-Bowdle, South Dakota.

LILIES OF THE STREETS. (7,216 feet). A picture with a good moral, but fails to draw. Lost money. Good tone. Appeal fifty percent. Yes for Sunday, no as special. Draw oil field class, town 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. The initial appearance of Fred and Silver King, but not the last appearance by heck. Some of you will laugh when you stop to think how old this is. You're right brown eyes, but the good ones are too hard to find to pass up. The theme of "Mask of Lopez" is quite a diversion from the usual thread-bare plot. If Thomson had been making pictures thirty-two years ago, I'd probably have never quit the biz for two years. Well we're glad to be back with "The Gang" at that. Ralph K. Russell, Pastime Theatre, Cushing, Iowa.

MIDNIGHT FLYER. Star, Cullen Landis. An excellent picture for my house as it will please all classes. Very good appeal. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

MIDNIGHT FLYER. Star cast. A good program picture with plenty of thrills that will please young and old. I made a mistake and booked it on Christmas. With the mountain feud and fight with the crazy man it did not fit in with the Christmas spirit. Otherwise okay. Special, no. Good appeal. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House (250 seats), Whiting, Iowa.

> "It is my utmost desire to be of use to my fellow man." That's the motto that inspires us to send unbiased reports to guide other exhibitors in booking pictures.
>
> To get the most out of tips, watch reports on pictures you have played, choose exhibitors whose experience agrees with your own on these—and follow their dependable guidance in the future.
>
> OUR GANG.

PARISIAN NIGHTS. (6,278 feet). Star cast. Another good F. B. O. picture with a good cast and a good story. Buy all the F. B. O.'s you can get. You can't go wrong. Tone and appeal, good. Sunday and special, yes. Working class, city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

PARISIAN NIGHTS. (6,278 feet). Stars, Tellegen, Hammerstein. A good program picture. Tellegen great in his role. Drew only fair but pleased those who saw it. Tone O. K. Appeal 65 per cent. Yes for Sunday, no as special. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

QUEEN O' DIAMONDS. (5,129 feet). Star, Evelyn Brent. This drew lots of card sharks, and personally I think it's a better picture than "A Broadway Lady," but Miss Brent, something makes me think you're there and over in crook parts. Tone, good. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RIDIN' THE WIND. (7,518 feet). Star, Fred Thomson. A dandy picture. Boy, get this. Thomson's—they are all good. Silver King is sure a fine horse. Tone O. K. Draw all classes, town 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

RIDIN' THE WIND. Star, Fred Thomson. If you want a good picture play this one. A real western that will please anywhere and Silver King sure does good work in this one. Will please anywhere. Tone, fair. Sunday, no. Special, yes. Appeal, ninety-five percent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

SMILIN' AT TROUBLE. (6 reels). Star, Lefty Flynn. The only way I run Flynn's pictures is with another feature. There is nothing to his stuff of late. Lefty is slipping here. Print good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THUNDERING HOOFS. (6,812 feet). Star, Fred Thomson. Extra fine western picture that pleased one hundred percent. Prints terrible. A sprocket punch should have been sent with the films. Also an extra fine display of splicing and misframes. J. L. Stigler, Arcade Theatre, Georgetown, Ohio.

WHITE FANG. (5,600 feet). Star, Strongheart (dog). Here's a picture that went over as a dandy dog picture. Had heard that this was not so good, but it certainly surprised me. In my opinion and also my patrons, this is very good. Tone and appeal, good. Sunday, yes. Special, no. Mitchell Conery, Conoat Projection Service, Menands, New York.

WYOMING WILDCAT. (5,150 feet). Star, Tom Tyler. Fine western play. Tyler and his pet are good for lots of fun. Good tone, appeal, 98 percent. Draw mixed class. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

YOUTH AND ADVENTURE. Star, Richard Talmadge. Very good. Too many thrills though, that can't be possible; some pictures are so unreasonable that it hurts the moving picture game. Good tone. No. for Sunday or special. Appeal to mixed class. Draw from oil town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (480 seats), Wirt, Oklahoma.

First National

BEAUTIFUL CITY. (6,466 feet). Star, Dick Barthelmess. Another program offering so our patrons told us; Dick is shy good stories, consequently poor output. This one has a fair story, drags in the beginning, speeds up later on with some clever underworld action and just goes over. Tone, okay. Sunday, yes. Special, no. Appeal, ninety percent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

DARK ANGEL. (7,211 feet). Star, Vilma Banky. Very good show. Had more praise from patrons on this one than I did for quite some time. Well liked and well produced. Don't miss it. Sunday, yes. Special, no. Appeal, one hundred percent. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

FINE CLOTHES. (6,971 feet). Star, Lewis Stone. A society drama; it was good, but we get too many of this type. Not enough excitement for attendance. Some good comments. Fair tone and appeal. No for Sunday or as special. Draw business and farming class. Admission 15-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HIS SUPREME MOMENT. (6,565 feet). Star, Ronald Colman. Miss Blanche Sweet also stars in this picture which proved a fair attraction although the story was somewhat far-fetched. The Technicolor sequences were very beautiful and patrons were well pleased with this kind of work. Tone, O. K. here. Fair appeal. Maybe for Sunday, no as special. Draw mixed, family

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"Our Gang" Guarantees Dependable Tips

class, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HIS SUPREME MOMENT. (6,565 feet), Star, Blanche Sweet. The picture is fair as far as entertainment goes and the sequences in colors help to make it a novel offering, but it failed to reach first base on a two-day showing. Small town guys lay off this one. Light appeal. Mixed classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

JOANNA. Star, Dorothy Mackaill. A pretty fair entertainment that brought a pretty fair crowd. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre, Frederick, Oklahoma.

LOST WORLD. (9,700 feet). Star cast. A great production on which we lost money due to bad weather and the fact that we paid too much for it. Tone, good. Sunday and special, yes. Strong appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MAKING OF O'MALLEY. (7,571 feet). Star. Milton Sills. A fair picture but not a box office tonic. Too much money for this star's product. Good tone. Appeal sixty per cent. No for Sunday or special. Draw mixed class, town 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

SALLY. (8,635 feet). Star, Colleen Moore. This was nothing but a good show; however, we failed to register very high at box office on account of rain. Tone O. K. Yes for Sunday and special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

SECRETS. (8,345 feet). Star, Norma Talmadge. While this is a well done production it has a certain different trend that did not hit my audiences. Very strong rental, far above receipts. For me nothing more than program picture. Tone, good. Special, no. General class, town of 1,250. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

SON OF SAHARA. (8 reels). Star, Bert Lytell. Good story, plenty of action. Tone and appeal, good. Sunday, yes. Special, no. Good appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SPLENDID ROAD. (7,646 feet). Star cast. A good picture that did not draw good enough to pay express, advertising, and other running expenses in a good town, too. No appeal. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre, Frederick, Oklahoma.

THIEF IN PARADISE. (7,231 feet). Star, Ronald Colman. One hundred per cent. entertainment, as the story is different from the usual. Boost this one to the limit. George Fitzmaurice certainly makes good ones. Ronald Colman and Doris Kenyon are both good. Tone, good. Sunday and special, yes. Appeal, 100 per cent. High class and family trade, town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

THUNDERGATE. (6,505 feet). Star, Owen Moore. This is a good program picture although a little old; but went over good with those who saw it. Did not make film rental, but on account of a quarantine for scarlet fever. Tone good. Appeal 90 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25-15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

TORMENT. (6 reels). Star cast. Rental right on this one and a good story and picture. Good tone and appeal. Yes for Sunday, no as special. Draw farm and merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Fox

CYCLONE RIDER. (6,672 feet). Star cast. A good speed and action story. Tone and appeal, good. Sunday and special, no. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

EAST LYNNE. (8,975 feet.) Star, Edmund Lowe. When this was the greatest love story for the last fifty years, can't understand why it didn't draw. Lost me plenty. Tone, fair. Sunday, yes. Special, no. Appeal, fifty percent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

EVERLASTING WHISPER. (5,611 feet). Star, Tom Mix. There used to be a day when I could bank on Mix's picture. This picture certainly has a good title, but the picture is not the kind they expect Tom and Tony in. Print good and that's all. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

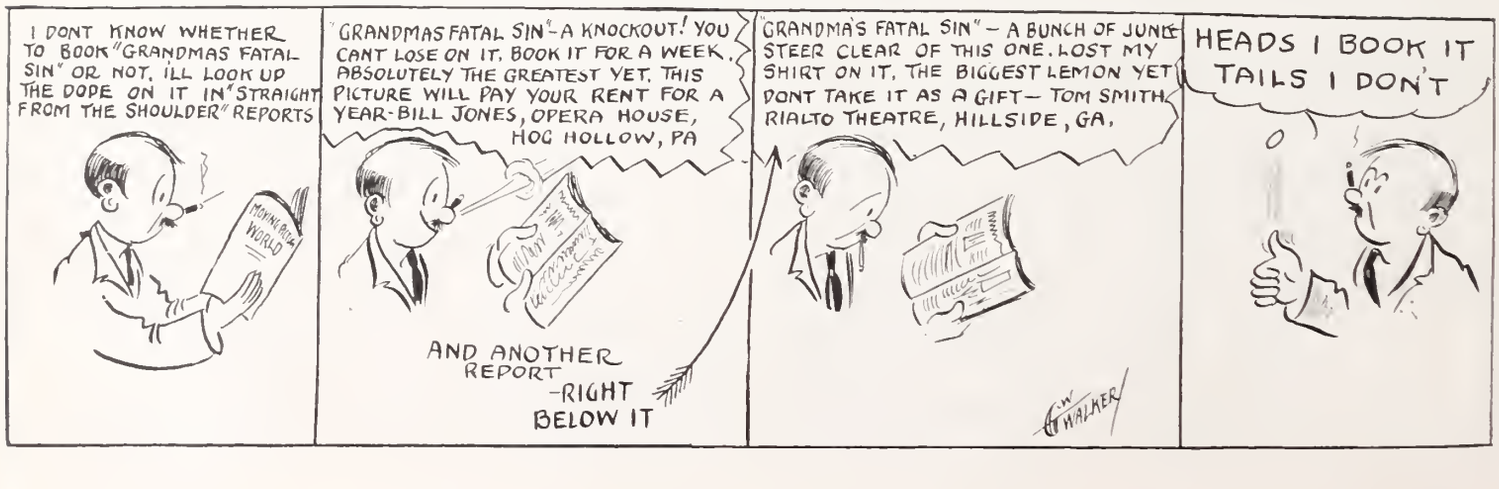
GOLDEN STRAIN. Star, Kenneth Harlan. Peter B. Kyne's first for Fox. I hope the rest are better. This is an old army story about a coward that gets brave. People seem to be tired of old time army stories. Tone, good. Sunday, yes. Special, no. Appeal, sixty-five percent. Farmers town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

HUNTED WOMAN. Star, Seena Owen. Released by Fox, but I don't believe Fox made it. It's only fair, nothing worth bragging about. It's a Curwood story, but the direction is punk, small towns don't run it on a Saturday as it will not please. Tone, good. Sunday, yes. Special, no. Appeal, sixty percent. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

IRON HORSE. Star, George O'Brien. It is a big splendid picture from every angle that contains that human appeal which drags the patron down to a point for tears and the next moment is heard in hearty laughter that trails into gasps of wonder and excitement such are the elements accompanied by a wealth of scenery and wonderful photography throughout. You should not overlook this production on the fact that you can buy it right, don't expect to get it for program price, you won't, but Fox will sell you right and allow you to have what you make, no fifty-fifty or mortgage on your house, which is a lot more than we can say for some exchanges. I did not put one fourth of the money into advertising that I generally do, this in face of the fact that I believe I am the second in the state of Maine to present this production and my patrons knew little of its virtue. It was through candid talks with my patrons before performances one week in advance of the showing, telling them I would stand behind my statements. These few minute talks had the effect of better personal feelings giving them an inkling of what they could rightfully expect to see, at the same time saving me money which would have been used in getting the same idea over through an advertising medium. You should not fail to make this a two-day run picture for those who see it first will advertise heavily to their friends. I had many who came to see it the second time which is something that only occurs once in a blue moon. In closing I wish to firmly impress upon you that you have in the "Iron Horse" one of the finest western epics that ever graced a picture screen that if any of the specials are worthy of a fifty-cent admission this one is. However, I only charged fifteen and thirty-five cents due to the fact that money conditions are very quiet here. In one of my towns the factories have not turned a wheel for three months yet I broke a year's record for receipts at the above admission. "The Iron Horse" is one production no exhibitor who caters to an action loving public can afford to overlook, for the box office requirements are there and your patrons will go away with the feeling that their money was well spent. You have before you a splendid opportunity, seize it, and make the best of it. E. N. Prescott, Prescott Circuit, Union, Maine.

KENTUCKY PRIDE. Star cast. Well liked here. Rather novel in treatment and a picture that will please. Not a special. Good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

If You Ever Felt This Way About These Dependable Tips—


I DONT KNOW WHETHER TO BOOK "GRANDMAS FATAL SIN" OR NOT, ILL LOOK UP THE DOPE ON IT IN "STRAIGHT FROM THE SHOULDER" REPORTS
MOVING PICTURE WORLD
"GRANDMAS FATAL SIN"-A KNOCKOUT! YOU CANT LOSE ON IT. BOOK IT FOR A WEEK. ABSOLUTELY THE GREATEST YET. THIS PICTURE WILL PAY YOUR RENT FOR A YEAR-BILL JONES, OPERA HOUSE, HOG HOLLOW, PA
AND ANOTHER REPORT -RIGHT BELOW IT
"GRANDMA'S FATAL SIN" - A BUNCH OF JUNK STEER CLEAR OF THIS ONE. LOST MY SHIRT ON IT. THE BIGGEST LEMON YET DONT TAKE IT AS A GIFT - TOM SMITH, RIALTO THEATRE, HILLSIDE, GA.
C.W. WALKER
HEADS I BOOK IT TAILS I DON'T

Booking Information You Can Safely Use

LIGHTNIN'. Star, Jay Hunt. Did nicely with a picture that doesn't begin to compare with the spoken version. Many went here out of curiosity; I had played the stage success. No great complaint and the box office responded, so all in all I would say it's a pretty good picture. Hardly a special as I designate them. Fine attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. Fairly good picture for Mix, but he is slipping at the box office here. Tone, good. Special, no. General class, town of 5,000. Admission 15-30. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

MY HUSBAND'S WIVES. Star, Shirley Mason. A pretty fair program offering. Some of our patrons said good. Tone, good. Sunday and special, no. Fair appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WAGES FOR WIVES. Star cast. A real honest-to-goodness comedy drama that is chock full of laughs. Worth a date in any theatre. We had this booked for two nights but the exchange made us lose one of them by not sending reel number 6. Believe that this picture would have drawn better on the second night than on the first. Several patrons said this was better than "Charley's Aunt" as it was more logical. Am sorry that this fine picture was wasted on a small house. Good advertising matter, especially the heralds. Tone, one hundred percent clean. Sunday, yes. Special, no. Very strong appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHEEL. (7,264 feet). Star cast. Just fairly well thought of here and that opinion was reflected in the box office. Not a special. Attendance not good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHEN THE DOOR OPENED. (6,515 feet). Star, Walter McGrail. By James Oliver Curwood, a story of the northwoods, directed by Reginald Barker. Not a bad picture, but my town expected to see lots of action and thrills when they saw Barker's name. Sunday, yes. Special no. Appeal, 75 per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Metro-Goldwyn

BLACK BIRD. (6,688 feet). Star, Lon Chaney. The incomparable Chaney, the creator of thrills is at it again. He is a thing of mystery, not a ghost, but a human being. A London underworld picture that will make your patrons say, Chaney sure is an actor, but still they won't rave about the picture. Put Chaney in a good at heart role. I think he would never lose his admirers, but gain more. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colo.

DIXIE HANDICAP. (6,905 feet). Star, Claire Windsor. A very good race track picture, all the old tricks of race track pictures used, but they are put over to a good picture. Good tone, appeal 80 percent. Yes for Sunday. No for special. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

EXCHANGE OF WIVES. (5,300 feet). Star cast. Can't say much for this one. Renee Adoree is terrible in this one. A comedy drama of married life that didn't please our patrons. Tone, not so good. Special, never. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

EXCHANGE OF WIVES. (5,300 feet). Star, Eleanor Boardman. A fine comedy, lots to advertise about, good cast, book it and go after the publicity; you'll make some change. Not a special. Fine attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HIS SECRETARY. (6,433 feet). Star, Norma Shearer. Here's a real good feature with a good cast. Miss Shearer plays a dual role, and does it well. If your grownups don't laugh on this they don't like grownup comedy. Not a special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MONSTER. (6,435 feet). Star, Lon Chaney. A spooky, sexy picture to look at. My public don't want "such junk." A few like this and Lon would not be a favorite long. This kind will make you talk and say some ugly words. Tone as above. Sunday or special, no. Appeal here forty per cent. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

ROMOLA. (12,000 feet). Stars, Lillian and Dorothy Gish. Pictures of this costume type are no good for small town, however extravagantly they may be produced or how well acted. The country just won't accept them. A few will compliment, but that number is too small to justify you in buying them. Would grade this one from this box standpoint at thirty per cent. Not worth even program price for this small town. Good tone. Yes for Sunday and as special with consideration of above. Draw general class town of 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SALLY, IRENE AND MARY. (5,564 feet). Star cast includes Sally O'Neil. A very good picture. Sally O'Neil very good in this picture. I think she will be a very popular star, if given the right kind of stories. She made a great hit with our patrons. Constance Bennett and Joan Crawford also cast. Draw downtown class, big city. Admission 20-50-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

SALLY, IRENE, AND MARY. (5,564 feet). Star cast. Credit to the three girls. Constance, Joan, Sally as they certainly played their parts well. Rental as usual was sky high from this exchange so didn't make salt. Title didn't attract much in this town, so brought in just a certain type. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SEVEN CHANCES. (5,115 feet). Star, Buster Keaton. Quite a few laughs in this one. Audience seemed to like it. Either a very goodly part of the picture was cut out or else the photos are made wrong. Out of eight stills six of them were not even anywhere near being in the picture. What's the idea, Metro? Tone, good. Sunday, yes. Special, no. Appeal, eighty percent. Print, fair. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

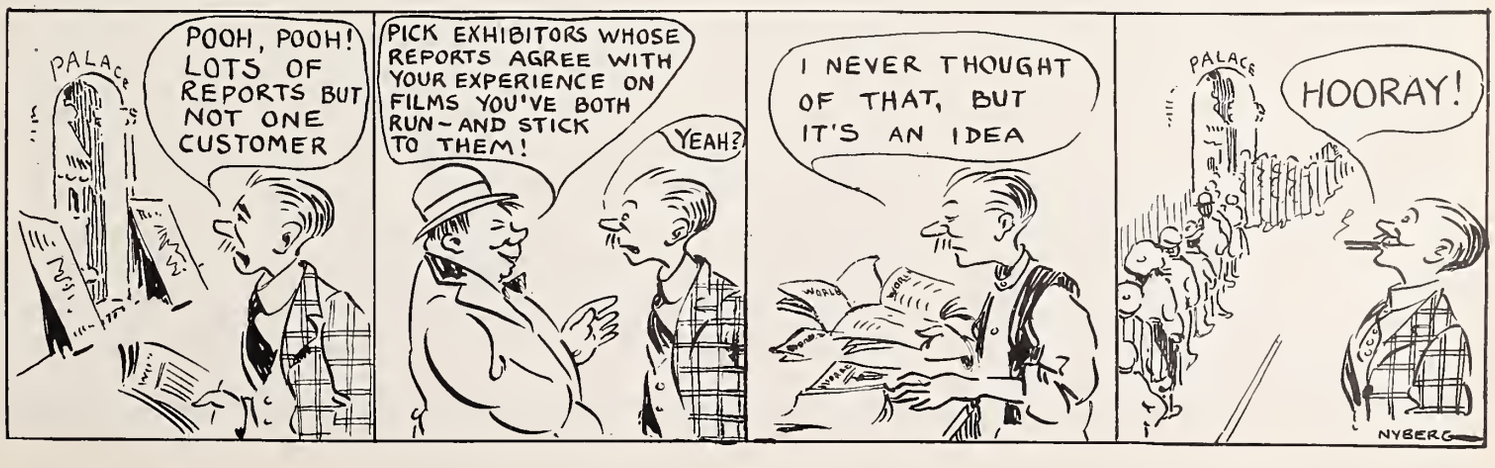
SUN UP. (5,819 feet). Star, Conrad Nagel. My patrons couldn't believe their eyes when they saw Nagel in a part like this. Some said good, but the majority said no good. Paper is good for the western fans, but I doubt it if the picture pleases them. When you pay a big price for service we all like to see returns. What say, boys? Tone, not so good. Special, no. Print, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SUN UP. Stars, Nagel, Starke. A very poor picture here; not even a good program; nothing pretty about it and story short of interest. Prints we got should be destroyed; a few more like these and they and we will be the talk of the industry here. Tone O. K. No for Sunday or special. Fifty per cent. appeal. Draw general class, town of 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Paramount

ADVENTURE. (6,002 feet). Star cast. From the story by Jack London. A program picture that compares favorably with many so-called specials. Pauline Starke is very good. Patrons seem to enjoy the Beery-Hatton combination. Not a Sunday picture, nor a special. Guy C. Sawyer, Town Hall, Chester, Vermont.

Get Hep to The One Way to Make Them Pull Strongest


PALACE
POOH, POOH! LOTS OF REPORTS BUT NOT ONE CUSTOMER
PICK EXHIBITORS WHOSE REPORTS AGREE WITH YOUR EXPERIENCE ON FILMS YOU'VE BOTH RUN-AND STICK TO THEM!
YEAH?
I NEVER THOUGHT OF THAT, BUT IT'S AN IDEA
PALACE
HOORAY!
NYBERG

Honest, Sincere Straightforwardness Here

ALASKAN. (6,758 feet). Star, Thomas Meighan. Not as good as it should be. Just a passable program picture. Tone, good. Special, no. Appeal, sixty percent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

AMERICAN VENUS. (7,931 feet). Star, Esther Ralston. Just about drew "city limits" bunch. Traffic from outskirts none to speak of. This picture is good. Natural color scenes beautiful. Print okey. Tone, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A SON OF HIS FATHER. (7,000 feet). Star, Bessie Love. Played two days to fairly good houses. It will please the action lovers and the young folks. Wright's name has a certain pulling power. Good tone and appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

COBRA. (6,895 feet). Star, Rudolph Valentino. As a box office attraction, Valentino is a thing of the past here, but this is a good, high class picture. Will not appeal to the rough necks but the more intelligent people pronounced it good entertainment. Tone, okay. Sunday, okay. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

CONTRABAND. (8,775 feet) . Star, Lois Wilson. A fair program picture. Seems as though MacKee overdid the pacifist professor act. Not a special, not good for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. While I do not consider this the best picture Mr. Meighan has made, still it's good and your patrons will be pleased. Good appeal. Yes for Sunday, no as special. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

STAGE STRUCK. (6,691 feet). Star, Gloria Swanson. It looks as though Gloria has slipped in this one, yet it's better than several of her other releases at that; it got laughs from "the gallery" and I had lots of my "shot-up" crowd that said it was good, but the ones who turned out to see Gloria, expecting a high class production, were disappointed. Paid a big price for this slapstick comedy. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THAT ROYLE GIRL. (10,253 feet). Star, Carol Dempster. Against "That Royle Girl" was the H. S. Championship Basket Ball game. Who got the business? Guess? Here is a picture that might shock some people, but boys, it is ten reels of keep awake stuff. Suggestive in spots, but it won't offend much and hurt business. I didn' make expenses on this. High School got it all. Tone, fair. Sunday and special, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TOP OF THE WORLD. (7,167 feet). Stars, Kirkwood, Nillson. Not the kind of a picture that I, personally, prefer, but seemed to hit the small crowds that turned out to see it. Fair tone. Appeal 85 per cent. No for Sunday or special. Draw farm and small town class. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

VANISHING AMERICAN. (10,000 feet). Star, Richard Dix. This is a big production, so step on it. Will go big where they like the big, outdoor, historical pictures. One of the best I have ever run and will please a hundred per cent. Tone O. K. Appeal good. Yes for Sunday and special. Draw from town of 1,200. Admission regularly 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. A fine comedy drama. Dix never fails to please here, but the high rental gave Paramount the box-office receipts. J. L. Stigler, Arcade Theatre, Georgetown, Ohio.

WOMAN OF THE WORLD. (6,353 feet). Star, Pola Negri. Some liked it but few came to see it. This star means nothing here. Tone, not so good. Sunday and special, no. Fair appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Real comedy; pleased a hundred per cent. Had the largest business on this picture of any we have played and we have played most of the big ones. Great box office picture—book it. J. J. Carey, Bluebird Theatre, Rainville, Montana.

COMING OF AMOS. Star cast. My people liked this picture. Comments very good. Business good. Best Monday and Tuesday for sometime. J. Don Kessler, Bethell Theatre, Helena, Montana.

ROAD TO YESTERDAY. (9,800 feet). Star cast. Don't like to kick on a good effort, but really this picture does not seem likely to suit the average country showhouse. The turn-back to olden times is not appealing, but, rather distracting and picture is hard to follow. Would class below some of the Paramount DeMille's. Story is poor picture show material. Don't like to see DeMille make any flivvers on his past big, personally directed productions; one can lose prestige on pictures so quickly nowadays. Hope his next picture proves better. Old time pictures, as well as foreign pictures, pertaining to kings and queens and the like have had their day. Public don't want it and you can't make them take it. Will have to grade this one low from our box office standpoint. Tone O. K. Yes for Sunday and special with consideration of above. Draw general class, town 3,600. Admission 10-20. W. A. Clarke, Sr., Castle Theatre (400 seats), Havana, Illinois.

ROCKING MOON. (6,015 feet). Star, John Bowers. Good offering that will please and delight the eye with the fine scenes and good acting. Special, no. Good appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

SEVEN DAYS. Star cast. Fair comedy, but nothing to rave about; just a mixup, some good, some bad. Up and down in the elevator was an awful bore; don't see how Christie would pass such stuff. Tom Wilson awful. The cutting room that passed

Tom Haynes Catches Up on Tips

Thomas L. Haynes, Old Lyme Amusement Company, Lyme, Connecticut, slipped Our Gang a list a while ago, and now he steals time from many activities to shoot in another one, thusly:

EAST LYNNE (Fox), good, will suit any class of audience. TIMBER WOLF (Fox), good western, one that western fans will enjoy. YANKEE CONSUL (A. E.), Okay for us, if your audiences like comedy, book it. DICK TURPIN (Fox), a good one, sort of Robin Hood, they will like it. LIGHTNIN' (Fox), can be classed as a special and you can raise your prices, fine acting, it will go over big. STOP FLIRTING (Pro-Dis-Co), a nice little picture, nothing big but will suit. SALVATION HUNTERS (U. A.), I'd lay off this one, if there ever was a lemon here this was it, we surely got panned on this one and did not blame them one bit, it hurt our business for several weeks. DEADWOOD COACH (Fox), okay, our audience liked it. BATTLING ORIOLES (Pathe), is a good comedy and went over okay here. BLACK CYCLONE (Pathe), a fine picture and was well received here. LUCKY HORSESHOE (Fox), a good western and suited. INTRODUCE ME (A. E.), another good comedy with lots of laughs, and well received; improbable story but find audiences like improbable pictures once in a while. (More coming, Gang, stand by!)

Box-Office Tips From Unbiased Exhibitors

this should be fired. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. Good picture. One of Dean's best. Business good. J. J. Casey, Bluebird Theatre, Bainville, Montana.

TEXAS TRAIL. Star, Harry Carey. As a rule Carey pictures are good Westerns, but this is one of his poor ones. Too dark. Sunday and special, no. Appeal, sixty percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pa.

United Artists

LITTLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickford. A great box office puller. Everybody was pleased with it, and some came again the second night. Tone, fine. Sunday and special, yes. Maximum appeal. Steady class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

ONE EXCITING NIGHT. Star cast. While this was a knockout in the last quarter the name of Griffith didn't seem to be the business getter that it usually is. First part of film is a bit draggy and eleven reels are entirely too long. Fair tone. Sunday, no. All classes town of 3,000. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pa.

Universal

ARIZONA SWEEPSTAKES. Star, Hoot Gibson. This is a good western with an interesting story starting in the underworld of Frisco and ending with a cross country race in Arizona. It is what the people want though. I do believe they would be just as well satisfied with a little more reasonable action. Why not a western star who is more human and less heroic? Fine tone. Sunday, yes. Special, no. All classes city of 32,000. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GILDED BUTTERFLY. Very weak; would not call this one a good program. Play it on one of your off nights. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GILDED BUTTERFLY. Star cast. Would not class this one as a program; it's very weak; I'd say be sure that you play it on one of your off days. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HOME MAKER. Star, Alice Joyce. A really clever picture of the domestic type that didn't mean a thing at the W. K. box office. Those who came liked it fairly well but there was no punch for a punch seeking patron, not exactly suitable picture material, said they. Fair attendance. Never a special. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LITTLE GIANT. Star, Glenn Hunter. Rotten here; but if it had been good audience feels who wants to look at Glenn Hunter. A Mitchell, Dixie Theatre, Russellville, Kentucky.

OH, DOCTOR (6,507 feet). Star, Reginald Denny. Nothing to this one. The worst Denny I have ever seen. Might go if you buy it cheap. Supposed to be a comedy drama and there isn't much of that in it. Tone, good. Sunday, yes. Special, no. Fair appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats) Piqua, Ohio.

OUTLAW'S DAUGHTER. Star, Josie Sedgwick. A fair western, not much to it but will go if the patrons like a woman star. Cast nothing extra. Tone and appeal, good. Sunday and special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

PHANTOM OF THE OPERA. (8,404 feet). Star, Lon Chaney. Cut the rough stuff out of reels six, seven and nine and you'll have a wonderful show. Too shocking for small town audiences as made. Tone, okay. Sunday and special, yes. Appeal, one hundred percent if cut. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SADDLE HAWK. Star, Hoot Gibson. A good western. Quite a good deal of action, and quick climaxes. The acting of the whole cast was good and they supported the star well. All classes. Admission 10-26. George Lodge, Green Lantern Theatre, Claymont, Delaware.

WESTERN PLUCK. Star, Art Acord. A good, clean western story that the western fans will like. Universal is sure making clean action-westerns. Print new. Good tone, very good appeal. No for Sunday or special. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Warner Brothers

BOBBED HAIR. Star, Marie Prevost. Soon run into several twists that held them fast until the end. I have been here not quite a year and several women that never spoke to me, stopped and said, one of the very best pictures I ever saw. Business above the average. W. E. Field, Rylander Theatre Americus, Georgia.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. A box-office knockout. Picture is well directed and is filled with many laughs, thrills, and good suspense. Monte Blue very convincing in his part. One great picture. Tone, okey. Appeal, ninety-five percent. Mixed class town of 7,000. Admission 10-25. A. M. Rosenbloom. Home Theatre (350 seats), Rochester, Pa.

ON THIN ICE. Star, Theodore Roberts. A good crook picture, but too long drawn out. A mystery angle to the picture that will keep you guessing until the end. It should make a hit anywhere, not a rough house picture. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pa.

Independents

WASTED LIVES (Banner). Star, Cullen Landis. This is a fine program picture and you can't go wrong on this one. Did not do much on this one but no fault of the picture as it ought to take well with any audience. Fine tone, appeal 90 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

FEAR FIGHTER. (State Right). Star, Billy Sullivan. This picture went over fair for a prize ring story. Put on in conjunction with a Charleston dance contest brought business way above normal. Tone, none. Sunday and special, no. Appeal, sixty-five percent. A. E. Andrews, Opera House, Emporium, Pa.

OVERLAND LIMITED. (Gotham Productions). Star, Malcolm McGregor. This drew like old Harry. Just a program picture with a business getter paper and cuts. Even if program it pleased more than some specials. Tone, good. Sunday, yes. Special, no. Appeal, one hundred percent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

POLICE PATROL. (State Right). Star, James Kirkwood. A good police story with action and good acting. Can't get this kind of stuff to go over for me, as my patrons like western. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

RENEGADE HOLMES. (Arrow). Star, Ben Wilson. This fellow makes good western stories but don't go over for me. Can't get good prints on any of his pictures. Buy him if you can get him at the right price. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

Some More From Tom Haynes

Here is a continuation of the list of tips from Thomas L. Haynes, Old Lyme Amusement Company, Lyme, Connecticut:

DURAND OF THE BAD LANDS (Fox), a good western, one you need not be afraid of. WILD, WILD SUSAN (Paramount), Bebe is quite a favorite here and this picture went over nicely. DYNAMITE SMITH (Pathe), if this was Ray's come-back picture I would hate to see him at his worst, Ray used to take here; he has sure killed himself with our audience in this picture. KEEP SMILING (A. E.), nothing much to this one; it may have succeeded as a two-reel comedy, that's all.

The House That Joe Built

A Special Section Commemorating the Growth and Expansion of Howells Cine Equipment Corp. Under Joe Hornstein's "Service After Sales" Policy

Soft Rocks'll Smash Windows But Not Permanence Records

By A. Van Buren Powell

SOFT ROCKS have been used since cave-man days by small boys with grudges against misers' window panes—but when King Tut got a hunch to put up a tomb the only historical use made of soft rocks is shown in a 'glyph of a foreman bouncing one of same off the head of a lazy workman.

Soft Rock? Sure! Sandstone crumbles. Soapstone washes away in the rains.

About twenty-three years ago Joe Hornstein started in to build a house—the House of Equipment.

Said Joe to himself, "This building thing is a serious business. No use to start building with WOOD and trust to a husky windstorm to come along and make the wooden house ROCK.

"I'll begin with a solid foundation. 'Service AFTER Sales.' Then I'll rear a structure composed of sound, time-defying equipment 'rocks' that will stand up on that foundation."

So, to continue the simile, Joe picked out some firms who were quarrying good, substantial Equipment-granite and began building a structure of business stability.

The edifice isn't completed yet, because you can always add to the height of it if your foundation is solid and strong enough.

But there's been another story added this season.

Joe's house—the sign over the business entrance is now Howell's Cine Equipment Corp.—has gone up some.

In words without any syllable-joints, "Joe's House got so big it had to move where there was more room to grow."

So Howell's Cine Equipment took foundation and all over to the Embassy Theatre Building, where there is space and light enough to enable you to see those sturdy rocks with which the structure is held together.

Simplex One of the Rocks Joe Has Used

A patron in quite an elite theatre stopped to compliment the manager, in the lobby, on the excellent picture she had seen.

"It was so clear and didn't flicker as some seem to do," she finished.

"Yes, madam, we have a good man in charge of our Simplex Projectors," answered the manager.

"Why," said the lady, "You say that much as an acquaintance of mine speaks of her chauffeur and the automobile he drives."

The manager smiled.

"Our 'mechanic' doesn't have to 'get out and get under' any more often," he asserted.

W. E. Green, advertising manager for Precision Machine Company, can tell you how many theatres have not merely two, but THREE of those Simplex easy-to-brag-about projectors. But it takes Joe, with his sixty-five-in-a-week sales record to give you the low-down on how substantial a rock he secured for his "Service AFTER sales" edifice when he took charge of the distribution of Simplex Projectors.

The most substantial building material is only as perfect as its quarrying and shaping makes it. So, when you know that Simplex is one of the rocks of which Joe is proudest, you have the whole story.

Sturdy Transverter A Staunch Ally

When you ask one of those projectionists of whom the manager boasted to his patron, "Who's one of your best friends,"—yes, you got it—his answer, "Hertner Transverter."

The Hertner Electric Company has built that essential piece of equipment—and built it well!—for many years. It's name has come to stand for as much in the motion picture industry as the term, "blue-white gem" denotes to the buyer of jewels.

Small wonder that Joe Hornstein gave this valuable part of the theatre equipment a big place in his calculations when he built for the future.

Time has passed, earthquakes and other shake-ups have come and gone in the equipment industry—but Transverter stands as firm and unharmed a part of Joe's House of Quality as he knew it would be when he linked it unhesitatingly with "Service AFTER sales."

"HC" Stamp on "Rock" Means Quality Light

When you gaze at the House that Joe Built you'll see another "rock" that is doing its share in making the building staunch—and that's one contributed by a firm which, with years of specializing in scientific instrument manufacture was highly qualified to provide adequate knowledge and structural precision—Hall and Connolly.

Originally members of the Sperry Gyroscope Company's Engineering and Research staff, these capable gentlemen were, during what has been called "The Late Unpleasantness" engaged in supplying to the Army and Navy a high grade of High Intensity Arc Lamps.

After the war Messrs Hall and Connolly experimented along a line based on their certainty that as the high intensity arc light was especially rich in ultraviolet, or chemical, rays of light, and therefore perfect for PHOTOGRAPHING motion pictures, it was the inevitable light source for PROJECTING those same finished photoplays.

(Continued on page 96)

"Push" and "Pull"

A door once r'ared up on its hinges and made a nasty slam to this effect:

"Why put signs on me—'Push' on one side, 'Pull' on the other? They never get ME anywhere."

"You don't get the swing of 'em," snapped the lock, "They're for somebody who does—so shut up!"

And that somebody must have been Joe Hornstein, because he spotted a real meaning in "Push" and "Pull" and applied them to his business:

"PUSH your equipment and it will PULL for you."

That's the essence of what Joe has been preaching ever since he began to make his push pull business for Howell's Cline Equipment Corp.—to such good effect that this enterprise has been compelled to move into larger quarters in the Embassy Theatre Building.

And because of that slogan of education in the value and importance of Equipment, we feel in duty bound to bring to the attention of our readers the result—

The House That Joe Built

On the solid foundation—

"PUSH your equipment and it will PULL for you!"

"CREATES SHOWMANSHIP OF THE HIGHEST CALIBRE"

The

A. D. C. Automatic Curtain Control

Operated from Any Point in Your House
by
"Simply Pressing a Button"

Smooth—Silent—Compact—Economical

Its Simplicity Brings Untold Satisfaction

Simple because it employs no magnets, contactors, relays, solenoids or other complicated mechanisms. Satisfactory because it is the almost unanimous choice of New York exhibitors and theatre owners everywhere.

SPECIFY A. D. C. AND INSIST
UPON GETTING IT

Ask your dealer or

AUTOMATIC DEVICES CO.

HUNSICKER BUILDING ALLENTOWN, PA.

Over 2,000 Transverters in Daily use.

First in the Field

Foremost in the Industry

A TransVerteR
TRADE MARK

Means Crowded Theatres

As well as Properly Projected Pictures

The Howell Cine Equipment Co., Inc. J. C. Hornstein, Gen. Mgr.

Eastern Distributors for Transverters

recommend the Transverter because it changes alternating current into direct current with four to five times the candle power of an alternating current arc of the same amperage.

It Transverts a mediocre picture into a better one thru better projection. It lowers your current costs. It makes easier handling.

Send for our interesting literature on the Transverter.

THE HERTNER ELECTRIC COMPANY

W. 114 Street Cleveland, Ohio

Hertner Electric Rivets Sales Organization by Adding Sinnott

President Hertner, of Hertner Electric Co.,
Appoints L. J. Sinnott, Long with G-E Co.,
As District Sales Manager for Transverter

L. J. SINNOTT, for ten years connected with General Electric Company and a pioneer in the motion picture equipment industry, has been appointed district sales manager for the Hertner Electric Company of Cleveland, manufacturers of the Hertner Transverter, it is announced by John H. Hertner, president.

The company under the direction of Mr. Hertner has just completed the biggest year in its history, with indications pointing to a new high mark in 1926. To Mr. Hertner is credited much of the advancement made in screen results in the country's theatres in the past fifteen years, during which he has made many important contributions to the field of theatre equipment.

Mr. Sinnott in joining the Hertner organization brings to it a wealth of practical experience in the motion picture industry. For ten years with the General Electric Company, he has the distinction of having installed one of the first direct motion picture mercury arc rectifiers ever used in Cleveland. Many years of experience as salesman and sales promotion executive qualifies him admirably for the new work he has undertaken.

The Hertner product is sold through leading distributors throughout the country. More than 2,000 transverters are now in use in representative theatres.

L. J. SINNOTT
District Sales Manager for Hertner Electric Co., in Cleveland.

List Many Types in H-C Lamps

Hall & Connolly, Inc., whose members have been actively engaged in building High Intensity Lamps since 1916 have perfected this type of apparatus to a high degree and are keeping ahead of the times in the way of improvements and development, insuring economy, reliability, and the best of service to the users.

Hall & Connolly, Inc., build 150-ampere Studio Lamps, 50 to 130 Amp. Projection Lamps, 10-30 Amp. Reflector lamps, 10-20 Amp. Photographic Arc Lamps.

The growth of Howells Cine Equipment Corp. under Joe Hornstein's able hand proves the fact that the best in equipment is what the exhibitor demands.

North—East
South—West

Users Agree That

HEWES' 2 IN 1 CEMENT

IS BEST BY TEST

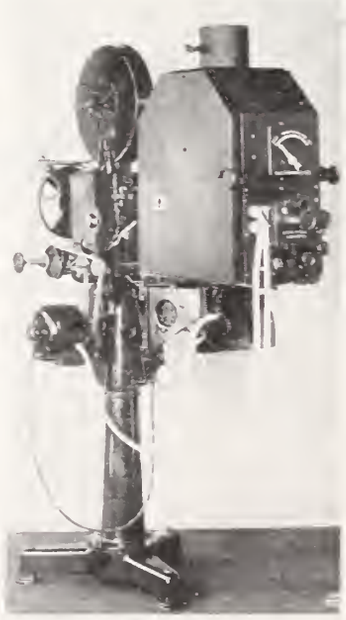
AND IT'S ONE DOLLAR THE PINT

AT YOUR DEALER OR

HEWES and CO.

47 Meserole Street Brooklyn, N. Y.

Broadway
Demands the Best Projection
and Joe Hornstein Gave it to Them



HC High Intensity Lamp on a Simplex Machine

Broadway Installations

COLONY THEATRE
CAPITOL THEATRE
RIVOLI THEATRE
STRAND THEATRE
EMBASSY THEATRE
ASTOR THEATRE
STATE THEATRE
GEO. M. COHAN THEATRE
CRITERION THEATRE

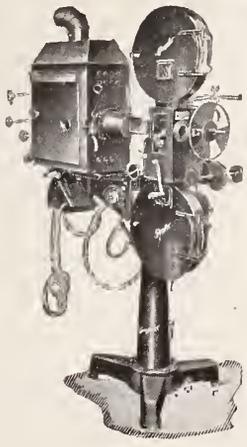
and Other Prominent Installations in the Metropolitan Area Too Numerous to Mention.

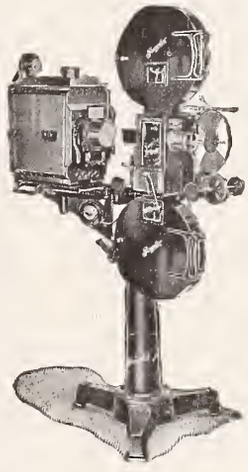
HALL & CONNOLLY, Inc.
129 Grand St. New York City

Simplex

The men who sell this Projector sell not only Permanently Perfect Projection which only the Simplex can give, but also

Simplex
SERVICE





The reason is this: These men deliberately decided to handle only the Simplex because with it they would sell the greatest satisfaction. And they are willing to back up their choice with

Service that Satisfies

There is such a man in your territory. May we send you his name? Buying the right Projector from the right man assures real satisfaction.

SIMPLEX DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street, New York City

Soft Rocks

(Continued from Page 92)

The eventuality, the answer, is the "HC" Type Projection Lamps, and the fact that many of the largest theatres in this country, as well as a large percentage of those abroad, use these lamps is sufficient evidence that Joe has never had to regret the inclusion of this substantial part of his "Service AFTER sales" House.

"Where does the light go when it leaves the condensers?" is not a riddle. It's the question that Joe asked himself. "To the screen!" was the direct answer.

So Joe picked a screen that would reflect the light adequately, that would stand up and hold its surface, that had a sturdy backing and, in short, every quality entitling it to be a rock he could build on.

Daylite Screen got the place, and Joe says he has yet to hear of anything he could have chosen that would have given him and his widening clientele any better satisfaction.

There aren't many theatres which now leave their screens staring blankly at the audience until the show's ready to start. They have a curtain, even if there's no stage—so Joe picked a rock for his edifice that would give a touch of class and at the same time add to the strength of his building—and that was the Automatic Devices Company's Automatic Curtain Control—an ingenious and practical device through the use of which the drawing aside and closing of the curtain can be controlled from any part of the theatre, simply by the pressing of a button.

So handy, so dependable, was this curtain control found, that Joe finds his judgment in selecting it to be fully backed up.

The Ornamental and Useful Door Opener

What opens the door of the theatre to a patron? Why, the ticket! So argued Joe, and since he wanted the ticket-rock of his structure to be one both useful in its form and an introduction to the quality to be met with inside the theatre, he naturally decided to make the tickets of World Ticket Company an essential part of his edifice.

The quality in the ticket proved itself, and Joe isn't sorry that World Ticket Company product is among the things upon which he has reared the stability of his enterprise.

When you figure it out, what item of equipment is smaller than a cement bottle—and yet it occupies about as important a place in the roster of things you must depend upon as anything you can name. As one projectionist puts it, "It either 'holds up the show' or it holds the show up."

So Joe wanted his cement for film use to be something that would enable the film to stand up and hold the show on the screen.

So he picked Hewes and Company's Two-in-One Film cement as one of the rocks for his substantial edifice.

Joe says the sales of this "rock" are like the cement itself, "Still holding up."

There are other rocks in the House that Joe Built, but these are among his standbys and hold up solidly behind his slogan, "Service AFTER Sales."

Sixty-eight Theatres Equipped by Joe In 1925

JOE HORNSTEIN gives the following list of theatres equipped by Howells Cine Equipment Corp. during 1925—and it's some list:

Comedy, New York City; Woodridge, Woodridge, N. Y.; Lido, Brooklyn; Garfield, Brooklyn; Gramatan, Mt. Vernon, N. Y.; Eden, Brooklyn; Rome, Pleasantville, N. Y.; Arena, New York City; Loew's, Coney Island; Parkside, Brooklyn; Bandbox, New York City; Kinema, Brooklyn; Plaza, Jamaica, L. I., N. Y.; Cumberland, Brooklyn; New, Rockaway, N. Y.; Mosque, Newark, N. J.; Embassy, New York City; West Side, Newark, N. J.; Inwood, New York City; Lorsyth, New York City; Metropolitan, Boston, Mass.; Fanning Hall, Hampton Bays, N. Y.; Gaiety, Trenton, N. J.; Verona, New York City; Queen's, Hong Kong, China; Carlton, Shanghai, China; Strand, Summit, N. J.; Capitol, Haverstaw, N. Y.; Keeney's, Elmira, N. Y.; Loew's Astor, New York City; Joseph, Miles, two projection rooms, N. Y. C.; Baker, Dover, N. J.; Colonial, East Orange, N. J.; Community, Queens, L. I.; Reck, New York, N. Y.; Lefferts, Brooklyn; Culver, Brooklyn; Loew's, New York City; Cameo, Brooklyn; Park, Caldwell, N. J.; Bronxville, Bronxville, N. Y.; Memorial, Beacon, N. Y.; Linden, Brooklyn; Orpheum, Newark, N. J.; Rialto, Glens Falls, N. Y.; Colonial, Albany, N. Y.; Cameo, Yonkers, N. Y.; Oxford, Plainfield, N. J.; Baldwin, Baldwin, N. Y.; Regent, Plainfield, N. J.; Arcadia, New York City; Ritz, Flushing, L. I., N. Y.; Loew's Spooner, New York City; Manor, Brooklyn; Gladstone, Gladstone, N. J.; Midwood, Brooklyn; Lyric, Manila, P. I.; Empire, Tientsin, China; Olympia, Miami, Fla.; Palace, Bradley Beach, N. J.; State, Spring Valley, N. Y.; Loew's Cohan's, New York City; Congress, New York City; H. E. R. Studio, Inc., New York City; Royal Theatre, Roosevelt, L. I.; Lyceum, East Orange, N. J.; Hawthorne, Newark, N. J.

The Best Screen Made Costs Only 1% Of Your Investment

So why risk the loss in attendance a bad screen can cause? When you install a DA-LITE you install permanent screen satisfaction. You know you have a screen that resists wear and abuse. And that's a mighty satisfied feeling.

DA-LITE Screens are made by a secret process that cannot be equalled for quality. The backing is hard wearing, specially selected material—woven the DA-LITE way. The surface wears an extra long time, too, and always gives perfect reflection.

THE DA-LITE SAMPLES ARE FREE

No cost at all—no obligations. Just send a letter to us. And we send the samples to you. Test them against any others as you like.

DA-LITE SCREEN & SCENIC COMPANY

922 W. Monroe St.

CHICAGO

DA-LITE

SUPER–*Quality* SCREENS

WORLD TICKETS

and

Simplex Ticket Registers

Wish

JOE HORNSTEIN

EVERY SUCCESS

Sincerely

JACK ENSLEN

Six More Guns in the Big Associated Exhibitors Arsenal

BUDDY ROOSEVELT *BUFFALO BILL, JR.* *WALLY WALES*

Twirling two guns apiece this trio of western stars will ride the range for Associated Exhibitors, each starring in six pictures produced by Lester E. Scott, Jr.

CONTRACTS have been signed whereby Associated Exhibitors, Inc., will distribute eighteen Western features to be produced by Lester E. Scott, Jr. The eighteen pictures will be divided in three groups—six starring Buddy Roosevelt, six starring Buffalo Bill, Jr., and six starring Wally Wales, the "cowboy prince."

The signing of the big contract marks the culmination of negotiations which have been progressing for several weeks between Mr. Scott, who is head of Action Pictures, Inc., and officials of Associated Exhibitors, Inc. The acquisition of these three Western stars, together with the recent signing of Bill Cody, gives Associated a line-up of Western stars certain to furnish exhibitors with a constant supply of the kind of slam-bang action Westerns that mean real money to the box-office.

The Lester E. Scott, Jr., productions will be produced at the Associated Studios in Hollywood. Production will begin immediately and it is expected that the first picture of the Scott series will be ready for release early in May of this year. Each picture will be made from a story of proved worth by an author of box-office value, and likewise each picture will be made by a director who knows how to make pictures that sell seats.

The three new Western stars under Associated's banner are in themselves known box-office values and of proved ability not only to draw but to build even bigger followings.

Buddy Roosevelt is a college-bred cowboy who has won his spurs on the range. He has a likeable personality and has appeared in many Western features for state right companies.

Buffalo Bill, Jr., needs no introduction to exhibitors. He has been making money for them in fast-action Westerns for some time. Although he has already "arrived" he still is growing in popularity with fans and exhibitors alike.

Wally Wales, the "cowboy prince," while more or less of a newcomer to stellar honors, already has proved his popularity and, as with the Buffalo Bill, Jr., and Buddy Roosevelt, has earned the highest praises of trained critics and judges of box-office values.

Is the Picture "Box-Office"?
Let's See
Pictures, Plays, etc., are classed generally as Amusements
Suggesting the priority of the COMEDY angle
While the most serious drama has COMEDY relief
Does the picture Amuse?
Has it COMEDY?
"Through the Box Office Window"
on page 114
Will Tell You

Anita Stewart Signed By Fox to Play in Big Production

ANITA STEWART, for the first time in her career, is playing in a Fox Films production. Miss Stewart, according to an announcement from the Fox company, has been selected to play the leading feminine role in "Rustling for Cupid," a Peter B. Kyne story, which has just gone into production at the Fox West Coast Studios in Hollywood. George O'Brien has the leading male role opposite the former Vitagraph star. Irving Cummings is directing.

How Miss Stewart evaded the Fox casting director to this late date is explained by the fact that for a long time she was an exclusive Vitagraph star. Since the passing of that company last year she has been kept so busy as a free lance that it was only after buying her release from another producing company, which had a prior claim to her services, that she was secured by Fox for the Kyne story.

Incidentally, the selection of Miss Stewart for the role in "Rustling for Cupid" was made at the request of the author. Mr. Kyne was very much impressed with Miss Stewart as the result of her work in "Never the Twain Shall Meet," a Metro-Goldwyn-Mayer production of one of his stories.

Julian Editing "Silence"

Rupert Julian, who has completed his directorial work on "Silence" at the De Mille Studio, is now in the cutting room editing the picture. The production features Vera Reynolds and H. B. Warner.

"Siberia" Heads Fox March List; Four Other Big Pictures Listed

"Dixie Merchant," "Hell's Four Hundred," "Man Four Square" and "Yellow Fingers" Are the Other Productions Scheduled; Fox Comedies and Varieties Add Diversity to Releases

"SIBERIA" heads the list as the big picture of an unusually strong string of productions which Fox Films will release during March. This film, which goes out on March 21, is a Victor Schertzinger production of Bartley Campbell's soul-stirring drama of love and intrigue in darkest Russia. Alma Rubens and Edmund Lowe have the leading roles with Lou Tellegen, Lilyan Tashman, Tom Santschi and Helene D'Algy cast in featured supporting roles.

Of the four other Supreme Attractions on March schedule "The Dixie Merchant" goes out earliest, March 7. This picture has been eagerly awaited by the host of readers who enjoyed Barry Benefield's best seller, "The Chicken Wagon Family." The cast includes Madge Bellamy, Jack Mulhall and J. Farrell MacDonald. Frank Borzage directed.

"Hell's Four Hundred" Has Strong Cast

Of equal merit but for later release, March 14, is the unusual story of a gold digger's search for happiness under the title "Hell's Four Hundred." This story created an immense stir when it appeared as the novel "The Just and the Unjust" from the pen of Vaughan Kester and scores who read the book are looking forward to enjoying the screen version. A superb cast including Margaret Livington, Harrison Ford, Wallace McDonald and Harry Kolker, working under the direction of John Griffith Wray, has done justice to a work of real merit.

On March 21 the thousands of Buck Jones fans will welcome him in his latest hit, "A Man Four Square." He is not only supported by a goodly number of excellent artists but is working from a scenario by Charles Darnton and John Stone based on the novel by William MacLeod Raine.

Down toward the end of the month, on March 28, Olive Borden will make her debut as a star. The first vehicle which was chosen for the screen's newest emotional star is "Yellow Fingers." Supporting the star are Ralph Ince, Claire Adams, Armand Kaliz, Edward Piel, May Foster, Migel de Brullier, John Wallace, Otto Matieson, Josephine Crowell and Charles Newton. Director Emmett Flynn spared no effort to make this an outstanding attraction.

"The Reporter" Is Latest of Van Bibber Comedies

The popular Van Bibber comedies, from the stories by the celebrated Richard Harding Davis, will be represented in the Fox March list by "The Reporter" which is released on March 14. Earle Foxe is always in these Van Bibber stories and in this latest he has really outdone himself.

The hundreds of thousands of newspaper readers throughout the country who follow the daily adventures of "Helen and Warren" will have another opportunity to see their favorites when another picture in this Fox series goes out under the title of "Moving Day" on March 28.

March will see two more Fox Imperial Comedies released when "Pawnshop Politics" goes out on March 7 and "Two Lips in Holland" is a typical Imperial with a laugh in every foot of two-reels.

Fox Varieties will release "Drops From Heaven" on March 7 and will thereby show an unusually beautiful picture of the Thousand Islands, with wonderful airplane views of these crowded isles as well as of Lake Champlain, Lake George, Fort Ticonderoga, Au Sable Cham and the Adirondacks. A second release of Fox Varieties on March 21, "Offshore Trails," will be a unique treat for those who love the water.

List Two Cosmopolitan Pictures for Early Production

TWO more important Cosmopolitan productions will shortly go into production, following two outstanding features recently completed under this banner, according to an announcement by Louis B. Mayer outlining the Cosmopolitan production schedule at the Metro-Goldwyn-Mayer studios for the coming months.

They are, "The Red Mill" to be produced as a gorgeous version of the famous stage play of the same name, and which will serve as Marion Davies' next starring vehicle and "The Temptress," a spectacular filmization of Vicente Blasco Ibanez' famous story.

"The Temptress," soon to go into production, will feature Miss Garbo and Antonio Moreno, and Mauritz Stiller, the famous Scandinavian director recently brought to America by Mr. Mayer, will direct it as his first American production.

Warner Bros. Start Six New Pictures and Complete Three

Stars, Directors and Players Pushing All Work in Order to Launch Next Season's Production Which Will Be Company's Most Ambitious Undertaking

A SEASON of unusual activity prevails at the Warner Bros. studios where stars, directors and players are working day and night to complete the work in hand so as to clear the decks for the launching of the season of 1926-27 which, according to the announcement from Jack Warner, will be the most ambitious ever undertaken by this organization.

Within the course of the next few days Millard Webb, director of "The Sea Beast," will complete a collaboration, with Darryl Francis Zanuck, of Beatrice Burton's story "Footloose Widow," scheduled as one of the big productions remaining on this season's program.

In closing the production schedule for the present season, Commodore J. Stuart Blackton finished work on Hatcher Hughes' Pulitzer Prize story "Hell Bent For Heaven," featuring Patsy Ruth Miller, John Harron, Gayne Whitman, Gardner James and Wilfred North.

After shooting the final scenes for the Hughes story, Mr. Blackton immediately started production of "The Passionate Quest," and E. Phillips Oppenheim story for which Marion Constance Blackton prepared the script.

"Hero of the Big Snows," the latest Rin-Tin-Tin picture directed by Herman Raymaker, was completed as was "Silken Shackles," in which Irene Rich is starred.

"Broken Hearts of Hollywood," Gregory Rogers' colorful story of life in the capital of moviedom, with the scenario by Phil Klein and E. T. Lowe, Jr., will be one of the productions figuring prominently on the program. James Flood will handle the megaphone on this production, directing a cast that will include most of the stars on the Warner Bros. lot.

Another director to get an early start will be Roy Del Ruth who has been selected to direct "The Social Highwayman" by Elizabeth Phipps Train. An all star cast is being assembled to present this delightful story.

Syd Chaplin, his director "Chuck" Reisner and Darryl Francis Zanuck, scenarist, have just returned from Palm Springs where they spent several weeks working on Mr. Chaplin's next production for Warner Bros., detailed anouncement of which will be forthcoming in the near future.

An announcement of unusual interest is also to be made within a few days in connection with Ernst Lubitsch's next picture.

Matt Moore has been loaned to F. B. O. for the leading male role in "Poor Girls Romance," which will be directed by Harmon Weight.

William Beaudine will go with Douglas Maclean for another picture, entitled "Ladies First."

Willard Louis has been loaned for featured role in Hobart Henley's production for Metro, entitled "Bellamy the Magnificent," in which Novarro stars.

Heinie Conklin has been loaned to Fox for comedy role in the next Tom Mix picture, to be entitled "Hard Boiled."

A Walloping "Sign" of the Times

A nation-wide exploitation campaign has already been started by Universal on "The Flaming Frontier," the great epic of the West, which will make its world debut at B. S. Moss' Colony Theatre the early part of April. The work is under the direction of Nat Rothstein.

Some of the details of the campaign are being temporarily withheld, but it has been learned that an electric sign of gigantic proportions will grace the entire front of the Colony Theatre during the run of the picture; a sign said to be one of the largest of its kind in the United States. Plans are afoot for an unusually brilliant opening night, and it is expected that the premiere will be a notable event.

Universal officials are convinced that the bigness of the production merits an exploitation campaign of this calibre. "The Flaming Frontier" has been pronounced by leading educators who have previewed the film as one of the greatest epics of the West that has yet reached the screen.

Charlie Chaplin's New Leading Lady Is What You Might Call "A Peach!"

Hiram Abrams, President of United Artists Corporation, has just been advised by Chaplin that he has chosen MERNA KENNEDY *as his leading lady for his forthcoming comedy, "The Circus." In the absence of a lot of facts regarding Merna's screen career, all that we can say here is that she looks like a 100% screen "find," and "a million dollars" is small change a la her good looks!*

Bookings Coming In Fast For Easter Showing Of "Kiki"

FROM all sections of the country bookings are pouring in from "Kiki" starring Norma Talmadge and released by First National, Easter Week, April 4, which is generally regarded as one of the best weeks of the year, from the exhibitors' standpoint.

In releasing "Kiki" on this date, First National aimed to give exhibitors one of the strongest pictures on its entire program, which is being backed by a special advertising and exploitation campaign. This adaptation of the famous Belasco stage success in which Lenore Ulric starred several years ago, is, according to all reports from the Coast where the picture was produced, one of the finest productions in which the Joseph M. Schenck star has ever appeared.

Two Peter Kyne Stories Being Adapted to Screen by Fox

RARELY is an author so honored as to have two of his stories being made into screen productions at the same time. That, however, is exactly what Fox Films is doing to Peter B. Kyne, the nationally popular writer of short stories and novels.

What's more the Fox company have Mr. Kyne at its Hollywood studios supervising every step of production, from the scenario writing to the final titling.

The titles of these stories are, "Rustling for Cupid," and "The Shamrock Handicap." The former is a drama of modern Texas cattle barons and their fight on rustlers while the latter is a racing drama of Erin's Isle and California which see Irish luck and love triumph over all kinds of obstacles.

Tom Mix Starts Last Starring Picture for Season

TOM MIX, leading exponent of western roles, has started his last starring vehicle for the current season, the title of which is "Hard Boiled." Helene Chadwick is the capable actress selected to play the leading feminine role opposite Mix with the beautiful Phyllis Haver cast in the secondary supporting part.

Other roles in this production are being filled by Emily Fitzroy, Charles Conklin, Dan Mason, Walter "Specs" O'Donnell, and, of course, Tony, Mix's wonder horse.

J. G. Blystone, who has directed Mix in many other of his most notable successes, is wielding the megaphone over the making of "Hard Boiled." He is working from a scenario by Charles Darnton. The story is an original by Shannon Fife.

Ginsberg-Kann Corp. Announces Series of Twelve Sterling Pictures

Titles and Stories Selected for Company's First Year's Product; Issues Effective Plan Book on Releases; Ginsberg Off to Coast to Complete Production Plans

THE recently formed partnership between Henry Ginsberg of the Henry Ginsberg Distributing Corporation and George E. Kann of the Simmonds-Kann Corporation, which went into effect on February 15, is already productive of results of outstanding interest to independent exchanges and exhibitors. Detailed announcement has just been made of a series of twelve big Sterling Productions for release by the Ginsberg-Kann Distributing Corporation during its first year. Other new production plans are under way and will be announced shortly.

Titles and stories have already been decided upon for the twelve Sterling Productions which will be made by prominent producers in California. These pictures will be of a high quality and of a diversified character.

The Ginsberg-Kann Distributing Corporation is one of the first releasing organizations to broadcast to the industry its plan book for the coming season. Its handsomely printed, three-color book is just off the presses and affords exhibitors a means of checking up for themselves the quality and diversity of the program offered. Selling power has been built into each page of the booklet, in pictures and in text.

The twelve big Sterling Productions follow:

"In the Third Degree," an original screen mystery story by the best-seller novelist, Reginald Wright Kaufman, in which the heart of a girl detective unravels a baffling crime.

"Unknown Treasures," a story of love, mystery and adventure from Mary Spain Vigus' story, "The House Behind the Hedge."

"Red Signals," from the thrilling railroad adventure novel by William Wallace Cook, a story of three brothers devoted to their railroad careers, and one girl.

"A Woman's Heart," from Ruth D'Agostino's novel, published serially in 300 newspapers, "The Revelations of a Woman's Heart," the story of a girl seeking love and work who is caught in a web of others' moral laxness.

"Tongues of Scandal," a melodrama of the mistrust and hate that can be awakened by malicious, wagging tongues to poison a community.

"Bankrupt," the story of a man who is shorn of money, position, respect by a group of treacherous friends, and his masterly come-back.

"Her Next Step," the romance of a girl flung out of a sheltered life into the underworld and seeming conflict with the law.

"Closed Gates," a breathless melodrama in which the leading characters are faced by seemingly insuperable barriers.

"The Cruel Truth," a drama of sea and land shot through with exciting action and heart-gripping romance.

"Men of the Night," a story by Florence Wagner, popular magazine writer, in which a woman's mother-love for a young criminal not her son causes her to brave the perils of the law to redeem him.

"Wolves of the Air," a mystery of the air-mail service, in which an airplane fight is one of the thrilling situations.

"She's My Baby," a farce-comedy of a young man whose heart is too susceptible to feminine charms, in which the best girl wins.

The popular appeal of such a releasing program is evident at a glance. The rapid and exciting action demanded by film fans is found in all of them, even in the farce-comedy, "She's My Baby."

With the announcement book off the presses, the plans of the newly-formed partnership are so well under way that Mr. Ginsberg is leaving almost at once for Los Angeles to get production machinery started on the first of the Sterling Pictures and to complete arrangements for the filming of the entire series. He will spend several weeks on the West Coast. On the return trip he will visit a number of the exchanges which will market the product.

Lumas Closes Foreign Deal Involving 20 Pictures With Inter-Ocean

A BIG business deal was completed recently between the Lumas Film Corporation and the Inter-Ocean Film Co. whereby the latter organization takes over for world distribution outside of the United States and Canada the entire product of the Lumas Film Corporation.

The contract covers the forthcoming series of twelve Gotham Productions including the six Greater Gotham Specials to be produced by Sam Sax and also a series of eight action "thrill-o-dramas" starring William Fairbanks which Camera Pictures Inc. are producing for Lumas release. The pictures are all scheduled to be delivered within the next twelve months and first deliveries are scheduled for March.

Inter-Ocean Film Co. has two pictures of the present Gotham program to release yet. "Racing Blood" and "The Sign of the Claw" deliveries of which are scheduled for March and April.

Otis Harlan with Chadwick

Otis Harlan, one of the screen's best known character comedians, has been engaged by Chadwick for an important part in "Winning the Futurity," the melodramatic racing special, which is being directed by Scott Dunlap, who previously directed "Blue Blood," a George Walsh vehicle for the same company. Otis Harlan has appeared in several Chadwick pictures, the most recent of which was the Larry Semon special comedy, "The Perfect Clown."

Cracked Funnybone Laughing At Christie's "Madam Behave"

North Dakota Exhibitor Says Other Patrons Laughed Themselves Black and Blue; First of the New P. D. C. Pictures to Break into a First Run in Des Moines

EXHIBITORS' reports continue to register the audience hit which "Madam Behave," the Al Christie feature, has made in the city and small towns; witness the exhibitor in North Dakota, according to his own report published in a regional paper to the effect that he has a lawsuit on his hands from some of his patrons who cracked their funnybone from laughing so hard. Be that as it may, here's the report verbatim whether friend Piller is joking or not:

"For any house this is a very good comedy. People laughed until they were black and blue. I have a lawsuit on my hands from some of the patrons—they cracked their funnybone. Give us more and more like it. Rating 90 percent.—John Piller, Piller Theatre, Valley, N. D."

Over in Des Moines, according to the Des Moines Capital of Feb. 7, "Madam Behave" is the first of the new P. D. C. pictures to break into a first run in that city. It played at A. H. Blank's "Strand." This booking speaks for itself.

At the Plaza, Waterloo, Iowa, "Madam Behave" was the picture set in the for the Sixth Anniversary Week of the house, with a big special bill for this extra big week.

Leonard Goes to Universal

Frank Leonard, for the last four years exploiteer connected with the New York exchange of F. B. O., resigned, to join the Exploitation Department of Universal Pictures Corporation.

Opening of F. B. O. Month Marked By Great Enthusiasm in Company

Banners, Pennants, Displays and Posters Greet Exhibitors Upon Entering Firm's Exchanges; Pictures Available for Drive Are All Big Box-Office Bets

WITH the first of March one of the greatest sales and production campaigns in the industry comes to a head. From every angle—production, distribution, sales, personnel, exhibitor service—the campaign is undoubtedly marked for long recollection. F. B. O. Month has been planned carefully on all ends and all along the line. The keynote is showmanship, performance, and legitimate profits. These vital factors have been the rock-bottom stratum in the foundation upon which the company has built its present success.

It was felt that they should be brought in concentrated form to the attention of exhibitors. F. B. O., for one thing, has always presented the public with vigorous, actionful, happy media of entertainment, and the showmanship which went into their making will continue to go into future production. It is this quality which is the most prominent feature of profits. It is this quality, then, that has brought to light so many straight-shooting pictures — pictures that tell their stories effectively and without unnecessary frills. It is this quality, in a word, that F. B. O. is emphasizing in March, as illustrative of the general F. B. O. tendency.

Colvin W. Brown, vice-president in charge of distribution at F. B. O., makes the announcement that as far as the organization itself is concerned, there has never been so much honest enthusiasm evinced as at the opening of this campaign.

"The sales and advertising forces of F. B. O.," said Mr. Brown, "let alone the production end, which is always on its toes, are now more than ever keyed up to a high point of mass enthusiasm. There is the feeling within the trade that F. B. O. is putting across essentially good pictures, and that the whole industry is realizing this fact. The fact that the tendency in the growth of F. B. O. to climb up the ladder of successful production has spread to the personnel, is one of the livest elements to which we look for the success of the movement."

An example of this is the straightforward, vigorous way in which F. B. O. exchanges throughout the country have been carrying on their share of the campaign. Banners and pennants, displays and posters greet the exhibitor on his entrance. The product is listed in the customary way—such money-getters as the Gold Bonds requiring little more than an announcement to catch the eye. Thomsons, Brents, Flynns, Tylers, Talmadges, the serial-comedies, and so on—all the wealth of money-scooping pictures on the F. B. O. list are more than ever at the service of the exhibitor. The drive is merely a summation, a concentration of the kind of service and the kind of product put out by F. B. O. for the industry over a period of several years.

Monte Blue Signs New Warner Bros. Contract

In recognition of his many sterling performances in a long line of Warner Bros. successes Monte Blue has been signed to a new starring contract by Jack Warner, supervisor of production at the Warner Bros. West Coast Studios. Under his new contract, it has been announced, he will be seen in a series of outdoor productions of the type of "The Limited Mail," one of his greatest successes, and an international hit, which are now being prepared for next year's Warner's production schedule.

Valentino Begins On His Second Picture For United Artists

HIRAM ABRAMS, president of United Artists Corporation, was advised that cameras began clicking on "The Son of the Sheik," which George Fitzmaurice will direct under the Joseph M. Schenck banner, which will be Rudolph Valentino's second production for United Artists release.

Elaborate preparations are being made for the new Valentino opus. The star himself began a series of daily conferences with Fitzmaurice and John W. Considine Jr., producer of the picture, relative to wardrobe, story and production details.

Three trunks of Arabian finery brought by Valentino from Europe are being given "screen tests" to determine their photographic properties. Valentino himself is scheduled to begin his makeup and costume tests early this week.

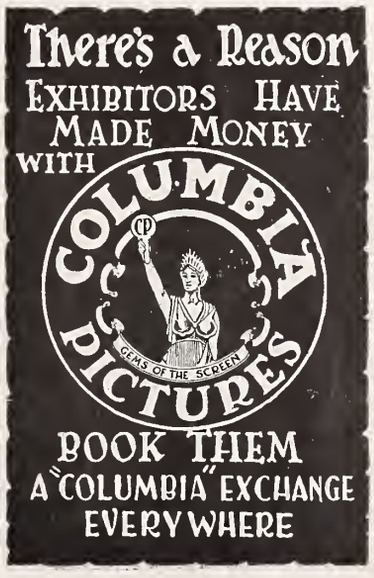
Fitzmaurice has sent scouts out through California, Arizona and Nevada to find suitable desert locations. The story, from the novel "Sons of the Sheik" by E. M. Hull, weaves a pattern of romance and action against the romantic background of the desert.

Four New Warner Productions Listed for Release in March

"The Little Irish Girl," Dolores Costello's Latest Starring Vehicle, Heads the Bill; Monte Blue and Marie Prevost Are The Stars of "Other Women's Husbands"; Strong Casts in All

FOUR Warner Bros. productions "The Little Irish Girl," "The Honeymoon Express," "Other Women's Husbands," and "The Sap" will be released during the month of March. The most interesting of the four is "The Little Irish Girl," which is Dolores Costello's latest starring vehicle. A splendid cast was engaged to support Miss Costello in this production including John Harron, Dot Farley, Matthew Betz, Lee Moran, the ever popular comedian, Gertrude Claire, Joseph Dowling and Henry Barrows.

"The Honeymoon Express" has Dorothy Devore and John Patrick in the leading roles. This combination is a high enough recommendation for any production, and with an excellent cast it is said to be a picture par excellence. Playing the important parts in this production are Montague Love, George Pearce, James Gordon, Russell Simpson, Frank Brownlee, Lynn Cowan, Fred Kelsey, and Charles Hill Mailes.

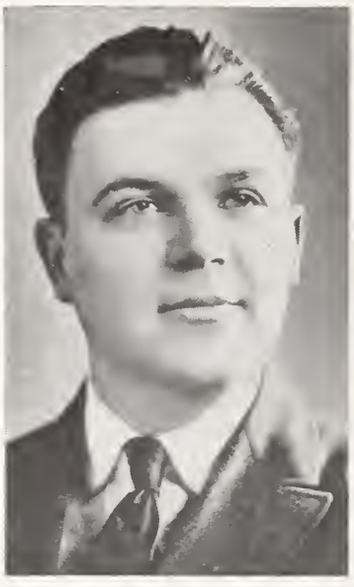


Monte Blue and Marie Prevost are the stars of "Other Women's Husbands." Both are well established in the hearts of fans everywhere, and this production is believed to be one of the best of their careers. "Other Women's Husbands" is a domestic drama filled throughout with absorbing situations which will hold the interest of its audiences from beginning to end. Supporting the two stars are Huntly Gordon, Phyllis Haver, Marjorie Gay, and John Patrick.

Director Erle Kenton made a fine comedy in "The Sap," the Warner Bros. production in which Kenneth Harlan is starred. The story concerns the exploits of a big syrup and sugar man from the West, and with Mary McAllister, Warner Bros. new star opposite Mr. Harlan a genuinely sparkling entertainment has been achieved.

Heads of Warner Bros. Production

Jack L. Warner, supervisor of production at the Warner Bros. West Coast Studios, who is now engaged upon lining up next year's Warner Bros. production schedule.



Raymond Schrock, who has been appointed assistant to Jack Warner. He will begin immediately, assisting the producer with the 1926-27 production schedule.

Paramount Has Nine Productions In Work in East and West Studios

"Padlocked," "Wet Paint," "False Steps," "Cat's Pajamas" Are the Pictures on Schedule on the West Coast; Gloria Swanson Starts on "Fine Manners" in the East

NINE productions hold the spotlight at the Paramount studios on Long Island and in Hollywood. Four of these are in work on the Coast and five in the East. On the Coast the lineup is as follows:

One is Allan Dwan's production, "Padlocked," from Rex Beach's novel, featuring Lois Moran, Noah Beery, Louise Dresser, Helen Jerome Eddy, Allan Simpson and Richard Arlen.

The second is Raymond Griffith's "Wet Paint." With him in this comedy are Helene Costello and Bryant Washburn.

The third is William de Mille's production, "False Steps," a Kentucky mountain story.

The fourth is the "serious comedy," "The Cat's Pajamas," which co-stars Betty Bronson as a little seamstress and Ricardo Cortez as a temperamental opera singer.

The two associate producers at the West Coast studio, Hector Turnbull and B. P. Schulberg, together with Milton E. Hoffman, executive manager, are being kept busy with plans for new productions. These include "Beau Geste," the dramatic story of the French Foreign Legion in the Sahara which Herbert Brenon will produce on a huge scale; Gerald Beaumont' racetrack story, "The Rainmaker," which Clarence Badger will direct with William Collier, Jr., and Georgia Hale; Pola Negri's next picture which Malcolm St. Clair will direct; James Cruze's next epic, "Old Ironsides," and a half dozen more.

Miss Negri's last picture, "The Crown of Lies," is in the cutting rooms, as are the spectacle productions "The Lady of the Harem," Bebe Daniels' comedy, "Miss Brewster's Millions," Victor Fleming's production, "The Blind Goddess," and the newest Zane Grey picture, "Desert Gold."

In the East Gloria Swanson has started work on "Fine Manners," with Eugene O'Brien in the leading male role. Frank Tuttle is again directing the star.

In addition sets are being prepared for four attractions. Two of these pictures, "D. W. Griffith's "The Sorrows of Satan" and "Take a Chance" with Richard Dix, will go in work the first of March. The units making the other two features, "The Palm Beach Girl" with Bebe Daniels and "It's the Old Army Game" with W. C. Fields, are on location in the South.

Marie Prevost To Star In Christie Special "Up In Mabel's Room"

TO further strengthen the box office effectiveness of the forthcoming Al Christie special "Up in Mabel's Room," Marie Prevost has been cast in the starring role of this screen version of the famous stage farce by Willson Collison and Otto Harbach.

Shortly before the rights to this Al Woods stage play were secured by Al Christie for a feature-length comedy production of this season, Marie Prevost signed a long term starring contract with Metropolitan Pictures.

Since the pictures in which she will star for Metropolitan will not be started for another two months, it was possible for her to do the famous role of Mabel in the Christie farce before beginning work under her Metropolitan contract for next season's pictures.

F. McGrew Willis of the Christie staff adapted the Collison-Harbach play for the screen. Production work was started this week under the direction of E. Mason Hopper at the Christie Studio.

Schildkraut's Next Picture

"Young April" has been announced as Joseph Schildkraut's next picture for Cecil B. De Mille. Rudolph Schildkraut, Joseph's father, but recently signed to a De Mille contract will also be featured in the production.

A New Face For the Screen

ROBERT RUSSELL
Capable juvenile player, appearing in the current hit, "The Jazz Singer," who is joining the ranks of the screen.

Chadwick's Race Horse Picture Is Nearing Finish Line

WITH the return from Tia Juana of the members of the cast of "Winning the Futurity," which Charles P. Rogers is producing for the Chadwick Pictures Corporation, under the direction of Scott Dunlap, the final scenes for this race track drama are being taken at the Universal Studios.

The production is said to be distinctive from contemporary films of the turf in that it does not depend alon upon the racing scenes for its element of excitement, but involves spectacular river scenes and a liberal portion of romance and modern, sophisticated drama in which a Charleston exhibit is one of the highlights.

Cullen Landis and Clara Horton have the leads in the picture. Other members of the cast include Ernest Hilliard, Eugenie Besserer, Harry Todd, Bruce Covington, Pat Harmon, George Reed and Mattie Peters. The picture is adapted from a story by Hunt Stromberg, and is being supervised by Mr. Stromberg, associated with Mr. Rogers, in its production.

"Bachelor Brides" Completed

Director William K. Howard has completed "Bachelor Brides," the new Rod La Rocque starring picture, and is now supervising the editing and cutting of the production.

A Pleasure!

"Pleasure of the Rich," a Tiffany production (not the Fifth Avenue Jewelers!), is a great box-office title, and with such a famous author (Harold MacGrath), director (Louis Gasnier), stars and players (Helene Chadwick, Jack Mulhall and Hedda Hopper, Julanne Johnston, Lillian Langdon, Mary Carr and Marcus Asher), this picture sizes up as splendid box-office material.

Fadman's New Company

EDWIN MILES FADMAN, who resigned recently as president of Red Seal Pictures Corporation, announces the formation of a new distributing and producing organization, which he will head.

Mr. Fadman sails for Europe next month to confer with Continental associates regarding a production schedule for two novelty series to be made in England, France and Germany. This is the first step in the launching of the new organization, international in scope, backed by a combination of European and American capital.

"A feature of the new organization," said Mr. Fadman, "will be the fact that it will never be devoted to the exploitation of any single producer to the exclusion of worthwhile independent product. The only criterion of whether any product is worthy of release will be sheer quality. Our doors are open to all product bearing this stamp. High-class independent short reels are welcome, and will continue to be, at all times."

Fadman is especially interested, in view of the international character of the company, in material suitable for foreign consumption, and will take with him many subjects for distribution in the European market. One of the primary purposes of the trip will be the establishment of offices in London, Paris, and Berlin.

First National Announces Four Big Pictures for March Release

Harry Langdon's First Feature Length Comedy Completed And Is Scheduled for March 21; "Mlle. Modiste," Starring Corinne Griffith, Said to Be One of Star's Best

FOUR of the most interesting pictures on First National's schedule for this season are announced for release in March. They are "Tramp, Tramp, Tramp," starring Harry Langdon, "Mlle. Modiste" starring Corinne Griffith, "Her Second Chance" and "High Steppers."

The first Harry Langdon feature-length comedy on which the famous comedian has been working for months has just been completed and is said to more than fulfill the highest expectations of the actor and First National officials. So great is the interest in this picture that exhibitors are arranging for previews to test the reaction on the public before First National decides upon a definite sales policy.

"Tramp, Tramp, Tramp" will be generally released March 21. It was directed by Harry Edwards with a cast including Edwards Davis, Joan Crawford, Carlton Griffin, Tom Murray, Brooks Benedict and Alec B. Francis.

In "Mlle. Modiste," Corinne Griffith is said to have one of the most entertaining and strikingly beautiful pictures of her career. It is an adaptation of the famous musical comedy in which Fritzi Scheff starred a number of years ago. Unlike many musical comedies, "Mlle. Modiste" contains a genuine story which is well suited for motion picture treatment.

Mlle. Fifi, the character played by Miss Griffith, offers fine opportunities for the star's gifts as a comedienne. Miss Griffith purchased a wardrobe of gorgeous gowns for this production.

Supporting the star in "Mlle. Modiste" under the direction of Robert Z. Leonard, are Norman Kerry, Rose Dione, Willard Louis, Dorothy Cumming, Paulette Duval and Tony Marlow. The release date is March 28.

"Her Second Chance," to be released March 7, is taken from a story by Mrs. Wilson Woodrow for which Eve Unsell wrote the continuity. It is a society drama with a racing atmosphere in which a sixteen-year-old girl is sentenced to a reform school by a young judge. Years later, the girl becomes a society favorite who once more figures unexpectedly in the career of the judge who sentenced her.

The story is strong in dramatic situations and interesting character portrayals. Numbered in the cast are Anna Q. Nilsson, Huntly Gordon, Charlie Murray, Mike Donlin and a number of others under the direction of Lambert Hillyer.

"High Steppers" is an Edwin Carewe production based on the novel "Heirs Apparent" by Philips Gibbs. It deals with the younger generation in England four years after the war, a time of recklessness, synicism and discontent with mid-victorian morality. The story is a frank study of the development of the newer generation confronted with present-day conditions.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Buckley of Albany Is Operated On

Moving Picture World Bureau, Albany, March 4.

C. H. BUCKLEY, operating the Leland and the Clinton Square Theatres in Albany and the Empire in Glens Falls, is at the Memorial Hospital recovering from a very serious operation performed last Thursday, which resulted in his being on the operating table for nearly three hours. He is now well on the road to recovery. Many of the exchanges in Albany, as well as fellow exhibitors, have sent so many flowers to the hospital that Mr. Buckley's room resembles a florist shop.

NO DELIVERY

Bob Landry of the Strand in Ogdensburg was left without a picture one night last week on account of a bad railroad wreck at Castorland.

ELLIOTT RETIRES

The biggest deal in many weeks transpired last Saturday when A. A. Elliott of Hudson, N. Y., owner of the Rialto and Playhouse in that city, retired from the business as the two theatres were taken over by parties from New York City. Mr. Elliott relinquished the management of the two theatres on Monday and will now devote his entire time to the bill posting business. Both theatres were first-run houses and served by Albany exchanges.

NOW HOSTESS

Mrs. Frances McGraw of Little Falls, for many years owner of the Gem Theatre in that city, has one of the most unique jobs in all New York State. She is hostess of the Rialto, now owned and operated by the Schine brothers. When the Gem was taken over by the Schine brothers and closed, in order to throw business to the more modern and larger theatre, it was figured that her popularity about the city would naturally possess drawing power. Mrs. McGraw was named hostess but she admits that she would much rather get right down to real hard work and once more hand out the tickets as in the past. Her daughter, who was pianist at the Gem for a number of years, is officiating in a like capacity afternoons at the Rialto.

TO RENOVATE

Carl A. Phillips, who recently purchased the Antique in Watertown and renamed it the Liberty, is to spend $15,000 in modernizing the house. The entire front of the theatre is to be changed and new seats will be installed throughout, as well as a system of interior decorating and lighting.

HOW MEYERS WON

John L. Meyers, who runs the Star on the outskirts of Schenectady, was once elected city comptroller on the Socialist ticket on an expenditure of exactly $2. Mr. Meyers was a great friend of the late Steinmetz. He also has the distinction of having served as secretary of the Woodmen for eighteen years, and also served for long periods as secretary of other societies. He will improve his theatre this spring.

Canine Aid

Bill Smalley of Cooperstown, head of a chain of a dozen or more picture theatres in this part of the state, has a police dog that apparently co-operates with his master when it comes to buying pictures. The other day, J. H. MacIntyre, manager of the Famous Players exchange in Albany, was seated in Mr. Smalley's office in Cooperstown, indulging in the usual negotiations for pictures.

The police dog strolled over to a waste paper basket, rummaged around and then picked up on old copy of a contract, which incidentally had minimum prices inscribed. The police dog walked over to Mr. MacIntyre, dropped the contract in his lap and then later returned it to the waste paper basket. Mr. MacIntyre remarked that it looked as though film salesmen would be obliged to sell the dog as well as Mr. Smalley.

A GREAT LIFE

"Between Lent, automobile shows and old fiddlers' contests on every corner, it's a great life if you don't weaken," remarked Charlie and Joe Weidman, owners of the Central Theatre in Albany, the other night as they slapped on the paste and saved a dollar or two in posting.

FOR SALE

The Dreamland in Albany, closed for many months and then reopened by Louis Cappa, who recently bought the Rialto in Schenectady, is once more on the market.

LIGHTNING CALCULATOR

When Frank Learnan, manager of the Strand in Schenectady, enters the box office he is right at home, particularly when it comes to counting the cash. Mr. Learnan was connected with the state treasurer's office for several years, and the way he can go through a bunch of bills is a caution.

PLENTY TO DO

Frank Breymaier, who recently took over the management of the VanCurler in Schenectady and also looks after the Barcli on the side, is handling all of the publicity for the group of Farash houses.

TEMPERAMENT

John Garry, manager of the Empire in Glens Falls, claims that old fiddlers are more temperamental than chorus girls or stars. He is being obliged to send automobiles after the old boys, and they demand a bite to eat after they do their bit.

VARIES PROGRAM

Tom Thornton, running the Orpheum in Saugerties, has been losing sleep of late in getting out his advertising for a musical comedy which he ran the past week. Mr. Thornton is planning to use an occasional road show along with his regular program of pictures.

AGAIN BOOKING

Mrs. Jack Matthews, wife of one of the best known exhibitors along the northern border, who has been ill for sometime past, is once more on the job, which means that she is doing the booking for her husband's theatre.

PERSISTENCY

"There is nothing like keep at it," remarked H. B. McNamara of Valatie the other night, when he opened his new picture theatre. It has been a long time in building, as Mr. McNamara would earn and put in a few dollars at a time. The house, however, is a little gem and does credit to its owner.

REOPENED

Hickey and Roach opened the Broadway Theatre in Schenectady last week and are planning to stage an amateur night on Wednesday of each week. The house has been extensively remodeled and presents a very attractive appearance.

CONDOLENCES

John J. Carmichael of the VanCurler in Schenectady has the sympathy of readers of this column in the loss of his wife a week or two ago.

PLAN A BALL

The Farley Association in Schenectady, operating several theatres, plans to stage a motion picture ball in the near future as a means of raising funds. Efforts will be made to secure the presence of one or two stars for the occasion.

EXPERIMENT A SUCCESS

Jake and Alex Feltman of the Lincoln in Schenectady tried out a three days' run last week of "The Phantom of the Opera," and may change their policy and book for longer periods. The picture opened on Monday, the worst day of the week. This was done, according to Mr. Feltman, to brace up business and proved successful, despite the fact that snowbound roads kept many at home.

Three New Theatre Projects in Detroit

Moving Picture World Bureau, Detroit, March 3.

NEW theatre projects under consideration for Detroit on which bids are now being received are a one-story theatre addition on Seventeenth street, a 1,500-seat theatre and two stores on Mack avenue and a one story brick theatre at Dequiner and Minnesota avenues.

EASTON THE MANAGER

Harry Easton, former manager of the Blackstone Theatre in South Bend, Ind., is the manager selected for the new Butterfield Capitol Theatre, in Owosso. The theatre will have its premier early in March

ORPHEUM OPENS

The new Orpheum Theatre at Pontiac was opened last week and it proved a gala occasion in very respect for A. J. Kleist and his associates.

NEW OPENING DAY

After several weeks' trial, the John H. Kunsky Enterprises have decided to open the State Theatre on Sundays instead of Mondays, as has been the rule in recent weeks. The Capitol, which plays the presentations of Publix Theatres will, however, be obliged to continue its Monday openings in order to care for these acts.

BRAWN FEATURED

V. C. Chapel, manager of the Liberty Theatre at Marlette, used his own pet dog, Brawn, in an effective exploitation stunt for a recent comedy picture. The dog was paraded up and down the main street as a sandwich carrier.

IN CALIFORNIA

Among Michigan exhibitors who are sojourning in California at present are John H. Kunsky, head of the Kunsky Enterprises in Detroit, and P. C. Schram, who operates several theatres in Kalamazoo. H. C. Gallup of Marquette returned last week from California, which was a stopping off place on his trip to the Orient.

TILLSON SELECTED

Roy Tillson former manager of the Fuller Theatre at Kalamazoo, who recently won the "Laugh Month" comedy exploitation prize, has been secured by W. C. Butterfield to manager the latter's new State Theatre in Pontiac.

Finn to Manage New Buffalo House

Moving Picture World Bureau, Buffalo, March 4.

JOHN H. FINN, familiarly known as "Micky" Finn, has been designated vaudeville booking manager of the new $3,000,000 picture-vaudeville theatre to be built in Court street and Clinton avenue south by the Monument Theatre Corporation of Buffalo and the Fennyvessy interests of Roester. The theatre, probably to be known as the Hippodrome, will seat 4,000. It is expected that actual building operations will be begun around April 1 and that the building will be completed one year from that time. Vaudeville acts and feature pictures will be the policy.

PLAN TIME CHANGE

Rochester exhibitors will have a daylight saving ordinance battle on their hands. Alderman Frederick Pierson of the Sixth Ward has introduced in the common council an ordinance which would provide daylight saving for Kodak town. A public hearing on the proposed ordinance will be held shortly.

NEW MANAGEMENT

William Tishkoff has taken over the Pullman Theatre in Rochester. This community house formerly was operated by J. J. Johnston. It seats 600.

LEND SUPPORT

Valentine E. O'Grady of Buffalo, representing the M. P. T. O. of New York, and Mrs. Orpha H. Stucki of Buffalo appeared in Albany the other day at a hearing on the Freiberg bill to permit children from 10 to 16 years old to attend special performances on Saturdays and holidays under strict supervision. Mr. O'Grady told the committee the bill simply seeks to legalize under sweeping safeguards what now is done by small neighborhood theatres in every city without legal authority. Mrs. Stucki read a letter from Mrs. Isabelle Ives Messenger of Buffalo, vice-president of the State Federation of Women's Clubs, in which she advocated the passage of the bill.

PALACE LEASED

The Michaels Theatrical Enterprises has leased the Palace Theatre in Main street. This first-run picture house was built a decade ago by the late Mitchell H. Mark and associates, but of late years it has been operated by Mrs. Howard J. Smith as manager. The property, it is understood, is now up for sale. The Michaels organization operates the Cameo, Avon, New Ariel and **Plaza Theatres. The Palace was the second high-class picture house to be built in Buffalo. Dewey Michaels expects to announce the policy under the new management in a few days.**

MAJESTIC READY

The Majestic, one of the most beautiful and modern community houses in the western end of the state, will open in Rochester on March 17.

TO REMODEL STRAND

The State Theatre in Corning, owned by the Schine Theatrical Corporation, will be entirely remodeled, according to an announcement by W. A. Smith, manager. The work, which will cost $75,000, will be started on May 1. J. Meyer Schine was in Corning last week to discuss the plans. The lower floor seats will be increased from 383 to 800 and the second floor will have 400 instead of 500, as at present.

Small-Town Texas Circuit Increased

Moving Picture World Bureau, Dallas, March 2.

ROBB AND ROWLEY, "small town" picture magnates, recently purchased their fifty-first theatre, the latest addition to the growing chain being the Odeon Theatre at Whitewright, Grayson County, Texas, bought from Legg and Pace. The theatre, incidentally, was purchased with the view of having Mrs. L. Rowley, mother of Mr. Rowley, take charge. She will be assisted by E. P. Connally of the R. and R. organization. Mrs. Rowley wanted to move nearer Dallas, to be near her son, hence the purchase.

MULKEY HONORED

Homer Mulkey, veteran exhibitor of Clarendon, Texas, up in the Panhandle, has been named president of the Chamber of Commerce there.

CAREER REVIEWED

A "Leaf From an Abilene Sketchbook," published on the first page of an Abilene, Texas, newspaper, tells all about the career of W. O. Shackelford, half-owner of the Majestic Theatre, the city's newest picture house. Mr. Shackelford is described as one of the pioneer citizens of Abilene and probably its leading citizen.

TAGGART NAMED

Jack Taggart is the new manager of the Liberty and Lamb theatres at Ranger, Texas.

LYRIC BURNS

Fire destroyed the Lyric at Rising Star, Texas, the loss being $10,000.

NOLEN SOLD

Messrs. Victor and Trammell, the former of Abilene, Texas, the latter of Haskell, have purchased the Nolen Theatre at Haskell. The latter theatre was first established by Dick Nolen, well known former exhibitor, who later went into the selling end of the business.

REMODELING

A. B. Grace and B. Islay have leased a building at Chickasha, Okla., and after remodeling it, will open a first-class picture theatre.

AIDS HIS CITY

A. Martini, not the drink, but the veteran and well known theatre owner of Galveston, Texas, came forward in late February with a check for $500 as a donation toward the building of a proposed 500-watt radio broadcasting station, through which the Island City hopes to receive valuable publicity.

ON HIS OWN

Max Borger, business manager of the Palace and Majestic Theatres at Houston, Texas, has quit to go into business for himself. Jay Redfro, assistant manager of the vaudeville house, also resigned. Mercer Coleman has been promoted from floorman to treasurer and assistant manager of the Majestic, and Buddy Henson, also a floorman, has been shifted to the Palace as treasurer. Another change is that boy ushers have replaced feminine finders of seats.

Robert Sparks, assistant to Will Winch in the management of the Fair, Mission and Deandi theatres at Amarillo, Texas, has been named manager of the four theatres in Tyler, Texas, owned by the Dent-Musselman interests.

THEATRE CHANGES

The new Palace, built at a cost of $65,000, has opened at Childress, Texas. The Princess, Opelousas, La., burned down on February 4, has been rebuilt and new equipment added, the opening being made a gala affair. The Texas, under management of John Fanning, has opened at Brownsville, Texas. Another new show has opened at Brownsville, the Queen. Abe Silverberg of the Crown, Houston, has just finished an extensive remodeling campaign at his house. The Nacogdoches Amusement Company of Nacogdoches, Texas, will remodel the Palace there, making of it a $35,000, 650-seat house. L. L. Levy is president.

REX OPENS

The Rex, the new $40,000 theatre at Harlingen, in the lower Rio Grande Valley of Texas, has opened under the management of Jack Pickens, long a film salesman travelling out of Dallas.

Golden, Col., Showman In Sunday Trouble

Moving Picture World Bureau, Denver, March 1.

IT IS reported that charges are filed against M. W. McFarland of Golden, Col., for operating a theatre on Sunday. It is claimed that Mr. McFarland violated the state law which prohibits the operation of amusement houses on Sunday. Mr. McFarland was recently compelled to close on Sunday because of an existing city ordinance, but when the question was presented to the city council it was decided that the law, which was passed in 1879, was not intended to apply to movies and did not now so apply. Mr. McFarland then continued to operate on Sunday the same as scores of other Colorado cities operate on Sunday because of public approval. A citizen of Golden then charged Mr. McFarland with violation of the state law.

NEW ISIS MANAGERS

The Community Investment Company, a group of leading citizens of Weldona, Col., have taken over the operation and management of the Isis of that city.

VISITORS

Wm. Ostenberg, Jr., owner and manager of the theatres in Scottsbluff, Bayard and Minitare, Neb., spent several days in Denver this week arranging service for his houses. Other visitors were: J. H. Borders of the Majestic, Stratton, Neb.; D. Bratton, Ovid, Colo.; Carl Ray and Earle Nye of the Carl Ray Amusement Company, Cheyenne, Wyo.; A. F. Allen, of the Princess, Aguilar, Colo. Mr. Allen has just leased the Rialto, Florence, Colo., for an extended period starting March 1.

Nebraska-Iowa Houses Change Hands

Moving Picture World Bureau, Omaha, March 3.

J. B. GORELEY has bought the Rainbow Theatre at Wilsonville, Neb., from George Schaeffer. Harold Daddow has sold his Rex at Franklin, Neb., to Harry Gould. J. K. Skellenger has sold the New Theatre at Casey, Ia., to F. R. Valentine. The Elite at Meadow Grove, Neb., has been sold by D. E. Cottrell to W. W. Lewis. R. F. Heinisch has sold his Empress at Cody, Neb., to Maynard Janisch.

BOOK FILMS

Mr. Metzger and Mr. Guenther, who own the Palace at Syracuse, Neb., were in Omaha recently going over some bookings. N. W. Sells, Randolph, Neb., booked some new films in Omaha recently.

TRIES EXHIBITING

Cashier T. W. Dixon of the First National exchange, Omaha, has branched out as an exhibitor, having purchased the Lyric at Pacific Junction, Ia., which has been closed for some time.

OTHER VISITORS

J. P. Jolly, owner of the Lyric at Walnut, Ia., was in Omaha recently looking over some new films. M. O. Malm of the Liberty at Loup City, Neb., was an Omaha visitor recently, as was Charles Prokup of the Rex Theatre, Wahoo, Neb.

San Francisco's Pantages Opens

Moving Picture World Bureau, San Francisco, March 1.

THE new Pantages Theatre, Market street at the Civic Center, San Francisco, was opened to the public on February 20, an occasion which attracted a brilliant audience of state and municipal officials, film stars and leaders in civic affairs. The dedication speech was made by Mayor James Rolph, Jr. The theatre will be managed by Rodney Pantages, son of Alexander Pantages. Warner Bros. pictures are to be featured in the new house.

BALBOA OPENS

The New Balboa Theatre, Balboa street, near Thirty-eigth avenue, San Francisco, was opened the last Saturday in February. This theatre is in the Spanish style of architecture and decoration, with all the seats on one floor. It is intended to supplement the Coliseum and Alexandria theatres, which are also a part of the circuit of Samuel H. Levin and which are also in the Richmond District.

BUILDING

Work has been commenced on the construction of a theatre at Haight and Fillmore streets, San Francisco, to replace the old Star Theatre, one of the oldest picture houses in the city. W. S. King, owner of the new house, has leased it for fifteen years to the Golden State Theatre & Realty Corp.

OLDTIMERS CLOSE

Two old-time picture houses of San Francisco, the Silver Palace and the Panama theatres, both located on Market street, will shortly close their doors to make way for progress. The Silver Palace, which seats 360, was one of the first theatres to be erected on Market street following the great fire of 1906 and has been conducted by Nate K. Herzog. The Panama, which seats 375, has been in operation about fourteen years and is owned by Mrs. E. Thompson. Both will make way for stores.

ON VACATION

Nick Turner, manager of the California Theatre, Stockton, Cal., is taking a vacation, but not one exactly to his liking, as he is spending an indefinite period in a hospital at Santa Barbara.

A HIT

J. A. Brehany, one of the officials of West Coast Theatres, Inc., San Francisco, has received word from Australia to the effect that his niece, Harriet Bennet, has made a hit there as prima donna in "Lilac Time," known in America as "Blossom Time."

RESIGNS

Joseph Enos, for several years in charge of the Portola, a 15-cent house on Market street, near Fourth, San Francisco, has resigned and will shortly announce a new connection.

A VISITOR

W. A. Crank, manager of the three theatres at Chico, Cal., conducted by the National Theatres Syndicate, was a recent visitor on San Francisco's Film Row, as was also Thomas P. Hall of the Royal Theatre, Martinez, Cal.

PURCHASED

The Lorene, San Francisco, has been purchased by P. J. Ashcroft, an old-time exhibitor who has been out of the business for a short time.

NEW OWNER

Mark Harrison has taken over the Park View Theatre, San Francisco, and will shortly open this. He formerly conducted the Star in this city.

REJUVENATING

Joseph Carrara, who conducts the Rialto, San Francisco, has taken over the Park, Oakland. His specialty is rejuvenating run-down theatres and within a week he placed the Park on a paying basis.

START SOON

George W. Peltier announces that ground will be broken shortly for a large picture house to be erected at Thirty-first and K streets, Sacramento, Cal.

HEYER DAY

A Charles Heyer Day will be staged at Hayward, Cal., in March to mark the completion of the $150,000 picture house being erected there by the Hayward man. Mr. Heyer is chairman of the Alameda County Board of Supervisors and is very popular in Hayward, the city of his birth.

Missouri "Jazzers" Help Theatre

Moving Picture World Bureau, Kansas City, March 3.

LEARNING that two "hot" jazz orchestras were billed for his town on the same night, Jack Gross, manager of the Crane Theatre, Carthage, Mo., proceeded to book both the orchestras for stage specialties and billed the event as a "jazz battle," the orchestras playing in competition against each other. His house was packed and what had at first looked like opposition turned out to be profit—and a good one.

A good example of how opposition can be harnessed was illustrated by Jack Moore of Midwest Film Distributors' Kirksville, Mo., theatre. A symphony orchestra was billed for the town recently and the outlook for the night's business was anything but pleasant. Then he awoke to the fact that there was no train out of town until midnight, also realizing that there would be no place for the orchestra patrons to go after the contest. He proceeded to book and advertise the orchestra for an "after-the-concert" night event. The orchestra cost him $20. The profit was big.

NEW POLICY

The Pantages Theatre, first-run house of Kansas City, again has changed its policy. Beginning this week the theatre changes pictures on Friday instead of Saturday, according to Earl T. Cook, manager.

THEATRE CHANGES

The following changes in management and new theatres in the Kansas City territory were announced this week: Standard Theatre, Mankato, Kas., purchased by Sam Blair of Belleville, Kas., from K. L. Gaston, who will go to California; National Theatre, suburban house of Kansas City, opened by George Christman; Regent Theatre, Pleasanton, Kas., purchased by P. F. Stirling from W. A. Stepp; Ellsworth Theatre, Kansas City suburban house, which has been dark for some time, will be re-opened soon, it is said; Palace Theatre, Anthony, Kas., taken over by Ashton & Schmidt; Queens Theatre, suburban house of Kansas City, purchased by H. Streng from J. T. Wilson; Liberty Theatre, Hiawatha, Kas., opened by W. L. Schenkel Berger.

A LUCKY STRIKE

Few exhibitors in the Kansas City territory are more excited over business just now than "Doc" Mead, Kingsman, Kas., exhibitor. A big oil boom has just started in "Doc's" town and he hardly knows what to give his patrons first in the way of entertainment.

FIRST TO SIGN

J. P. Deo, Kansas City suburban exhibitor, was the first in the Kansas City territory in 1926 to sign a Universal complete service contract, according to Harry Taylor, Universal branch manager.

NEW BURGLARY

Sunday's receipts, totalling $1,000, were taken from the safe of the Crane Theatre, Carthage, Mo., managed by Jack Gross, Monday night. Earlier in the day a performer at the theatre had been robbed of a $400 diamond. The total loot taken from the theatre recently is $2,000.

BERNIE BOOKED

The Ben Bernie Hotel President Orchestra, widely featured in the Kansas City Star as one of that newspaper's radio entertainers, has been booked by Bruce Fowler, manager of the Newman Theatre, Kansas City, for two performances daily.

Tarentum, Pa., Theatre Sold Complete

Moving Picture World Bureau, Pittsburgh, March 4.

THE Palace Theatre, Tarentum, Pa., has been sold to Floyd D. Morrow and Louis Stein of New Kensington, Pa., by the Valley Amusement Company. The deal comprises the entire property, building and equipment, including a large pool room and bowling alley, also several store rooms. The theatre, which is among the finest in the Allegheny Valley, is located on Fifth avenue in the heart of the business district. The purchase price has not been made public. Mr. Morrow is well known in local film circles, having been an exhibitor for a number of years in this territory. Mr. Stein is a prominent real estate operator in and around New Kensington and Tarentum. The new owners took charge on March 1 and are arranging for extensive alterations to be completed during the summer.

THEATRE CHANGES

Two picture theatres at California, Pa., changed hands on March 1. "Jimmie" Retter, who conducts the Capitol there, has taken over Joseph Saeli's Lyric. "Bill" Bulgarius, former manager of the Olympic, Monessen, has purchased Mr. White's Grand, California. Pete Sotus, after an absence of years, returns to his first love, the Olympic, Monessen.

OFF TO FLORIDA

Sam Gould, Northside exhibitor, has gone to Florida to spend a two months' vacation.

VISITORS

Recent out-of-town exhibitor visitors included J. A. Commons, Hastings; Guy Ogletti, Leechburg; William Lamproplos, Latrobe; Pete Sotus, Monessen; James Retter and William Bulgarius, California; Floyd Morrow, New Kensington; Nick Anas, Wellsburg; T. V. Barnes, Ellwood City; John Newman, Ben Burke and Charlie Freeman, New Castle; B. W. Redfoot, Windber; C. A. Hutzel, Southfork; H. L. Stahl, Oil City, and George Shafer, Wheeling.

NEW MANAGER

C. H. Drake has taken over the Deiling Theatre at Austin, formerly conducted by J. Deiling.

MICHAELS BACK

Chris Michaels of the Liberty, Southside, has returned from an extensive European trip.

CONDOLENCES

The World extends its sincerest sympathy to Bob Fisher, manager of the Virginia Theatre, Fairmont, whose mother's death occurred recently.

Bloom Heads New Chicago Company

Moving Picture World Bureau, Chicago, March 3.

THE new South Shore Theatre Building Corporation, which will erect a huge theatre at Exchange avenue and 75th street on the far South Side, Chicago, has named Edward I. Bloom of the Jackson Park Theatre as president and Fred E. Downey as secretary. The new organization will build a $2,000,000 theatre and office building on the site, which cost $250,000 and work is expected to start at once. The structure will be four stories in height.

ELECT MCCARTHY

The Ambassador Theatre Cororation, which recently opened the new Ambassador Theatre on the West Side, Chicago, has re-elected W. P. McCarthy as president, G. T. Drailmeier as secretary and Joseph Wassell as treasurer. The circuit may add other houses soon, according to word from that district.

SHEAD LEAVES

L. A. Shead, formerly manager of the Roosevelt Theatre, Chicago, has gone to Memphis as manager of the Palace.

A POLITICIAN

Several Illinois exhibitors are prominent in the political organization of the state. Among them is Walter Rosenfield, the head of the Fort Armstrong Theatre at Rock Island, Ill., and mayor of that live city.

RUBENS SELECTED

Claude Rubens has been named head of the construction department of the Great States circuit and has returned from Quincy, Ill., where the circuit recently took over the Washington Square Theatre.

ANOTHER FOR L. & S.

Lamm and Sussman have taken over the Orpheum at Waukegan, Ill., from Mrs. Anna Hayman. They also have the Elite in that city.

TO REOPEN

Ralph Young of the Polo Theatre at Polo, Ill., will reopen the house after several weeks' idleness on account of a scarlet fever epidemic.

NEW CIRCUIT

An amusment circuit in process of formation in this territory is the Melvin Amusement Company, which has taken a long lease on the Palace at Moline, Ill., and will reopen the house at an early date. The principals of the new company are Julius Lamm and Ludwig Sussman of Waukegan and Joe Hopp of Chicago.

VOGUE ORGANIZED

Vincent T. Lynch, William J. Mueller and Daniel Jerka have organized the Vogue Theatre Company, with offices at 4059 West North avenue, Chicago, the headquarters of the Lynch circuit.

VACATIONS

I. Berkson, owner of the Roseland and State theatres, and Mr. and Mrs. M. Katz have left for a three months' tour of the Holy Land. Mr. Berkson has been ill and thinks the trip will benefit his health. Maurice Choynski, well known Chicago manager, and Simon Simansky, of the Simansky and Miller circuit, will spend a little time at Hot Springs this month on a vacation.

GRIDLEY TO BUILD

G. C. Gridley of the Liberty Theatre at Libertyville, Ill., plans a fine new theatre for that live suburb.

CHARGES BRIBERY

Biba Brothers, who recently opened the new theatre at Berwyn, charged that Alderman Frank Nosek of that community tried to collect a $2,000 bribe to allow them to open their new house at the advertised time. The alderman has resigned and the case may be carried into the courts.

MARKS NAMED

Joseph Marks of Youngstown, Ohio, has been named as managing director of the Orpheum Theatre of the Warner Brothers circuit. Ben Anderson is assistant manager of the Loop house of the circuit.

Niles Managing New Sioux Falls House

Moving Picture World Bureau, Minneapolis, March 4.

FINKELSTEIN & RUBEN opened on March 2 the new State Theatre at Sioux Falls, S. D. This is the second of three houses decidedly similar in size and accoutrement which the company has constructed within the last few months. The first opened at Eau Claire, Wis., recently. The third will open March 15 in Fargo. The Sioux Falls theatre is located on Phillips avenue, the main thoroughfare, about three blocks from the principal theatre section. The city has 35,000 inhabitants and the theatre seats 1,600. Ray Niles of Mitchell, S. D., is to manage the house and his brother, C. H. Niles, an orchestra director of note, is in charge of the ten-piece unit which will furnish music, augmented by a Wurlitzer organ. The house cost $325,000. It will use principally Paramount and Warner Brothers product. Vaudeville will be included in the program on Monday and Tuesday.

IOWA NEWS

The Englert, owned by A. H. Blank and Nate Chapman at Iowa City, will be rebuilt. The Magic at Pierson, Ia., has been taken over by J. H. Brownell.

OPPOSITION WINS

The War Memorial Association has turned its lease on the Auditorium in Stillwater, Minn., over to Fred W. Boli, owner of the opposition Majestic.

TO REBUILD

A new theatre replacing the Alhambra, destroyed by fire in St. Paul, will be given the same name and will use a western policy. James McDermott is manager.

IN SPRING GARB

The Royal Theatre at Carroll, Ia., has been refurnished and the Strand is about to be newly outfitted. J. C. Stack owns both theatres.

MOORE BUYS MAJESTIC

Competition has been eliminated at Centerville, Ia., by the purchase of the Orpheum by Lee Moore of the Majestic.

Milwaukee Firm Wins Building Appeal

Moving Picture World Bureau, Milwaukee, March 4.

THE Colonial Amusements Company of Milwaukee won its case before the Milwaukee Building Board of Appeals when it was awarded a permit to build a theatre to cost approximately $300,000 on the lower West Side. The case was appealed on the refusal of Building Inspector Harper to grant the company a permit. According to Harper, the theatre would violate the ordinance which prohibits buildings higher than twenty-three stories above the street grade in that section of the city.

Eddie Weisfeldt, managing director of the

AN EXPERIMENT

Wisconsin Theatre, Milwaukee, and the Saxe Amusement Enterprises will test the confidence of the public in their judgment of a good program next week by advertising "Take-a-Chance Week." "Memory Lane" will be the feature picture and select comedy and news reel will be added.

Ten Years Old

On February 12 the Paramount-Empress Theatre at Salt Lake City, Utah, celebrated its tenth birthday and the week beginning that date was observed as Tenth Anniversary Week. Among the theatre decorations for the occasion was a huge birthday cake in the foyer, adorned with ten electric candles, making an effective display.

On Lincoln's Birthday, 1916, the Paramount-Empress Theatre opened its doors as a picture house with Mary Pickford in "Poor Little Peppina." For the decade following this opening, the theatre has flashed on its screen a majority of the outstanding motion pictures, particularly Paramount productions. The feature offering for Tenth Anniversary Week was "Behind the Front."

George E. Carpenter is manager and C. E. Carpenter, assistant manager.

Cincinnati Theatre Changes Policy

Moving Picture World Bureau, Cincinnati, March 2.

THE Boulevard Theatre, located at Vine street and Central parkway, Cincinnati, Ohio, which has for several years maintained an exclusive policy of pictures, will hereafter feature musical comedy stock, although still showing short subjects.

AIDS FIREMEN

P. H. Geiseman, manager of the Opera House, Loudonville, Ohio, proved his civic spirit recently when he donated the entire proceeds of one evening to the local fire department. It proved an excellent tie-up for the picture, "Fighting the Flames."

NEW THEATRES

The Denray Photoplay Co., Martin's Ferry, Ohio, of which L. Eick is president, will build a new $20,000 picture house on Fourth street. According to present reports, Zanesville, Ohio, is to have another house, the Brown Theatrical Co. of that city having employed architects to develop plans for a $225,000 building.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Plays Personality of the Entire Staff In Making Anniversary Announcement

ONE of the most interesting anniversary announcements we have seen comes from the Palace Theatre, Toronto. This is a locality house in the Danforth section, which seems to regard itself as a separate entity.

Typographically it is not much; a four-pager on a good quality of newsprint, but cleanly set and well printed. There is nothing in the way of cut material, and the only effort at decoration is the paneling of much of the material on the front and back pages. It's a nice example of commercial work, but nothing extraordinary.

The interest lies almost wholly in the copy, particularly that on the front page.

All Get A Chance

About half of the front page is taken with seven boxes, set in three columns. The centre column is a greeting from Charles L. Querrie, the manager, in which he thanks the patrons for their support the past five years, promises a continuance of effort and praises the offerings for the celebration week.

This is well written, but it is along the general style of anniversary talk. The novelty is found on the sides, where three of the house staff speak of their work and promise continuance of effort.

The first one is from the projectionist and reads:

I have been up in the Projection Room at the front of the threatre for three shows daily for five years, and have tried to give you a picture on the screen that will not make your eyes sore and run them in a manner that helps you to enjoy them. Come up and see me any time and then you will have an idea how the pictures are run. I am supplied with everything that adds to your enjoyment of a picture and will try to excel myself during the Anniversary.

Yours sincerely,
Harry Dobson,
Projectionist.

From the Superintendent

The second is from the stage hand (there's only one of him), while in the third panel the doorman offers this:

Ever since the Palace opened its doors five years ago I have been on the door and trying to make you feel at home. The Palace is a real home to me, and I pride myself on keeping everything spick and span. Nearly everyone in the district calls me "Charlie," and I like to see you all at least twice each week.

Your sincerely,
Charlie Bonsall,
House Superintendent.

And on the other side the musical director, chief usher and cashier offer their greetings, of which this is a sample:

Two other Danforth boys and myself compose the staff of ushers at the Palace. We have all been here since the theatre opened and will try each and very day to see that you secure the best seats available and give you any information that you desire. Come early Anniversary Week and enjoy yourself.

Yours sincerely,
Cecil Boynton,
Head Usher.

Sell the Idea

On the back the entire staff is listed from the manager to the fireman with "Their motto: Service to all."

It sells the idea that everyone is on the job to make the patron welcome. It gives concrete form to the suggestion of the house greeting, and we think that this is worth more than a young magazine filled with beautiful pictures of foyers and waiting rooms and with never a hint of the personnel.

We would rather be financially interested in a little friendly house than in the most magnificently upholstered ice-box ever built. We congratulate Mr. Querrie on his handling of this program. It's good.

A Perfect Foot Hunt Was Cinderella Stunt

Changing over from the usual Cinderella stunt, Wilson Erwin, of the Majestic theatre, Austin, Texas, put over A Kiss for Cinderella with a Perfect Foot Contest, laid off to the Austin Statesman.

The newspaper did all the advance work and held an elimination in which twelve girls were left for the finals.

The final decision was made on the stage of the Majestic the first evening of the run. A platform was arranged back of a drop on which the twelve finalists stood, their shoes removed. The curtain was raised nearly to their knees and a local business man in front of the curtain made his decision without seeing the faces of the contestants. After the judging, the three winners were brought before the curtain to receive their prizes.

Well worked up by the newspaper, the stunt aroused unusual interest and brought out a heavy attendance.

Sold Two Features With Single Goose

Putting over two pictures with one goose was the stunt of F. R. Cleaver, of the Cleveland Universal Exchange.

He had The Goose Woman booked into the Regent Theatre, Muskegon, and Stella Maris at the Majestic. Shortly after he hit town he had an advertisement put in the local paper reading:

"WANTED—A goose to act for the movies. Previous experience unnecessary. Must be of good appearance and good habits. Apply to The Goose Woman, Regent Theatre."

Someone must have taken the advertisement seriously, for he put the goose into the window of a vacant store cooped in a beaverboard cage. Food and water were placed in pans outside the cage, and the goose had to poke its head through to get either.

The front was lettered with "Some folks can tell the age of a horse by his teeth. You can't do this with a goose. Suggest a good name for this goose made from the letters Stella Maris and bring it to the Majestic Theatre. The ten best suggestions will receive two tickets each to see Mary Philbin in Stella Maris."

As the goose kept poking its head in and out of the holes, the crowd was around all the time.

Had Four Rooms

For That Royle Girl D. Roscoe Faunce spread himself at the Strand theatre, Birmingham.

He had a shadow box with a proscenium front set as the cafe and three upstairs rooms in the road house in which the final action takes place. In each section there was a tableau representing one of the big moments of the action. The novelty of the display greatly added to its attention value.

A United Artists Release

CANDY CANES FOR CHAPLIN IN YOUNGSTOWN, OHIO

The contribution of a soda bar toward the big business the Park Theatre did on The Gold Rush. Four stills showed Chaplin eating a sundae, with samples in the window and candy canes for decoration. The canes are clever.

Here's a Box Car for Mike That Broke a Record

Made Pirate Hats Newspaper Appeal

Pirate hats used to promote Clothes Make the Pirate were adopted by the Times-Press of Akron, Ohio, for a Sunday supplement, and the stunt was given front page publicity the entire preceding week.

As part of the stunt, there was a parade of boys in pirate hats carrying banners for the newspaper and the theatre. With a fifty-piece band, it toured the town on Saturday afternoon and clinched the demand for Sunday newspapers.

Hats are a standard form of exploitation. Keep this letter from the circulation manager of the Times-Press. You may want to show it to your local man some time:

"I certainly appreciate all the co-operation you gave us in the circulation department of the Times-Press during the week your pictures 'Clothes Make the Pirate' appeared at the Strand.

"Your stunt of enclosing the pirate hat in each Sunday edition was a circulation getter and created a lot of good will with our subscribers. Calls started coming in for papers the minute the first paper appeared and have come in daily since that time.

"I hope our co-operation has meant as much to you as it has to us."

In addition there was a Pirate Ball for which 150 one-sheets were posted, in addition to heavy newspaper publicity. Naturally the Strand got the money.

Promoting Buster

Two Cleveland theatres united in putting over the Buster Brown comedies, the State and Alhambra combining with the Times in a coloring contest for children.

The coloring copy was a seven-inch halftone of the comedian and the prizes were four paint boxes, three cash prizes and twenty sets of tickets. It got good publicity for the series and helped to put over comedy month as well.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Vincent Lopez and his Augmented Orchestra were booked in to form one-half of a photoplay-music program which had "The Grand Duchess and the Waiter" as the featured film. Besides these two attractions the show also included an orchestral overture and the usual Mark Strand Topical Review. Altogether this made up a performance which took up 1 hour and 46 minutes. Of this time 1 hour and 10 minutes was given to "The Grand Duchess and the Waiter"; 8 minutes to the Topical Review; 8 minutes to the overture and 20 minutes to Lopez and his orchestra.

Each of the four de luxe performances of the day was started off by the Famed Mark Strand Orchestra in Liszt's "Thirteenth Hungarian Rhapsody." An original piano cadenza was interpolated by Lilly Kovas, girl-pianist of the orchestra. The overture was lighted as follows: 2 blue-green spots on ceiling drapes; 2 bridge spots of magenta and 2 of green covering the draw-curtains which were closed over the production stage; red foots on the sides of the small stage; 2 medium amber Mestrum floods from the dome on the orchestra.

Following the Topical Review came Vincent Lopez and his Augmented Orchestra. The scene was a French drape cyclorama, including a ceiling of the same fabric. No props were used with the exception of the chairs for the musicians, music stands and 2 pianos. One of these pianos was for the solo number by Lopez. The repertoire used included "I Love My Baby and My Baby Loves Me," a paraphrase on "Sometime," "A Few Moments at the Piano," (including solo by Lopez), a jazz number with trick stuff by bass-violin player, Kreisler's "Caprice Vienois" as a foxtrot, and a burlesque scene on Lopez's famous radio number, "On the Radio." This number opened with the orchestra playing the chorus of "On the Radio." Then Lopez introduced before the microphone various members of his orchestra, in turn, who gave impersonations as follows: a Jewish announcer on Delancey St., an Italian announcer on Mulberry St., a tough guy from the Bowery and a rube from the sticks. The number then closed with Lopez reciting his well-known verse while the orchestra played the chorus of "On the Radio."

Things Broke Right For Rosenthal Gag

When he came to play The Phantom of the Opera, Morris Rosenthal, of the Majestic theatre, Bridgeport, Conn., sought to tie in to a local stunt.

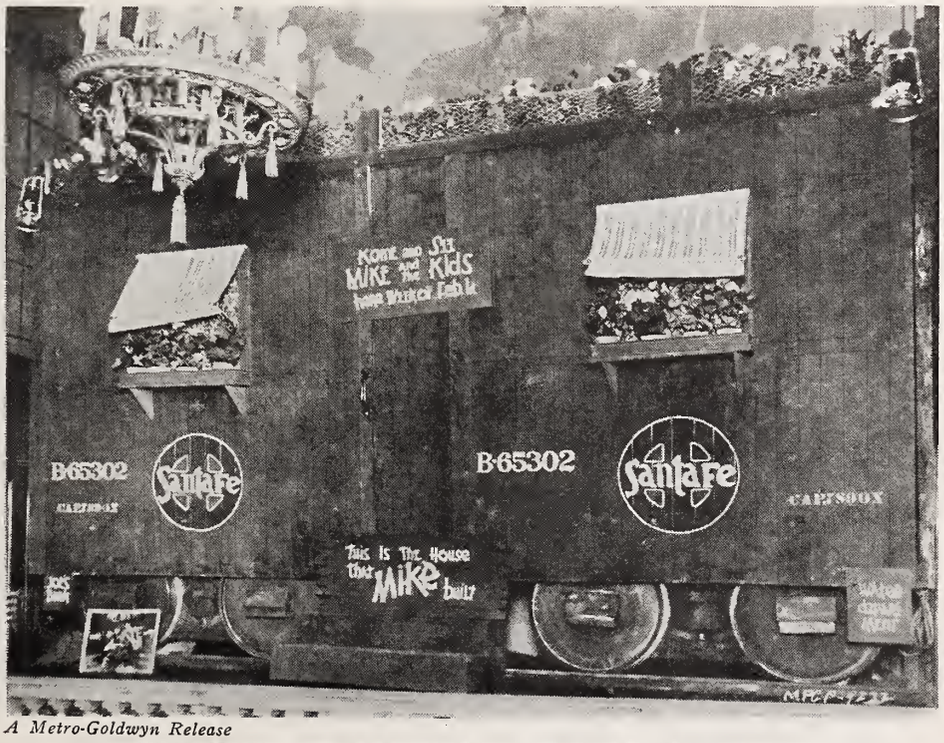
For several months a mysterious lunatic has been stabbing women on the street, and became known as "The Phantom Stabber." Rosenthal thought it would be a good idea to protest against the use of the Phantom, and asked the Chief of Police to issue a statement that the Phantom Stabber was not The Phantom of the Opera.

The Chief pointed out that the stabber had been quiet for a number of weeks and intimated that a prison cell gaped for anyone who stirred him to fresh activities. That made the idea all wet for the time being, but a few days later the stabber got busy again, and Rosenthal was able to get a quarter column.

The Phantom Newsettes already has been reported, but it was a valuable feature in the campaign. Trick lighting in red and green helped the lobby out, and the Phantom went over like money from home.

Another good Rosenthal stunt was a ribbon advertisement for Jackie Coogan at the bottom of the comic strip page. If there is any preferred position for a play appealing to children, this is it, and so far as we know Mr. Rosenthal is the first to tail the comic page.

And of course he put over his Kiddie Review, actually bigger and better than ever, a minstrel first-part, an olio and a revue,



A Metro-Goldwyn Release

BREAKING THE RECORDS WITH MIKE IN BROOKLYN

Loew's Metropolitan is an enormous house, but they filled it for Mike, and this box car in the lobby helped not a little toward that achievement. It is supposed to be the house in which Sally O'Neil made her home.

Here's a Coogan Contest That Won Extra Prizes

A Metro-Goldwyn Release

SOME OF THE COOGANS IN J. B. HURL'S CONTEST

These are just some of the boys. The girls were about as numerous and as a girl won the contest, Mr. Hurl added a first prize for the best boy at the Opera House, Milford, Mass. The winner is front centre

Contest So Heavy Gave Second Prize

Joseph B. Hurl, of the Opera House, Milford, Mass., gave a Coogan impersonation contest on Old Clothes that brought out eight hundred youngsters for a morning matinee. He offered a five dollar gold piece for the best make-up, and this went to a little girl.

Mr. Hurl figured that while the award was earned, the boys had some rights, so he added a second prize and made it a pair of overshoes, since the boy seemed to need a pair about as badly as any kid ever did. He got the best in the shop and the kid was tickled pink.

Mr. Hurl handled his contest very nicely, giving it plenty of space in the newspaper ads, and he pulled a crowd that was something more than just an advertisement for one picture.

We have been off impersonation pictures for some time, but this cut gives some detail, so we are running it.

Talked With Tea

There is no intimate connection between East Lynne and tea, but there is no reason why tea should not be used for exploitation, and the Majestic Theatre, Findlay, Ohio, figured that tea and East Lynne both appealed to women.

Tea was served at the matinees the preceding week by girls dressed as is Alma Rubens in the Fox picture, and 3,000 sampie bags were tagged "A tea as delicious and genuine as William Fox's East Lynne at the Majestic Theatre next week."

One concern supplied the samples, another the tea that was served while a hotel contributed sugar, cream and lemons and the chinaware and furniture were supplied by another store. All the theatre had to contribute was the hot water.

Adds Glazed Stills To Built-up Stand

In Dusseldorf, Germany, the Alhambra theatre used built-up stills for The Thief of Bagdad or "Der Dieb von Bagdad" as they playfully call it. A feature was the set of stills set back of glass in the central portion of the display, just below the house name. This brings them about eye height and makes it easy to study them. It's a good wrinkle where there is no danger of small boys breaking the glass and making off with the photographs.

In Berlin three houses played the attraction day and date and combined in a window display in a vacant store, draped posters and stills, with spot lighting for night display.

The picture is playing to S. R. O., but they do not put out a "House Full" sign. In Germany the sign reads: "The whole house is, for the time being, sold out."

Told Teachers

A Fox exploitation man wholesaled his appeal to the schools on The Ancient Mariner. There was a teacher's convention at Portsmouth, and a whole boatload went down from Cincinnati, so the exploiteer suddenly flooded the boat with Ancient Mariner heralds while he told the teachers of the filming of this poem. They told the other teachers at the convention, so he got the bunch wtihout intruding on the convention itself.

A Novel Window

For Lovers in Quarantine, Frank J. Miller, of the Modjeska theatre, Augusta, Ga., worked a special stunt.

In the window of a department store he built a two-story country house, standing in lawn with pigs and cows and horses from the toy department standing on the grass mats. From a staff floated a flag with "Quarantined. Keep away" and a sign explained "This house shelters Lovers in Quarantine. See what happened to them at the Modjeska theatre." The door and windows were covered with tracing cloth. On the back of the door cloth was the outline of a man and woman kissing. A flasher threw this into prominence at intervals.

A United Artists' Release

A BUILT-UP POSTER ON THE THIEF OF BAGDAD

The Alhambra Theatre, Dusseldorf, Germany, made up sets similar to this for its wall work. Just below the house name is a set of stills framed and glazed, which is something new for billboards. It got S. R. O.

Couldn't Get Rex and So He Paraded "The Pest"

Buster Brown Clubs Help the Comedies

Adapting the Adventure Club idea to Buster Brown comedies makes for about a 98 per cent support at the Strand Theatre, Emporia, Kans. R. C. Gary, of the Kansas City office, helped Harry McClure fix up the idea and McClure put it over to the limit.

The children were told all about the idea and were asked to sign membership blanks, one clause of which was to the effect that they would try and wear Buster Brown shoes. Just for that the local handler of this brand will give a special window trim every time a comedy comes to town.

The "members" are all entered in a roll book, and at each showing of one of these comedies Mr. McClure arbitrarily selects twenty-five members to be his guests, which keeps interest alive in the club. The identification is through the membership card, which ensures the holding of the cards, which remain a permanent advertisement.

Just goes to show that a good idea will work on any angle.

A Universal Release

THE BUSTER BROWN CLUB OF EMPORIA ABOUT TO SIT

This was framed by R. C. Gary, of the K. C. exchange, to put over B. B. comedies at the Strand Theatre, Emporia, Kans. The kids are given membership cards and everything and feel real important.

Olson in Line

H. G. Olson, of the Majestic Theatre, Reedsburg, Wis., swings into line with a bi-monthly house organ, four pages, slightly less than full newspaper size, taking five thirteenem columns. He splits it 50-50 between film talk and home stuff and humor, with a estimated rating on the coming films and some sound editorial chat, the first issue making a strong appeal to the reader to help meet the 1925 baseball deficit.

Mr. Olson has made a fine start with his first issue and writes that it has gone over nicely. We think that he will make this the most useful exploitation aid he has, for he knows how to frame it up.

Cheap Exploits

Twelve boys in comic masks were paraded by the Mammoth Theatre, Philadelphia, for The Unholy Three. Two boys carried banners and the others carried one letter each of the title. The boys enjoyed it so much that they regarded passes as ample payment.

The lobby stunt was a cutout head of Chaney with flashing green eyes in a somewhat darkened lobby. Green lights were used all through the lobby to give an odd effect.

Although this was a fourth run, the business went to top against a first run western at smaller price nearby.

A South Sea Beach To Sell Lord Jim

Somehow the South Seas seem to run the West a close race for appeal, and any suggestion of the Pacific islands seem to be a sales angle. Knowing this Rodney Bush, of the Galax theatre, Birmingham, Ala., went to a little extra trouble to put over Lord Jim.

He had a tank made, four by six feet, and with a six inch depth. This was sunk into a stand in the lobby with a sandy shore on the street side on which was raised a hut lettered with the title. Two palm trees were planted in the sand and native boats were drawn upon the beach.

The tank was painted sea green, and the water was blued. With a blue spot from overhead the effect was a close approximation of the peculiar tint of the water on the sandy bottoms. Celluloid fish and small steamers gave life to the ocean, and added to the spectator's interest. These and the palm trees were borrowed from an obliging toy store.

Mr. Bush also revived the walking book, the first time this perambulator has been reported in several months. Once it almost was a disease but they lost their novelty and were dropped. It would appear from Mr. Bush's results that they are about ripe for a moderate revival.

A Pathe Release

THIS IS NOT THE "I'M A JACKASS" STUNT BUT A NEW ONE

This burro was paraded by D. C. Shiralla, of the Virginian Theatre, Charlestown, W. Va., to advertise The Black Cyclone and is supposed to be the comedian in that animal picture. Being a little balky did not hurt.

Old Timers Told

For The Pony Express at the New Central theatre, Hot Springs, Ark., a $5 prize for the best story from an old timer of the days of the early Sixties brought a lot of interesting stuff that worked for the theatre. There was a school essay contest on the old trail drivers, but the 50 word limit kept this from being particularly interesting to other than the contestants.

Big Roumanian Display on a Thief in Paradise

Ship Design Is the Mariner's Hallmark

Fox seems to be using this ship design for most of the cuts on The Ancient Mariner. It is a title that does not lend itself well to illustration, and the poem is so well known that a decoration is more essential than a scene cut, so the ship sails through seas in many column measurements, and works out nicely in all widths. This display is from the Keith-Albee Theatre, Boston. Boston seems to be coming over to the use of type displays. Several times lately there have been all-type ads, and they show up so well in the mass of hand lettering that they dominate the page. This space sells the story with a minimum of cut.

Mornings at 9:30
KEITH-ALBEE
Last Night Show at 8:30
BOSTON THEATRE
Beginning Monday, Dec. 21—Continuous 9:30 A. M. to 11 P. M
Unusual Christmas Feature!
The Great Dramatic Fantasy
THE ANCIENT MARINER
"The Rime of the Ancient Mariner."
Most Imaginative Production Ever.
A Big Cast of Stars Includes
CLARA BOW LELIE FENTON
PAUL DANZA
GLADYS BROCKWELL
Holiday Bill of Vaudeville Features
The Popular Favorites
HARRY WEBB'S 10—ENTERTAINERS—10
Fast Dancers, Singers, Music in Rhythm
DIEHL SISTERS & CO.
New Comedy Singing and Dancing
CASEY & WARREN
In Their Famous Comedy "In the Fog"
SAMPSON & DOUGLAS
In Another New Comedy Act
JACK DANGER, Comedian
Morrell's Famous Dogs
HAL ROACH'S FLAMING FLAPPERS
SUNDAY VAUDEVILLE & PICTURES

A Fox Release

THE TRADE MARK CUT

Shoots the Works In Bucharest Ad

Most theatre advertisements in Roumania are singles or at best a two column space. The Clasic, Bucharest, takes a four and a half inch drop almost across the page for First National's A Thief in Paradise and plays it up in a very American fashion. The space on the right announces: "The thief of the heart is the film of a Thief in Paradise. (The title is repeated in French). You will see!! But this is not the Paradise of Adam and Eve. First National Production. Monopol Astoria Film."

On the left, divided by seven house signatures, is a series of appeals, the top line reading: "First run, starting today." Below the lines, in order, are "All those wishing wealth come to the pearl fishers. Sport lovers, you will admire the party playing a polo match. Blondes against brunettes in bathing suits. Sensation seekers, the wild dash of horses. Lovers of the dance, you will admire the queen in pearls at the bottom of the sea. Those wishing marriage, the American style. And plenty more to be seen in eight reels of the film of A Thief in Paradise.

That's a lot of copy for a European advertisement, but the Clasic felt that it had a lot to talk about and played it across the board. The moral effect of a showing like that is akin to a full page splash over here.

Personal Guarantee Backed Many Cuts

The Clemmer Theatre, Spokane, used the personal endorsement on The Goose Woman with "We personally guarantee this picture as one of the biggest outstanding productions in many months," but it did not trust to the guarantee alone. It took a five elevens for the display and gave much of the space to scene cuts designed to raise interest in the story. The layout is rather explosive, but it gives a strong display to the title and if you get that and the cuts, it is not necessary to read all the rest. You may if you desire, but the cuts and the title plate do most of the selling. The rest is all extra.

A Universal Release

FOR THE GOOSE WOMAN

One Good Line Is a Help to Widow

There is only one selling line for The Merry Widow in this space of the America Theatre, Denver, but it is a line so good that little more is needed. You'll find it at the top of the space. The panel below is for the small features, the prices and times. Only that "The picture you will remember above all others" is used to sell the Widow, but this carries full suggestion of the picture out of the ordinary. It will get over better than a mess of adjectives that are piled in without particular regard for how they sound. The Widow could live up to a lot of adjectives, but it does not need them. It's a good space and makes nice use of a three-eights.

A Metro-Goldwyn Release

ONE STRONG LINE

Sells Mae Murray Without the Widow

Here's a real curiosity from Loew's Palace Theatre, Washington, D. C. It's an advertisement for The Masked Bride which does not say "Greater than the Merry Widow." Of course it is not greater than, but that never stopped the copy writer before.

It is refreshing to find one house with some sense of proportion. The Masked Bride does not stand comparison with The Merry Widow, and yet we imagine that presently we shall have a raft of displays trying to ride the Bride home on the strength of her work in the other picture.

The Merry Widow was decidedly more than a Mae Murray picture. The Masked Bride is just a Mae Murray picture. To use a "better than" is to invite a comparison

O premieră cu de toate azi la Clasic
Doriți averi mari? veniți să vedeți cum se pescuesc perlele la Clasic
Amatori de sport Veți admira o partidă de Polo origidală Brunete contra Blonde în costum de baie la Clasic
Doritori de senzație: Cursa morței în goana cailor numai la Clasic
Iubitori de dans: Admirați Regina perlelor în fundul Oceanului la Clasic
Vreți să vă căsătoriți? ale Americe învățați tot la Clasic
Și câte nu mai aveți de văzut în 8 acte la Clasic
Hoț de inimi
este filmul
Un hoț în Paradis
(Le voleur de Paradis)
Veți vedea!! nu este vorba de Paradisul lui Adam și al Evei
Produs First National
Monopol Astoria Film

A First National Release

A SPREAD DISPLAY FROM THE CLASIC THEATRE, BUCHAREST

Don't Spoil Good Layouts With Uncertain Cuts

that will be hurtful to the Bride, which might be well liked in its own right if it were not overboomed. This is the only intelligent way to sell the story, but we imagine that few will work along this line. They will advertise "better than" and lose out in the long run, even though they may make an immediate profit on The Bride.

If you go into a restaurant and order

MAE MURRAY
Offers one of the most vivid and glamorous roles of her career as the mystery dancer of Montmartre, whose plan to despoil a wealthy marquis was "double-crossed" by Cupid! Her costumes alone will thrill you. With
FRANCIS X. BUSHMAN
THE MASKED BRIDE
LAVERY SENNETT COMEDY—PATHE NEWSREEL
PALACE MAGAZINE—TOM GANNON'S MUSIC
LOEW'S PALACE THEATER

A Metro-Goldwyn Release

WITHOUT "BETTER THAN"

corned beef and cabbage, you are going to enjoy it, if you are normally constituted, but if you order it on the assurance of the menu that it is "better than" roast turkey, you are going to decide that it is not, and you'll not enjoy it as corned beef.

This space is well handled, with a line cut that is very much better than an experiment in halftone. It is an exceptionally pretty drawing, and will sell its prettiness.

Page One Starts This New House

Here is somewhat delayed advertisement for the opening of the new Ascher house in Chicago, the Terminal. It was opened around New Year's, which explains the figure of 1926. The book design was used in all the preliminary work to suggest the new page.

A Fox Release

BOOKING A NEW HOUSE

All of the preliminary spaces carried the same idea, with the result that the very shape of the ad was suggestive of the Terminal, even before you figured out the name. At first only the house was advertised, but presently the advertising copy was changed to throw interest to The Gilded Butterfly.

The space is only 75 lines by two, but it stands out nicely on the page because the type in the mortise holds up through the drawing. It could not be blocked out by anything else on the page.

Pretty Layout is Spoiled by a Cut

The cut in this layout from the Allen Theatre, Cleveland, flops the layout. It is artistic, but the failure of the halftone to come through makes it too smeary. It will come back a little in the reduction, but in the newspaper original it is mostly indistinct features and hair on a mass of grey smudge.

ALLEN
Corinne Griffith
in
"INFATUATION"
Was this love?—or just infatuation?—Can any woman tell? How does a woman know when her heart says "yes"—and something else seems to whisper "No!"
Adapted from W. Somerset Maugham's play "Caesar's Wife"
Mack Sennett Comedy
"Gosh Darn Mortgage"
Grand Orchestral Feature
"A Comic Opera Cocktail"
Philip Spitalny, Conductor
Next Week
RICHARD BARTHELMESS
in
"JUST SUPPOSE"

A First National Release

WHERE THE CUT FAILED

In making halftones for newspaper work only the strongest most contrasty pictures should be used, and even then you cannot tell what you will get. If the ink is not just right or the paper is too absorbent the whole thing goes wrong. This is a good example of what might have been if it had come through. But a well drawn pencil sketch would have come through and the result would have been an artistic advertisement that no presswork could spoil. It's best to stick to line.

Tom, Tony and Hat Form the Mix Trio

Here is a two nines from the Victoria Theatre, Rochester, N. Y., that just about covers Tom Mix. Tony is as much a part of Mix as Tom himself, and the sombrero is a trade mark. Get all three into one space and you cannot ask for more. For The Everlasting Whisper the Victoria works all three in a well laid advertisement, but it did not crop soon enough.

VICTORIA
SUNDAY to WEDNESDAY
WILLIAM FOX presents—
Tom Mix
with TONY, THE WONDER HORSE
in
The EVERLASTING WHISPER
A DRAMA OF LOVE AND HATE IN THE WESTERN HILLS
FROM THE NOVEL BY JACKSON GREGORY
MORTENSEN
Wizard of the Dual Pianos
HORLICK & SARAMPA SISTERS
Dance Divertissement
THURSDAY, FRIDAY, SATURDAY
LIONEL BARRYMORE, HOPE HAMPTON and LOUISE GLAUM in "FIFTY-FIFTY"
Next Sun. to Wed.—"THE PALACE OF PLEASURE" with EDMUND LOWE and BETTY COMPSON

A Fox Release

THE MIX TRIO

The cut should have been cropped below the title to let the next two lines run in type. This is just a straight cut, involving no trouble and practically no cost, and it would have helped the appearance of the space, though the lines themselves are immaterial. You do not have to use sales lines on a Tom Mix. He sells himself. This is a nice average display; nothing sensational, but just good selling.

Because The Lost World lends itself to ballyhoo work, Warren Irvin of the Imperial Theatre, Charlotte, N. C., sold it through that approach. He used a bannered street car for a full week and one day sent a steam piano through the town on a bannered truck. The picture opened to exceptional business and held up well through the run.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

8,530 Feet

"La Boheme"—M-G-M

Exquisite Masterpiece, with John Gilbert and Lillian Gish, Sharing New King Vidor Triumph

Drama

Reviewed by C. S. Sewell

CAST:

Mimi ..... Lillian Gish
Rodolphe ..... John Gilbert
Musette ..... Renee Adoree
Schaunard ..... George Hassell
Vicomte ..... Roy D'Arcy
Colline ..... Edward E. Horton
Janitor ..... Karl Dane
Manager ..... Frank Currier
Madame Benoit .....Matilde Comont
Marcel ..... Gino Corrado

Based on story by Fred DeGresac, suggested by Henry Murger's "Life in the Latin Quarter"
Scenario by Ray Doyle and Harry Behn
Directed by King Vidor

KEEPING up the record of four specials from the Marcus Loew forces showing simultaneously on Broadway at advanced prices for indefinite runs, Metro-Goldwyn-Mayer is presenting "La Boheme" starring Lillian Gish and John Gilbert, at the Embassy Theatre, following "The Merry Widow," which scored a huge success.

Known to music lovers everywhere because of the opera of the same title, this story by Fred deGresac was suggested by Harry Murger's 'Life in the Latin Quarter." King Vidor has filmed it in a masterful manner, and following his phenomenal hit, "The Big Parade," from which it differs entirely in type, places him even more in the limelight as one of the screen's greatest directors.

The entire action takes place in the Latin Quarter of Paris, and all the fascination, the buoyancy, the pathos, the humor and heart-throbs, the cheerful suffering and sacrifice for ideals, the irrepressible light-heartedness that meets unkind fate with a smile, which has proved the inspiration for many of the greatest writers, has been caught and deftly transferred to the silver sheet.

"La Boheme" is the story of the romance of Mimi, an orphan girl, who ekes out a mere living with her embroidery, and Rodolphe, a struggling playwright. It is an emotional drama in which a great love is faced with maddening jealousy in conflict with supreme and ideal self-sacrifice that counts not its cost. Mimi gives her love to Rodolphe and that he may complete his great play, toils and stints until she wrecks her health. Her reward is Rodolphe's almost insane jealousy. So that he may work unhampered she disappears and, hiding in the slums, the frail flower works in a mill until she succumbs. On the very night that Rodolphe finally scores success with his play, she drags herself back to her old home in the garret in the Latin Quarter, but it is too late. She dies happy in the realization of Rodolphe's love and triumph.

Courageously, those responsible for the production of this picture have dared to present it with the only denouement consistent with the development of the action: an ending of stark tragedy and powerful drama, in which there is not the slightest hint of compromise with the familiar idea that a romance must find its fulfillment in the final reel. A happy ending here would be inconsistent and anti-climax, out of focus with the tenor of the theme and destroy the effectiveness of the powerful drama that has been so admirably built up.

From every standpoint "La Boheme" is a credit to the screen. In its direction, action, development and pictorial perfection it is a masterpiece. It is like a piece of delicate, hand-painted china in its beauty and exquisiteness. Its reaction is entirely emotional, with its appeal resting on smiles and tears. The story opens in a light-hearted, happy-go-lucky vein, and there is a wealth of fine characterization and delicious humor that makes the story vivid, buoyant and real. You see the types in the Paris Latin Quarter presented in all the fascination that your imagination has pictured them. With the appearance of Mimi, the pathetic note enters and these two notes are alternately struck with the pathos continually mounting until its result is stark tragedy.

The screening of this story is flawless. We do not believe that King Vidor's direction, the selection of types, the work of the work of the players even in the most minor role or the technical details could have been improved upon. Lillian Gish makes an ideal Mimi, the role exactly suiting her in every respect and she has never appeared to better advantage. Her handling of the entire story, but especially from the time she drags herself through the streets until she rests in death, will linger long in the memory. John Gilbert as Rodolphe does the best work of his career, and adds an entirely different type of character to his growing list of fine screen portrayals.

"La Boheme" will stand as a monument to the industry and gain a host of friends for the screen from the ranks who have pretended to look askance at the motion picture, and all who like the better, finer, more beautiful things of life. Women especially should respond to its intense emotional appeal which will bring many a tear.

6,974 Feet

"Watch Your Wife"—Universal

Development Along Human Interest Lines of Farcical Idea Makes Pleasing Entertainment

Comedy Drama

Reviewed by C. S. Sewell

CAST:

Claudia Langham ..... Virginia Valli
James Langham ..... Pat O'Malley
Benjamin Harris ..... Nat Carr
Gladys Moon ..... Helen Lee Worthing
Alphonse Marsac ..... Albert Conti
Madame Ruff ..... Aggie Herring

Story by Goesta Segercrantz
Scenario by Charles Whittaker and Svend Gade
Directed by Svend Gade

IN THE Universal production "Watch Your Wife" directed by Svend Gade and starring Virginia Valli and Pat O'Malley, we have an example of the problem that directors are often called upon to decide; that is as to the best method of developing a story which offers widely different possibilities.

Built around the central idea of a divorced young man discovering the existence of a bureau where he could rent a wife, that is, rent the services of an attractive woman who would take care of his household and be a platonic social partner, the most obvious treatment of the theme would have been to develop it as a farce comedy. Mr. Gade, however, saw something deeper than this and looking beyond the farcical theme he spied a real true-to-life drama in the domestic troubles of this young couple who divorced each other and were eventually reconciled. He built up the picture along this angle and the result appears to justify his judgment, for as it reaches the screen it is a human interest story, plentifully supplied with straight comedy, that holds the interest and offers pleasing entertainment for the majority of patrons. Married people especially will delight in the little touches of domestic life and its problems.

Virginia Valli is thoroughly sincere and realistic as the young wife, and this is true of Pat O'Malley as the husband. While he has been featured many times, we believe that this is his first starring venture, and he makes good. The entire cast give good performances, notably Albert Conti as a foreign nobleman seeking to marry an heiress, his work having many of the qualities that distinguish Adolphe Menjou. Helen Lee Worthing gives a sterling portrayal of the other woman.

7,169 Feet

"Dancing Mothers"—Paramount

Herbert Brenon Production with Clara Bow and Alice Joyce Built Around a Jazz Theme

Comedy Drama

HERBERT BRENON and his assistant have been largely instrumental in saving "Dancing Mothers" from being "just another of those things" in that they take the familiar theme of a jazz-mad family and give it a semblance of novelty.

The story is pretty much the same—the ultra-modern daughter and the hermit mother who comes back into gay life to save the youngster, but there is an abundance of comedy, much of it perfunctory, as the old telephone booth situation, but it is all amusing, and well handled, and it will please those to whom this type of story has always made an appeal.

On their own behalf the authors of the stage play have worked toward an interesting situation that is left unsolved at the fadeout. The mother has come to love the man from whom she sought to save her daughter. Her husband, whose own hands are far from being morally clean, gives her her freedom and then begs her to return.

Reviewed by Epes W. Sargent

CAST:

Ethel Westcourt.....Alice Joyce
Jerry Naughton.....Conway Tearle
Kittens Westcourt.....Clara Bow
Kenneth Cobb.....Donald Keith
Mrs. Massarene.....Dorothy Cumming
Irma .....Elsie Lawson
Hugh Westcourt.....Norman Trevor

Based on play by Edgar Selwyn and Edmund Goulding.
Scenario by Forrest Halsey.
Directed by Herbert Brenon.

The woman refuses and goes abroad to seek forgetfulness. You are at liberty to use your own judgment as to whether or no she eventually marries again.

This may not appeal to those who demand the definitely happy ending, but it avoids cluttering up the story with a lot of trite commonplace that goes beyond the climax. Artistically this is by far the better ending.

Alice Joyce and Clara Bow share the honors. In her frivolous moments Miss Bow overplays, sometimes far too much, but she comes soundly through the big scene. She does surprisingly well in the dramatic moment, but as the flapper she flaps too much. Miss Joyce plays with admirable command of the situation.

Conway Tearle is wasted in a negative type of character. He plays sincerely a role that does not always ring true, but he is given no great opportunity. Norman Trevor handles tactfully another thankness role.

The production has been sumptuously made and rural audiences in particular will revel in the sequences in the two night clubs, particularly the first episode in the pirate's den.

"Dancing Mothers" comes too late to gain distinction, but in spite of the sameness of the theme, it stands well above the average in its class both pictorially and in plot-interest.

6,210 Feet

"The King of the Turf"—F. B. O.

An Excellent Melodrama of the Race Track, Regeneration and Romance, with Fine Cast

Racing Melo-drama

NO NEED to explain the type of the F. B. O. Gold Bond production "The King of the Turf." The title tells its own story and you know right away that it is a story built around the race track and the winning of a big race. Included in the theme is a regeneration idea and a romance and the result is a picture that offers good entertainment throughout.

The plot follows melodramatic lines. Col. Fairfax of Kentucky owns a string of horses and has a beautiful daughter. His business partner, to cover his own shortage raises a note given by the Colonel. As a result the old gentleman is sent to jail where he meets a young chap and brings him home to train his horses. The villain dies leaving a confession to a selfish young wife who hides it in a safe. Her stepson who has been spurned by the girl aids her. At the climax, the hero gets his former jail bird pals to rifle the safe and get the confession

Reviewed by C. S. Sewell

CAST:

Colonel Fairfax ..... George Irving
Kate Fairfax ..... Patsy Ruth Miller
John Doe Smith ..... Kenneth Harlan
Tom Selsby ..... Al Roscoe
Letitia Selsby ..... Kathleen Kirkham
Martha Fairfax ..... Mary Carr
Martyn Selsby ..... David Torrence
Red ..... Dave Kirby
Conley ..... William Franey
Dude ..... Ed Phillips

Story by Louis Joseph Vance
Scenario by John C. Brownell and J. Grubb Alexander
Directed by James Hogan

in time for the Colonel to start his horse in the big race. Naturally this horse wins and the hero wins the girl.

It is more in the excellent acting and the direction of the theme by James Hogan, than in the familiar type of story that the interest lies. He has played up the human interest angles well, introduced effective comedy and a corking dramatic touch where the villain dies with his hand clenched on his wife's arm. She releases her arm with difficulty and every time she starts to destroy the tell-tale confession, she is held back by the memory of the clenching hand. There is a fine punch at the start where the favorite falls during the race, and it is her colt that wins the big race. This race has more than its share of punch and thrills, for in addition to the excitement of the stirring finish on the track it is preceded by a cross-country steeplechase in which the riders jump fences, ditches, stone walls, and water hazards.

Patsy Ruth Miller and Kenneth Harlan are the leading players and the entire cast is high-class. "The King of the Turf" is an excellent racing picture and should thoroughly delight all who like stories of this type.

6,741 Feet

"The Cave Man"—Warner

Scores of Laughs in Clever Farce Comedy Featuring Matt Moore and Marie Prevost

Farce Comedy

A STORY by Gilette Burgess furnishes the basis for the Warner Brothers production "The Cave Man" featuring Matt Moore and Marie Prevost which, under the direction of Lewis Milestone, has been made into a rattling good farce comedy.

Marie appears as a bored society girl who longing for adventure drops a note out of her window, a coal heaver gets it and under the promise of ease and wealth, she rigs him out as a gentleman and introduces him into

Reviewed by C. S. Sewell

CAST:

Mike Smagg.....Matt Moore
Myra Gaylord.....Marie Prevost
Bradford .....John Patrick
Maid .....Myrna Loy
Dolly .....Phillis Haver
Her Mother.....Hedda Hopper

Story by Gilette Burgess.
Scenario by Darryl F. Zanuck.
Directed by Lewis Milestone.

her own set as an eccentric professor. He becomes a social lion and the girls all want to marry him until they learn the truth. He goes back to his old haunts and is the subject of ridicule. Finally he determines to fight and putting on his coal-heavers' togs and taking his wagon he "kidnaps" Marie and takes her to a minister. After a struggle she surrenders.

Matt Moore of course appears as the

(Continued on Page 116)

6,258 Feet

"The Johnstown Flood"—Fox

Fine Box-Office Picture—Flood Scenes Are Marvelous and Packed with Thrills

Epic Melodrama

Reviewed by C. S. Sewell

CAST:

Tom O'Day ..... **George O'Brien**
Gloria Hamilton ..... **Florence Gilbert**
Anne Burger ..... **Janet Gaynor**
John Hamilton ..... **Anders Randolf**
Peyton Ward ..... **Paul Nnichlson**
J. Burger ..... **Paul Panzer**
Sidney Mandel ..... **George Harris**
Mandel ..... **Max Davidson**

Story by Efrid Bingham and Robert Lord
Directed by Irving Cummings

WHAT is unquestionably the most gigantic and thrilling flood ever staged for the camera furnishes the climax and the basis of the story for the Irving Cummings production, "The Johnstown Flood," offered by William Fox with George O'Brien in the leading role.

Around the great catastrophe of a generation ago which was caused by the breaking of a dam, resulting in the flooding of a valley in Pennsylvania with tremendous loss of life and destruction of property, there has been built up a dramatic story with enough melodramatic villainy to add additional pep. Unlike many pictures of this type, built up around a thrilling event, the flood has not been dragged in as an incident to the story, but is made the main point. In fact, the entire action is developed around the menace of the weak dam and the peril which it offers to the surrounding country. George O'Brien has the role of a young engineer who seeks to bring about the necessary repairs. He is opposed by a villainous superintendent of the lumber company owning the dam, who seeks to profit by the nonfulfillment of a contract. There is a pretty romance which culminates during the flood which occurs before the necessary steps can be made to insure safety.

The construction of this story is excellent. The possibility of disaster is introduced right at the start and furnishing a dramatic motive which gains in force as the action progresses up to the tremendous climax. There is good human interest and comedy. The flood sequences are a wonder. You see the breaking of the dam and the tremendous wall of water rushing down the valley obliterating or sweeping away scores of buildings, in some of which you have just seen people taking refuge. The water is actually shown sweeping through streets thronged with people, and adding if possible to the menace of the water is the fact that it is carrying in its current scores of logs which add to the damage. The water actually sweeps through a crowded church during the wedding ceremony of the hero and heroine and in at least one instance you can see men apparently bowled over in the street by the onrushing logs. Oh, boy! here are real honest-to-goodness thrills that will bring your patrons to the edge of their seats and make them marvel as to how it was possible to produce such effects. Nothing more thrilling has ever been seen on the screen, and Director Irving Cummings has introduced additional punches and exciting drama by having a slip of a girl do a regular Paul Revere ride ahead of the rushing water, warning the people of the approach of disaster.

George O'Brien makes an excellent hero and is thoroughly fitted for the role. Florence Gilbert is pleasing as the heroine, and Janet Gaynor, a newcomer of great promise, gives a fine performance as the little girl who warns the inhabitants of the disaster. She is attractive and an excellent little actress and gives O'Brien a race for the honors.

"The Johnstown Flood" offers thrilling and satisfying entertainment for any type of audience and should prove an excellent box-office attraction.

8,400 Feet

"Irene"—First National

Colleen Moore Scores Again in Box-Office Production Based on a Musical Comedy Hit

Romantic Comedy

Reviewed by C. S. Sewell

CAST:

Irene O'Dare ..... **Colleen Moore**
Donald Marshall ..... **Lloyd Hughes**
"Madame Lucy" ..... **George K. Arthur**
Pa O'Dare ..... **Charles Murray**
Ma O'Dare ..... **Kate Price**
Mrs. Marshall ..... **Ida Darling**
Eleanor ..... **Eva Novak**
Bob ..... **Lawrence Wheat**

Based on musical comedy by James Montgomery
Scenario by June Mathis
Directed by Alfred E. Green

HAVING ACHIEVED one of her greatest successes in "Sally," First National is again presenting Colleen Moore in a screen version of a musical comedy. This time, James Montgomery's melodious and amusing hit "Irene" provides the stellar vehicle and furnishes bright and pleasing entertainment suitable for all classes of patrons.

As the little Irish girl who takes her mother seriously when she tells her not to return home until she gets another job, and runs away to New York where she eventually wins the son of a wealthy and snobbish family, Colleen Moore has a role that might have been made to order for her so well does it fit. She makes Irene a very real and lovable character, and an amusing one as well, for it is a role that is rich in comedy.

Like the majority of stories based on musical successes where so much is dependent on the music, the story interest is slight and quite improbable, things don't usually happen that way in real life. It is more romance than reality and is not to be taken too seriously. In place of the music there is good comedy, characterization and human interest. The result is a decidedly pleasing picture.

Much of the pleasure is due to Miss Moore's work. For most of the footage she appears as a good-hearted, whole-souled, fascinating little working girl who is exceedingly gawky and gets a lot of laughs out of her amusing clowning. Then, in the climax she is seen, after arduous coaching and various mishaps and disappointments as the leading model in a fashion revue, which is one of the most beautiful things ever seen on the screen. This occupies a couple of reels, we should judge, and filmed in Technicolor in soft harmonious shades, it is strikingly effective and holds you fascinated. The costumes are stunning and elaborate and the whole thing has been staged on a lavish scale. Women will rave over it, and these scenes alone are enough to insure the picture's success.

"Irene" was built for the box office and every scene, from one standpoint or another has been made thoroughly entertaining. In addition to the star, Lloyd Hughes makes a handsome hero adding to the romantic glamour, Charlie Murray and Kate Price as Irene's plain and uneducated Irish parents, furnish both human interest and comedy, Murray's inclination to take too much anti-Volstead stuff furnishing a lot of laughs, especially where he substitutes whiskey for the cough medicine his wife makes him take. George K. Arthur gives a pleasing performance as "Madame Lucy" owner of a swell modiste shop, and the scenes where he drapes a dress on Colleen and almost despairs of ever curing her of her gawkiness are good for a number of laughs.

All in all, "Irene" offers thoroughly enjoyable light entertainment.

"The Cave Man"

(Continued from Page 115)

coal heaver and gives a performance that is a continual delight. It is by far the best thing he has ever done. At the Rialto Theatre in New York he kept the audience either chuckling or laughing out loud almost continuously. His every move is funny and his facial expressions as the thick-witted coal heaver are a wonder. Miss Prevost gives a fine performance but Matt has been given the lion's share of the "breaks."

The idea of dressing up a laborer and palming him off on the snobbish social set is not a new one, but there is a pleasing freshness and excellent balance of comedy values in this picture that makes it fairly sparkle with humor. Incidentally the whole theme is a clever satire on snobbery.

Lewis Milestone's direction is excellent, and without detracting from Matt's laurels, a lot of the credit is due to the manner in which he has handled the script, getting a laugh at every turn. For contrast there are a few moments of pathos but the action again swings and ends with the comedy values uppermost.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

More Carefully Planned Campaign For "Laugh Month," January, 1927

A REMARKABLE and surprisingly successful beginning that presages bigger things in future years.

That is the unanimous opinion of the officers of the Short Subjects Advertising Association which launched Laugh Month in January and through it opened up an avenue of publicity for the motion picture industry the like of which has probably never before been equalled.

The direct box office returns to showmen and the benefits to the industry from the good will of the public earned through far-reaching advertising, publicity and exploitation campaigns are beyond comprehension. Laugh Month made dollars—it brought on a new era for the short subject that betokens much for the future—and it made motion picture history.

The Short Subjects Advertising Association held a meeting on Wednesday, Feb. 24th, at which the results to the industry were reviewed and found to have been beneficial beyond the fondest dreams, and plans made for a more carefully planned Laugh Month for January, 1927.

P. A. Parsons, advertising manager of the Pathe Exchange, Inc., the president, presided and reported that with the returns still incomplete there was a wealth of evidence that exhibitors found the idea excellent, and one which brought them direct, traceable returns in increased business.

Committee Had Short Time For Preparations

"About 15% of the showmen of the country took advantage of Laugh Month," said Mr. Parsons. "The reason that more exhibitors didn't take an active part in the campaign was the lack of time to prepare their program in advance, due to the fact that the association was unable to get its plans launched until only six weeks before the opening day of Laugh Month. The showmen with programs booked a long way ahead were unable to arrange a program that was suitable from a laugh standpoint to exploit.

"The 15% who did tie up with us were rewarded with an average increase in box office receipts of 25% as a result of their special publicity. All of them, so far as we have learned, consider Laugh Month a splendid idea and with more time to prepare they will be able to enter into the spirit of the event next year and cash in in a big way.

"The newspapers and magazines accepted the idea with real enthusiasm and the amount of publicity received was remarkable. My personal opinion is that the preparations made this year and the results obtained are so markedly favorable that it would be a big mistake not to make Laugh Month an annual institution, with the campaign started so far in advance that showmen can arrange their programs with this event given proper consideration. The committee had only limited funds to work with and only one man was employed to give his full attention to Laugh Month, and this for only one month.

"Laugh Month did more to focus the attention of the exhibitors and the public on comedies than anything else has ever accomplished," said Gordon White, advertising and publicity director of Educational Films Corp., and chairman of the National Laugh Month Committee.

"I am swamped with clippings. The publicity we got was a revelation. There might have been more exhibitors take an active interest in Laugh Month, but the Committee got started late, and bookings had been made which did not emphasize the occasion. The showman who was tied up with a set program could not advertise comedies and then screen a program of dramatic subjects.

"A proposition of this kind is an educational one. We had to contend with the psychological effect of an entirely new idea and considering this fact the breaks we got were surprisingly favorable. Many more exhibitors took an active part than those who entered the exploitation contest and there were representatives in this special phase of Laugh Month from every part of the country.

Getting Ready Now For "1927"

"We are starting to prepare now for next year and the Laugh Month for 1927 will see us accomplishing far more striking results."

Lee Kugel, representing Arrow, speaking from his long experience in the show busines, pointed out that laughs were the most saleable of anything in entertainment today, and that distributors of short comedies had every right to oppose the idea held in some quarters that anything of less than feature length is a "filler" only; that in audience satisfaction the short comedy of quality is quite as important as anything the exhibitor can put on his program.

Arrangements have been made for another meeting of the Association on March 10th, at which time a full report will be made on Laugh Month just passed, and a comprehensive plan presented for Laugh Month in 1927.

Kinograms Has Expedition to British Guiana

ANOTHER photographic expedition which is expected to bear unusual motion picture "fruit" has been organized by Kinograms, the news reel released by Educational Film Exchanges, Inc., according to E. W. Hammons, President of Educational.

This journey into the unknown is headed by Desmond X. Holdridge, who is only nineteen years old and is said to be the youngest explorer on record.

Holdridge, who hails from Baltimore, achieved considerable fame last Spring when he and a companion were wrecked off the coast of Labrador while on a hunting and scientific expedition.

On his trip to the North, Holdridge had no photographic equipment with him, and while there he realized that he had lost a splendid opportunity to obtain exceptional pictures. So before starting on his latest journey he visited the editors of Kinograms and made arrangements whereby he was given practical camera instruction for three months before leaving on the trip.

Young Holdridge is heading an expedition into the unexplored portions of British Guiana. The main object of the trip is to search for diamond and gold fields. The expedition is being financed by a wealthy syndicate of American merchants who believe that Holdridge is just the proper type of youth to go where few will follow. The word fear has no meaning for Holdridge. With George W. Robinson, an Englishman, his companion on the trip to the North, Holdridge plans to penetrate the interior of British Guiana in a canoe manned by natives.

The region into which they are going abounds in all kinds of wild life as well as magnificent scenic beauty. British Guiana also boasts the great Kaietur Falls that have a drop of 822 feet.

Dorothy King Signed

Dorothy King is turning to comedy. It looks as if her smiling dimples will be just as fascinating in comedy as they were deadly in drama. In "Some Baby," first of a series of twelve to star Donald Kerr for Cantor Comedies, Miss King is seen in the role of an ideal wife.

Stern Bros. Get Screen Rights To McManus' "Let George Do It"

High Class Series of Two-Reel Comedies For Universal Release to Be Produced; This Makes Sixth in Series Announced By Sterns for the New Season

NEGOTIATIONS between the Stern Brothers, makers of two-reel comedies for Universal release, and George McManus, noted comic artist and creator of many newspaper cartoon characters, have just been completed whereby the Sterns get the screen rights to the famous cartoons, "Let George Do It," which used to appear in the New York World, and in syndicate form in newspapers all over the country.

This is another big step by the Stern Brothers in their production policy for the coming year, in which they will confine their production to high class series pictures only. "Let George Do It" will be adapted to the screen and made with real actors as a series of twelve or more two-reelers, each a separate picture but all containing the same principal characters.

The 1926-1927 schedule of releases for the Stern Brothers product now embraces six exceptional series of comedies. They are the Buster Brown Comedies, a continuation of the highly successful Buster Brown comedies of the current season; "You Know Me Al," adapted from Ring Lardner's celebrated stories; "The Newlyweds and Their Baby," and "Let George Do It," the two McManus series; "What Happened to Jane," a special series being made with Wanda Wiley, and "The Excuse Maker," a series being made with Charles King.

Work on the new product is well advanced, several of the Buster, Jane and the Excuse Maker comedies having been completed. Work on the McManus comedies and on the Lardner series will be under way in a few weeks. The Sterns Brothers plan to have a considerable portion of their year's product well in hand before the beginning of the new season. In fact they expect to have an exceptionally large percentage completed by Spring so that exhibitors may preview the various series before they book.

The six series of twelve or thirteen comedies each will replace the former one-a-week release schedule of this producing company. The increased production activity and the new policy have come about as a result of the unusual success of the Buster Brown comedies, the first venture by the Sterns into high-class series comedies. Now all their output will be of this class.

"Let George Do It" will be made with well-known screen players in the leading roles, search being made now for a good comedy star to take the role of George.

Palestine Pilgrimage Shown to St. Louis Clergymen

Through the co-operation and endorsement of Rev. Arthur H. Armstrong, executive secretary of the Church Federation of St. Louis, a private screening of four subjects of Pathe's "A Pilgrimage to Palestine" was held at the Third Baptist Church, St. Louis, with church dignitaries of the community in attendance.

The four single-reel pictures screened were "Bethlehem," the birthplace of the Child, Jesus; "Nazareth," Christ's boyhood home; "Bethany in Judea," scenes of Christ's later ministry, showing scenes around Jerusalem and Bethany; "Gethsemane," showing the scenes of His trial and the home of Caiphas, the High Priest.

Dr. Armstrong's endorsement, with an invitation to attend the special showing of the four pictures, was sent to 400 members of the Church Federation of St. Louis by J. A. Harris, branch manager of Pathe's St. Louis office. Following is Dr. Armstrong's letter approving in the highest terms the Pathe Holyland pictures:

"I have studied the prospectus of the Pathe pictures entitled 'A Pilgrimage to Palestine' and find that they offer a new and effective way of becoming acquainted with the scenes and customs of the Bible lands. The smallest child will be charmed by them."

Tillson, of Kalamazoo, Joins Butterfield Circuit

Roy Tillson, for three years manager of the Fuller Theatre, Kalamazoo, Mich., has resigned to become manager of the new State Theatre at Pontiac, Mich., the latest addition to the Butterfield Circuit, which will open the latter part of February playing vaudeville and pictures.

Mr. Tillson has long been known as a live wire manager, and was one of the first key center showmen to carry out a regular policy of adequate and consistent advertising and exploitation on Short Features. The result, according to Mr. Tillson, has always been added profits at the box office.

Mr. Tillson recently attracted attention by winning the first prize of $100 for the "Laugh" Month Exploitation Contest for the first week of January with an elaborate campaign tying up the two-reel Lupino Lane Comedy, "The Fighting Dude," with the national publicity on "Laugh Month."

Comedies Predominate On Pathe Program For March 14

Two-reel comedies from the Mack Sennett and Hal Roach studios top the Pathe Short Feature Program for the week of March 14th, which also includes a chapter of the Patheserial "Casey of the Coast Guard," a Hal Roach single-rcel comedy, Aesop's Film Fables, Topics of the Day, a Pathe Review and two issues of Pathe News.

"Spanking Breezes" is the rollicking two-reeler in which Mack Sennett presents Alice Day. Supporting Miss Day, are Danny O'Shea, Joseph Young, Sunshine Hart, Barney Hellum and Mary Ann Jackson. Eddie Cline directed.

"Dizzy Daddies" is a two-reel comedy bearing the Hal Roach brand name. The all-star cast includes Jimmy Finlayson, Tyler Brooke, Gertrude Astor, Sue O'Neil, Mildred June, Charlotte Mineau and "Spec" O'Donnell. Richard Wallace directed.

The fifth chapter of the Patheserial, "Casey of the Coast Guard" is entitled "The Gas Chamber." Helen Ferguson and George O'Hara are the leads in this Patheserial directed by Will Nigh and produced by Schuyler Grey.

"Hired and Fired" is the single reel comedy with Paul Parrott which was produced by Hal Roach.

Pathe Review No. 11 presents: "The Lonely Sentinel," daily routine of a Montana mountain ranger; "Columbia," Pathecolor views of American colleges series; "Circus Secrets," an intimate expose of what goes on behind the scenes, produced with the new 'process-camera."

"The Fire Fighter" is the title of the new release of "Aesop's Film Fables." Other releases of the week include Topics of the Day and two issues of Pathe News.

Broadway Houses Book Pathe Shorts For Week, Feb. 15

Numerous Pathe short features were on the programs of five Broadway houses for the week of February 14th.

The Rivoli Theatre was first in number of Pathe shorts played, with Aesop's Film Fables, Topics of the Day and the Pathe News. In addition to these three Pathe shorts, "Flashes of the Past," the two reel Pathe News feature covering outstanding events in the world's history for the last 15 years, was on the Rivoli program.

On the Rialto Theatre program was Aesop's Film Fables, "Topics of the Day" and the Pathe News.

On the Strand program there was a release of the Pathe Review and the two issues of the Pathe News for the week beginning February 15th.

The Capitol and Warner's screened the Pathe News.

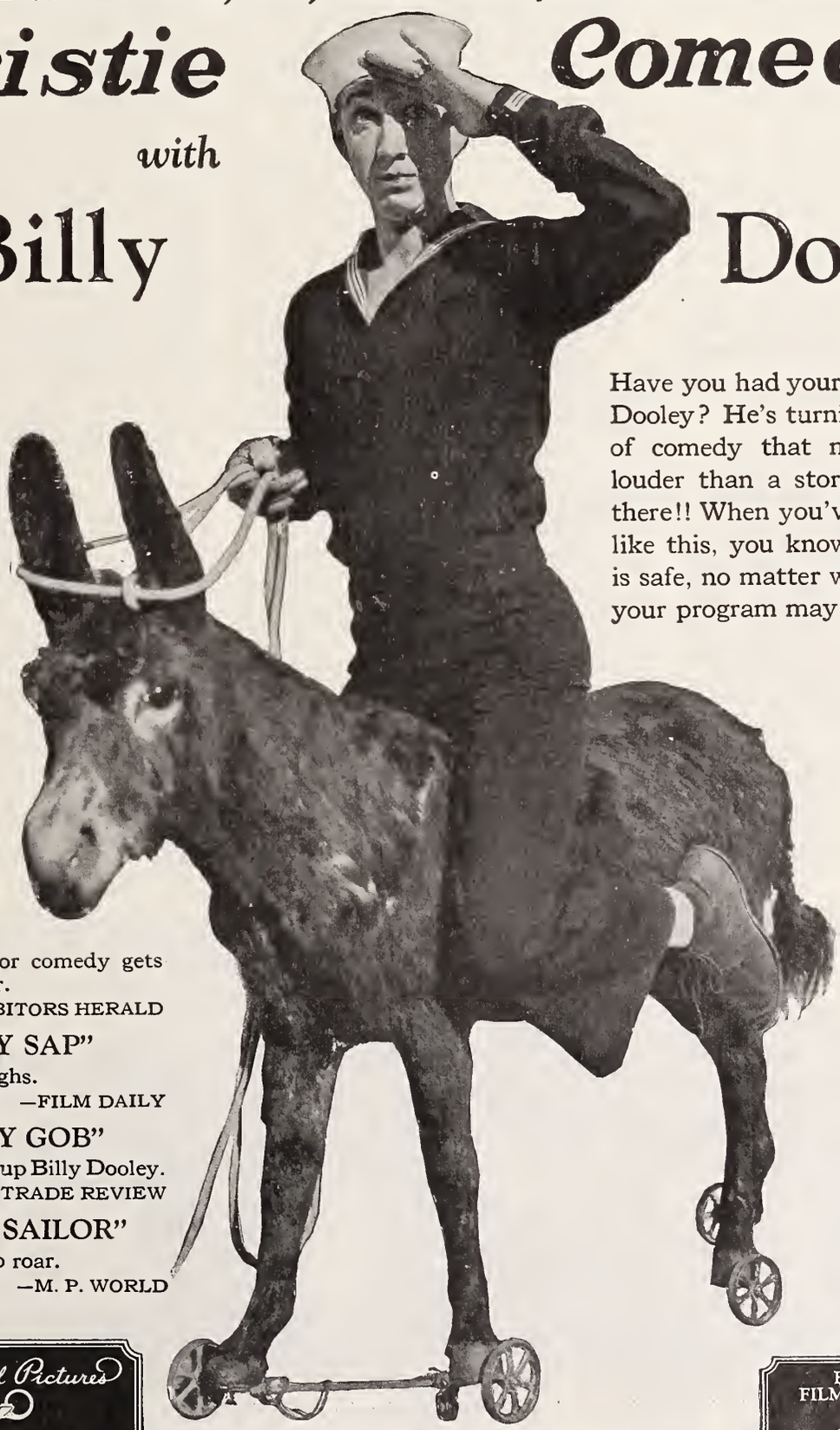
What ho! me hearties!
A wave of laughs ahead!

A regular tidal wave, too, whenever you book one of the new

Christie Comedies

with

Billy Dooley



Have you had your eye on this boy Dooley? He's turning out a brand of comedy that makes 'em roar louder than a storm at sea. He's there!! When you've got an anchor like this, you know your old boat is safe, no matter what the rest of your program may be!

Billy Dooley's sailor comedy gets funnier and funnier.
—EXHIBITORS HERALD

"A SALTY SAP"
Crammed with laughs.
—FILM DAILY

"A GOOFY GOB"
A sure bet . . . Play up Billy Dooley.
—EXHIBITORS TRADE REVIEW

"A MISFIT SAILOR"
Audiences ought to roar.
—M. P. WORLD

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, *President*

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Three Intrepid Riders Made Stars in "U" 2-Reel Westerns

The promotion of the three most daring riders of the famous Universal ranch riders to stardom in two-reel Westerns was announced by Isadore Bernstein, supervisor of Western productions at Universal.

The three to be promoted are Curley Witzel, Fred Gillman and King Nestor.

Witzel was recently discovered on the Wyoming plains by R. H. Cochrane, vice-president of Universal, while the others both former cowpunchers, have been with Universal for more than a year.

The two-reel Westerns, known as Mustang Westerns, are comedies of Western life and poke fun at the Western melodrama. Universal has been making these short subjects for several years, and those who have starred in them sometimes become feature Western stars. Fred Humes, who last year made two-reelers, has been promoted to full length features and is now making "Prowlers of the Night," under the direction of Earnst Laemmle.

Film Arts Guild Using Pathe's Lloyd Comedies

Ever since the inauguration of the International Film Arts Guild programs of film revivals in New York City, Pathe-Harold Lloyd feature comedies have been used to supply the fun element on the bills. It has been the policy of the Film Arts Guild for the past several weeks to present the Sunday shows at the Central Theatre, on Broadway. Following the successful one-day bookings at the Central, the Film Guild engaged the Cameo Theatre for a week of repertoire showings, commencing January 31 and ending February 6. This bill included the Pathe-Lloyd feature comedies "Hot Water," on Sunday; "Why Worry?," which played Monday and Thursday; "Dr. Jack," on Tuesday and Friday; and "Now or Never," on Wednesday.

"Marty" Solomon New Red Seal Exchange Manager

Max Fleischer, head of the Inkwell Studios and President of the distributing body, Red Seal Pictures, has appointed "Marty" Solomon manager of this organization's most important exchange, New York.

Solomon was engaged several weeks ago by Sales Manager Harry Bornstein, as special representative in the Metropolitan territory. This exchange includes the entire State, taking in Buffalo also entire Connecticut and northern New Jersey.

The new manager, when first engaged made a flying trip throughout the territory and brought in a remarkable amount of business. His personal friendship with the exhibitors and a proven sales ability were determining factors in the appointment, according to Mr. Fleischer.

"My Old Kentucky Home" New Ko-Ko Car-Tune

"My Old Kentucky Home" is the newest Ko-Ko Song Car-Tune production which general director Dave Fleischer of the Inkwell Studios contemplates. A five piece orchestra was utilized for an afternoon and this world-famed classic was played in various tempos to determine which would be most acceptable to picture audiences.

The Inkwell Studios are also making a special presentation leader for William Brandt's new Carlton theatre, on Flatbush Avenue, Brooklyn, New York. This specialty was devised and executed by the head of the Inkwell Studios and the distributors of these and other featurettes, Max Fleischer.

Signing Coal Peace

The signing of the agreement at the Tri-District Convention, which brings to an end the great coal strike, and the official opening of the mines at Scranton, Pa., after 170 days of idleness are important features of the latest Pathe News Reel.

Red Seal's Sales Head Back from Trip to Chicago

SALES MANAGER Harry Bernstein of Red Seal Pictures national organization returned to the home office last week after having accomplished a number of special missions affecting the policy recently announced by Max Fleischer, president, in the Chicago territory.

Balaban & Katz were booked and their big Chicago theatre will play the one reel skiing special, "The Silvery Art," the week of March first. This week, this big circuit's Uptown theatre will have "Vaudeville," the Out of the Inkwell cartoon as the short feature novelty of its program.

"During the past year," Bernstein explained, "Red Seal has been selling to the big first run houses in the Chicago territory, shipping prints direct to them. Inquiries have been pouring in, in a steady stream and a number of smaller exhibitors with whom I conversed have acclaimed the idea of a national system of exchanges as being of immense benefit to them."

New Real Seal Exchange

Plans are under way to open another exchange as soon as Max Fleischer, president of Red Seal Pictures, who is at present in Chicago, gets this Illinois organization well under way, according to Fred V. Greene, Jr. Greene is also working on a series of plans for the national exchange program to be announced within a month.

Real Seal Announcement

Red Seal Pictures is soon to issue an important seasonal announcement book of their eight distinct series of releases, as well as their specials. Fred V. Greene, Jr., assistant to President Max Fleischer, R. D. Crandall, noted Inkwell Studios artist, and Mort E. Shaw of the advertising department are collaborating.

LAUGH MONTH MARQUEE and lobby display used by the Pompeii Theatre, San Francisco, Calif., when they presented an all-comedy bill during the four days beginning January 26, 1926. Educational Short Features comprised the complete program. These were "The Cloudhopper," Larry Semon Comedy; "The Movies," a Lloyd Hamilton Comedy; "A Misfit Sailor," Christie Comedy; "Felix the Cat Trifles with Time," and the news reel Kinograms.

Reviews of Little Pictures with a Big Punch

"Hold Your Hat"

(Educational—Comedy—Two Reels)

AL ST. JOHN is featured in this Mermaid Comedy produced under Jack White's supervision. The general idea follows along the line of familiar slapstick situations, although several of the gags have been given novel twists. Al goes to see his girl and manages to do several funny things with a bunch of flowers. Her parents decide to send her away but Al and the girl outwit them and escape in an auto. Then comes the usual chase. The auto runs through a puddle and gets filled with water and the pair swim around inside like fish in an aquarium. This is a good touch. Later the car becomes uncontrollable and backs down a hill stopping with the rear end hanging over a precipice. Al and the chauffeur have some thrill-comedy scenes introducing some new stunts where they hang perilously to a spare tire that threatens to come entirely loose. The girl's father rescues them and forgives them. This comedy should prove amusing to the average audience that likes slapstick.— **C. S. Sewell.**

"Wandering Papas"

(Pathe-Comedy-Two Reels)

CLYDE COOK, star of this Hal Roach two-reeler, lives up to his last name appearing as the chef in a construction camp. Nearby lives a hermit who resents his daughter's love affair with an engineer and mistakes Clyde for the suitor. He chases Clyde on to a railroad car which breaks loose and hangs over an embankment. Both slide out and hang on the airbrakes. Clyde makes repeated attempts to rescue himself and there are some new gags here. Finally he saves himself and then when a bear appears jumps into the swirling torrent below. This part is amusing and the earlier scenes where Clyde goes fishing and hunting, bagging a skunk for a rabbit and where the hermit pours gunpowder in the batter and the cakes explode, are good for a number of laughs from the average audience.— **C. S. Sewell.**

"The Hug Bug"

(Pathe—Comedy—Two Reels)

THIS Glenn Tryon subject will be remembered as one of his best. Hal Roach, with the directorial assistance of Fred L. Guiol, has made it a most appealing vehicle for the juvenile star. Glenn is a romantic youth in love with a flapper—Katherine Grant. Other youths, with a more blase viewpoint on life, aid in his repeated discomfiture. Then his big chance comes when the girl's home is afire. But—such is life—she escapes while he is searching for her. The cast does fine work. It includes Jackie Hanes, Charlotte Mineau, Charles Sellon, Sue O'Neil, Lincoln Steadman and Nancy McKee. The opening scenes of the family home, where Glenn is in much disfavor and Sue is a tomboy, are particularly well done. The fun is fast and of the slapstick flavor.—**Sumner Smith.**

"A Woman of Letters"

(Fox—Comedy Series—Two Reels)

THIS ISSUE of the Fox comedy series based on Mabel Herbert Urner's "Married Life of Helen and Warren" shows Warren in his capacity as a lawyer endeavoring to get back an aged millionaire's letters which he has written to a blond adventuress. Helen sees Warren with the blond and misjudges him. The letters are left in an auto which the millionaire takes back from the blond and gives to Warren and she reports that it has been stolen. This gets the police mixed up in the affair and everyone works at cross purposes. Warren and the blond are arrested and handcuffed by the constable when Helen meets them. Helen at last learns the truth and forgives. Considerable ingenuity has been used in developing the farce comedy situations and there is quite an element of slapstick, more so than in the earlier numbers. The humor as a consequence is broader and this picture will doubtless therefore have a wide appeal with the average fans.—**C. S. Sewell.**

"The Phoney Express"

(Universal-Comedy-One Reel)

THIS comedy featuring Charles Puffy is a burlesque on a feature picture with a similar title. It shows fat Puffy as a pony express rider who proved a hero by rescuing a pretty girl when her covered wagon is attacked by Indians. Considerable ingenuity is used in travestying the thrilling situations, resulting in an amusing comedy of a slapstick nature. One of the best bits is where Puffy carries his horse across a stream and is then kicked back to the other side, also where he loads a cannon with tomatoes and then catching his foot in the rope has it chase him around. Patrons who like burlesque comedy will get a number of laughs from this one.—**C. S. Sewell.**

"Spanish Love"

(Pathe—Cartoon—One Reel)

IN THIS Aesop's Film Fable, Cartoonist Paul Terry burlesques romantic stories with a Spanish background, even ringing in a bullfight and supplying a happy ending when the hero saves the matador from an unromantic fate. It is well done and good fun.—**Sumner Smith.**

EVERYBODY'S BOOKING

St. Patrick's Day Special
Week of March 14th
Fleischer Ko-Ko Song Car-Tune

"HAS ANYBODY HERE SEEN KELLY?"

Hand Colored by Brock

729 7th Ave. RED SEAL PICTURES CORP. *N.Y.C.*

DISTRIBUTORS

"Buster's Nose Dive"

(Universal—Comedy—Two Reels)

THE FINE records of laughs established by the previous issues in this series of Buster Brown comedies made by the Stern Brothers is sustained in this one. The comedy revolves around a wild ride by Buster, Mary Jane, and Tige the dog in a model aeroplane. Buster climbs in the model in his father's office and accidentally starts the machine which runs through the wall and then sails over town, both thrills and comedy abound in these scenes which end with the plane being smashed and the occupants landing in Buster's father's auto which is following them. There are some good preliminary scenes including a race on horseback and a ride by the trio on the back of an auto clinging to a spare tire that comes off and rolls down hill. Once again, the dog does remarkably amusing and clever stunts and dominates the picture. An excellent comedy for any type of audience.— **C. S. Sewell.**

"Mama Behave"

(Pathe—Comedy—Two Reels)

THIS Hal Roach comedy starring Charley Chase will tip off husbands as to how to avoid going dancing with their wives, when said wives insist on spending most of their time on the polished surface. Charley, it seems, cannot master the intricacies of the Charleston, no matter how long instructed by his wife, in this subject Mildred Harris. With the aid of a faithful butler he dodges dancing appointments until Vivian discovers, by a bit of detective work, that Charley is really a Charleston expert. The ensuing events, with Vivian Oakland and Syd Crossley assisting in their developments, are funny enough to make a blind man laugh. In fact, this is a peach of a Charley Chase comedy. Leo McCarey directed under the supervision of F. Richard Jones.—**Sumner Smith.**

"Circus Today"

(Pathe—Comedy—Two Reels)

THIS Mack Sennett subject, with excellent subtitles by A. H. Giebler, deals with the tented show and well known circus types, burlesqued. Billy Bevan, Andy Clyde, Kewpie Morgan and the striking Madeline Hurlock are the principal funmakers, the last named as a most charming bareback queen who, Giebler says, keeps her costumes in the elephant's trunk. It is rollicking fun throughout, with most of it revolving around the repeated appearance of a lion from whom all flee. Bevan and Clyde lock themselves in a hut in the belief they are safe, but the lion has been locked in, too, and all three take a precarious ride when a balloon anchor hitches onto the hut. This is an ending with a kick. It must be admitted that the gags are familiar, but they are well done and score repeatedly.—**Sumner Smith.**

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	5,475
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994

ASSOCIATED EXHIBITORS

		1924	
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27 .	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,259

CHADWICK PICTURES CORP.

		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	Jnly 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800

COLUMBIA

		1924	
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
		1925	
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600
Danger Signal	R.R. melodrama		5,584
Unwritten Law	Drama		5,535
Steppin' Out	Comedy		
Ladies of Leisure	Drama		
S. O. S. (Perils of the Sea)			
Lure of the North			

Waldorf

Enemy of Men	Drama		5,508

Our Dollars Prove Our Sincerity

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE SHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

	Kind of Picture	Review.	Feet
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

EDUCATIONAL FILM CORP.

		1925	
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	Jnly 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	Jnly 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	Jnly 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20 .	2,000

Quick Reference When Looking Up Footage

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1925			
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 9..	5,550
Speed Wild (Flynn)	Melodrama	May 16..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Rohinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	5,182
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
1926			
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000

FIRST NATIONAL

1925			
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,901
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,790
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	9,000
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,371
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,013
We Moderns (Colleen Moore)	Typical of star	Dec. 12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
1926			
Blueheard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Iniatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,536

FOX FILM CORP.

1925			
Scuttlers (W.Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,362
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O.Henry series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
1926			
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	756
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707

Star and Type of Story in a Handy Place

GOTHAM PRODUCTIONS

	Kind of Picture	Review.	Feet
Overland Limited (McGregor-Lake)	Railroad drama		6,025
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)			5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

			1925	
So This Is Marriage (all star)	Comedy-dr.	Jan.	3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb.	21..	6,408
Wife of the Centaur	Drama	Jan.	17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan.	10..	6,905
Cheaper to Marry (All Star) ..	Drama	Feb.	14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar.	7..	5,684
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,984
Lady of the Night (Norma Shearer)	Underworld dr.	Mar.	14..	5,441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar.	28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human Interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,027
Mystic (Pringle-Pearle)	Fake spiritualism	Sep.	12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman	Married life com.	Oct.	17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,280
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
			1926	
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan.	16..	12,000
Soul Mates (Lowe-Priugle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13..	6,688

PARAMOUNT

			1925	
Forty Winks (Daua-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,080
Air Mail (featnre cast)	Melodrama	Mar.	28..	6,580
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,395
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,748
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
			1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb.	20..	5,555

PATHE

			1925	
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Laudlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	1,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Gulde Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26.	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000

Review Date Where It's Readily Accessible

	Kind of Picture	Review.	Feet
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Nov. 28..	1.000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1.000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000

PRODUCERS DISTRIBUTING CORP.

			1924	
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7.243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,573
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb.	20..	5,503

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,989
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254

UNIVERSAL

			1925	
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian)	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Ridin' Wild	Mustang western	Oct.	24..	2,000

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	8,943
Two Many Ducks	Mustang westn-com.	Nov. 14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000
A Speedy Marriage	Century comedy	Nov. 14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000

VITAGRAPH

			1925	
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Honr (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	10,250

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,126
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
		1924	
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

BRITISH NATIONAL PROD.

Nell Gwyn (Dorothy Gish)	Comedy-drama	Feb.	6..	9,000

C. B. C.

			1924	
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,408
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
			1925	
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89.
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

			1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)		6,000
Passion's Pathway (Estelle Taylor)		6,000
Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M. Clayton)		6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9.. 6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,960

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,858

RED SEAL

			1925	
Film Facts (Issue H)	Magazine	Oct.	17..	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19..	1,000
Magic Hour	Gem of the Screen	Dec.	26..	1,000
Marvels of Motion	Issue C	Jan.	2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan.	9..	5,989
Friend of all the World	Xmas special	Dec.	26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan.	16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan.	16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan.	16..	1,000
Film Facts (Issue I)	Magazine	Jan.	16..	1,000
Hair Cartoons	Marcus cartoon	Jan.	16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan.	23..	1,000
Film Facts	Magazine	Jan.	30..	1,000
Song Car-tune	Novelty	Jan.	30..	1,000
Marvels of Motion	Slow motion	Jan.	30..	1,000
Marvels of Motion (Issue I)	Novelty	Feb.	6..	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6..	1,000
Reelview (Issue B)	Urban magazine	Feb.	6..	1,000
Dolly Gray	Song car-tune	Feb.	6..	1,000
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

A Scrap Book—The Producer's Manual

Submitted on an EXHIBITOR'S Suggestion by Colby Harriman

IT has been my custom for years to cut out and file pictorial suggestions which I might use at a future date in devising various prologues and presentations. It has never been with the idea of copying these clippings, but using them as construction units in the subject at hand. Recently in conversation with a few exhibitors I showed them some of my books and they immediately requested that the idea be broadcasted.

Building a scrap book is a simple thing to do. To select material it is only necessary to search and comb newspapers, magazines, art books, etc., perhaps a poem, a song, a painting, a photograph, may be added to the pictorial collection, and within a short time the manager or producer will find that he has a volume of rare value to himself in his work.

To use the scrapbook it is suggested that the various ideas be grouped, for instance, Oriental suggestions in a section by themselves; scenic suggestions treated likewise, etc. If the ideas are confused the book will not prove as efficient a tool. Law and order are as necessary in the producer's workshop as in the greater scheme of things.

This week we are presenting a general idea of what would constitute scrapbook matter, and trust that our several suggestions will prove helpful, and also give an impetus to producers in general to begin compiling scrapbooks.

I am offering a brief description relative to the various figures constituting the accompanying layout.

Fig. 1. A futuristic background for jazz ballets, etc.

Fig. 2. A cut drop arrangement, the drop framed with battens or painted to represent wood frames with brilliantly colored birds against a slightly painted background which might be achieved with paper.

Fig. 3. Some designs for windows or medallions which could be made with crepe paper or painted on circular units of compo-board.

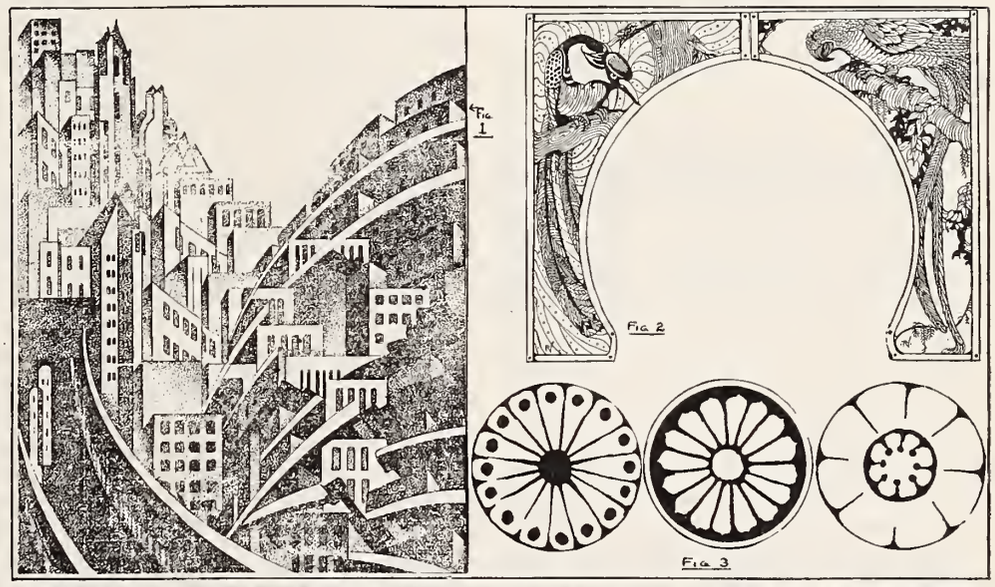
Fig. 4. An Indian background which could be worked out with two set pieces for the mountain units with painted teepees covered with blankets in the foreground, and ribbons dropped down to form the smoke line.

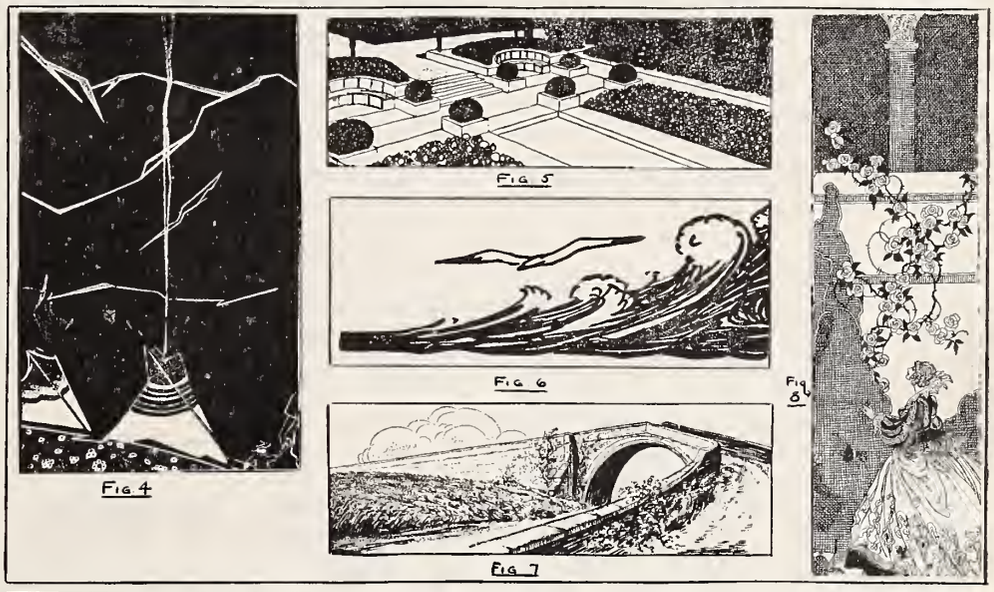
Fig. 5. An artistic set-up for platforms which might be flush with the stage or set on angle.

Fig. 6. An artistic treatment for the background of a nautical ballet. The motif might be worked out with various strips of colored ribbon of the metallic material.

Fig. 7. The main part of the bridge might be painted on a back drop with the approach constructed and set to the drop, or the main part of the bridge might be constructed and painted on compo-board giving the effect of a bridge fully constructed.

Fig. 8. A panel suggestion for a cameo production. A flat masking a platform with a cut out tree in front of the flat, roses in vine formation used to drape; a pillar on the platform of a pilaster type, black background.





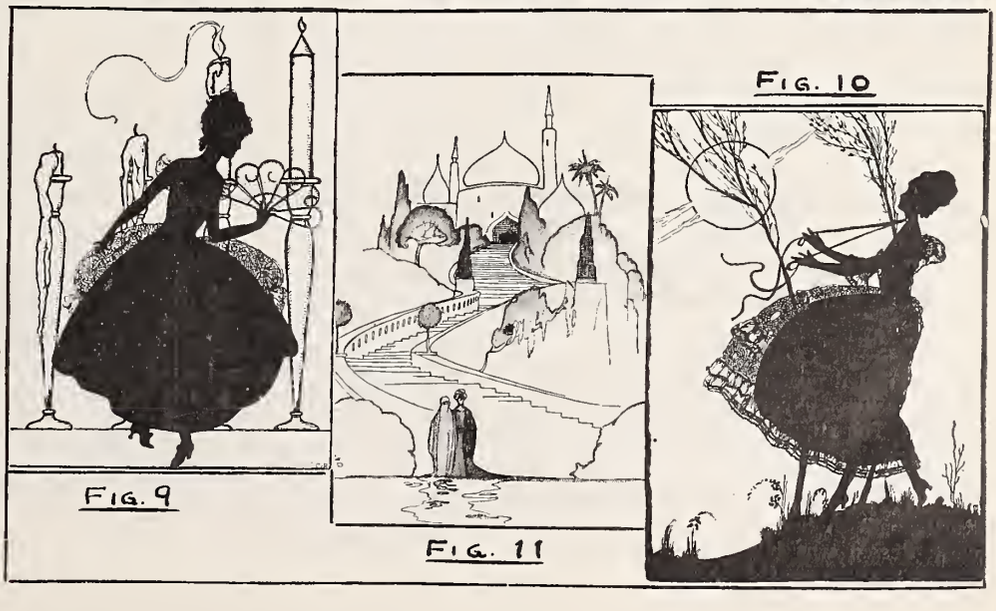


Fig. 9. A semi-silhouette background for an anniversary number.

Fig. 10. Another silhouette treatment using fans back of the silhouette cloth to blow the flimsy garments of the singer.

Fig. 11. An Oriental background which may be constructed of crepe paper and so they go. There are no limitations of what may be used, but we are positive that the benefits derived will prove of untold value.

A scrapbook is easier to manipulate than loose files. Paste the various clips in such a manner as to permit them to be easily removed and so that your artist or construction man may also use the suggestions without being compelled to handle the various books.

"DEEP RIVER"

Produced by Edward Bowes
Capitol Theatre, New York City

AN artistic film and stage novelty is presented introducing eight members of the "Dixie Jubilee Singers" in a cycle of negro Spirituals and southern melodies. The feature opens with several artistic shots of what appeared to be scenes in the Everglades. While we do associate palm trees and swampy areas with a certain portion of our southern country it seems that a better selection could have been made by the editors of the A. B. Carrick film. There are so many beautiful scenes along some of the more historic rivers of the South that more clearly reflect the mood as evidenced in the Negro Spirituals. However, the treatment that succeeded erased the tropical atmosphere which was created. The titles interspersed between the shots were written in a negro dialect and towards the end of the film the voices of the Spiritual singers could be heard chanting that most appealing song, "Deep River." The black backing of the scrim was taken away and as the lights were brought up back of the scrim a levee scene was revealed.

The time denoted by the lighting treatment was evening. A large river boat apparently cut out, was moored at right center and the back drop depicted a scene of the river with the low wooded shore opposite. It was remindful of a scene of the Mississippi around Memphis. In the foreground were several boxes, barrels, bales, etc., upon which the various members of the "Jubilee singers" reclined and sat upon. There was no action during their program which followed, everything being mobile and presented in a smooth even routine with a good arrangement of the numbers. These included "Levee Tune," the old spiritual "I Got Shoes," and for the finale "Dis Boat Am Bound to Go." This feature was well worked out and in spite of its lack of inanimation proved very popular with the audiences.

"GREAT MOMENTS FROM GRAND OPERA"

Produced by Frank Cambria
Rivoli Theatre, New York City

THE introduction of the presentation art of Frank Cambria was made with the above entitled production which consisted of three scenes, excerpts from well known operas. The staging of these scenes was almost faultless proving that a thing worth doing is worth doing well. The first scene was "The Prayer Scene" from "Cavalleria Rusticana." A half arc cut drop with stonework design was hung in one. A tapestry effect drop was hung directly back of it. This drop was tied on in heavy folds and was apparently made of heavy woven Scotch canvass. At left a narrow panel of dark material was hung over the surface of the drop.

This scene introduced the Ensemble who were grouped in alignment, the characters at left kneeling, about seventeen excellent singers being used. Santuzza was alternately sung by Freda Weber and Fauna Gressier. The second scene was the "Miserere" from "Il Trovatore" Verdi. The scene consisted of a well painted drop depicting the upper section of an excellent stronghold with foreboding towers done in gray-blue stone design against an ominous stormy sky; the half arc drop used in the previous scene was also used in this scene to define the foreground which was given an added emphasis with a low stone wall extending across stage. "Leonora" was alternately sung by Margaret Ringo and Leonora Cori, and "Manrico" who was seen through a prison window cut out of the tower at left painted on the drop, was alternately sung by Caesar Nesi and Georges DuFranne.

The big scene was "The Prison Scene from 'Faust'." (Gounod). The prison characteristic of the opera scene was depicted with a painted drop bearing the vaulted design hung in three. The scene was given a very subdued tone. At the finale of the trio the lights back of the center section of the drop which was given a transparent treatment, were brought up and two characters dressed as angels with another character doubling for "Marguerite" were slowly elevated on a cabled platform as "Mephistopheles" and "Faust" disappeared through a trap in the foreground at left through which red toned vapor emitted. The character of "Faust" was alternately sung by Caesar Nesi and Georges DuFranne, and that of "Marguerite" by Leonora Cori and Margaret Ringo, and "Mephistopheles" by Arturo Imperato and Carl Bitterl. Preceding each scene George Dayton dressed in a costume applicable to the various operas appeared in front of the closeins and recited a prologue narrative which gave a brief resume of the opera instances preceding the scene which was to be introduced. The lighting was very effective.

"JUST GIRLS"

Produced by Jerry DeRosa
Colony Theatre, New York City

AN all-girl show is the principal stage attraction with the showing of "The Cohens and the Kellys" (Universal). One scene is used of fabric combinations. The back drop is of two-toned material, rose and blue, with returns of same material. Four white pillars constructed of white oil cloth are used to dress the set, two being placed at right and left. Garlands of roses in long festoons are hung from a batten center. The columns are highlighted with the variegated light treatment from the sides. It is an artistic arrangement and a pleasing background for the galaxy of really good-looking girls. The routine introduces the Vanity Fair Orchestra of twelve girls; Ruby Keeler in an excellent buck and wing specialty; the Wainwright Sisters, a trio of songsters; Jimmy Doyle in one of his famous rube constable numbers, and twenty dancers in a chorus. The injection of Doyle, the lone male in the cast was hardly necessary as the all-girl show did not prove monotonous, but rather refreshing.

"MARK STRAND FROLICS"
Week Feb. 21st

Produced by Joseph Plunkett
Mark Strand Theatre, New York City

THIS edition is the weakest of the Plunkett productions to date, but this can be forgiven as past "Frolics" have been of such high calibre that it is but natural to now and then have a week when the production does not "click." However, two of the units were very well staged. The first was entitled "TULIP TIME IN HOLLAND." Pauline Miller appeared in front of a drop upon which were painted two Dutch blue plates. The one at left overlapping the one at right. At the conclusion of her song which was "Tulip Time" the lights back of the drop were brought up. The area covered by the plate design consisted of scrim. The setting back of this drop was very simple but effective. Four windmills painted on profile or compo-board and cut out set against a yellow fabric background. Mme. Klemova and Daks do a wooden shoe dance which is followed by the Mark Strand Ballet in a Dutch number. This unit was very simple in its construction but colorful. The other unit which impressed us as to novelty, was the setting for the last number introducing THE MARYLAND COLLEGIANS, a jazz orchestra dressed as college boys in a school room scene. A drop hung in two was painted to represent a huge blackboard upon which were inscribed various sentences and phrases in many languages. Toward the end of the routine the lights back of this blackboard, composed of scrim, were brought up introducing the Ballet in white costumes, white wigs dancing on a platform with a black plush backing.

MUSICAL FEATURES

Rialto Theatre, New York City

GOOD music seems to be the principal theme emphasized in the Rialto programs. No elaborate scenes are attempted in this theatre although there is space in spite of the small stage to introduce several artistic settings which would add greatly to the musical presentations of this house. It seems that the main scenic treatment is to use black plush and attach or pin various cut outs painted on paper or canvass. In spite of the changes available through such a treatment there is a similarity in the settings which we fear will eventually prove monotonous and in such case will be detrimental to the attraction. Since Irvin Talbot was installed as musical director of this theatre we have noticed an appreciable improvement in the orchestral selections. We can also see the influence of Nathaniel Finston, general musical director of Publix. The classical or standard selections are the rule at this theatre but when well rendered consistently thorough popularity is assured.

And Hy C. Geis is one organist in New York City as far as Broadway houses are concerned who knows how to put over an illustrated organ novelty. Mr. Geis knows the tricks and the possibilities of the console and often with the assistance of members of the orchestra he puts over his numbers to the extent that at least fifty per cent. of each audience joins in to help him stage his "act."

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Would You Believe Equipment Could?—

CAN A LITTLE EQUIPMENT, cleverly used, make people deliberately pass up a theatre in their immediate vicinity, walk by a second house playing late releases, shrug their shoulders at a third, and that playing vaudeville as well as a feature—to walk several more blocks to a fourth theatre?

Well, sir, that's exactly what happened the other night in Brooklyn, N. Y. The feature at any of the four houses played no part in the decision of a family of fans.

"It's a little classier show at the Albemarle. They have things going on that add somehow to our enjoyment of the overture, and the organist certainly does put something on those keys. Then, besides, they have a piano solo this week that's a knockout.

That is the fan explanation.

When you learn that the Albemarle is one of Mr. A. H. Schwartz' growing chain you know the answer from the showman standpoint. Mr. Schwartz has the happy faculty of picking live managers, and William G. Applegate, Jr., ably abetted by H. L. Herzog, J. McPartland (stage manager) and M. Standish (projectionist), uses equipment in a way that any neighborhood house and many small town theatres can copy, if not exactly, then in a great degree.

What Equipment Does for Simple Program

Actually, besides the feature and short subject, there was only an overture by the orchestra, an organ solo, a pair of singers and a pianist.

But!—

Mr. Herzog has kindly written out what equipment did for that simple program. Read it, consider it, and then I'll come back to my point. Here's what equipment did:

1. Overture, "William Tell." Blue footlight dimmed down. Storm scene, slide from booth showing mountain scene covering stage. Cloud effect using 1,000-watt lamps worked from orchestra pit gradually dimmed to dark. Rain and lightning effects, using 1,000-watt lamps worked from projection room, then dimmed out. Stage worked up with red footlights and border and magenta floods for finish.

2. Open Songs. Stage in red and blue. Two baby spots in footlights to play of woman's gown. Finish stage to full amber.

3. Organ novelty. Front metallic drop with blue floods and footlights, white baby spots dimmed. Four-hundred watt special projection white lamp from P. R. on organist.

4. "The Master," featuring "Franz Liszt." Story as told on three slides played on gauze curtain from P. R. on stereo. machine. Piano setting and metallic drop on back stage. Baby spot in blue with center cut out to show white of keys. In back, white spot to bring out head and shoulders. On left magenta spot to bring out high lights on piano. Dimmed out at finish of solo.

What This Means to You

Unless you saw that show—and I did after hearing the fans talk—you would hardly believe there could be so much audience delight expressed in such vigorous handclapping. Really, the show was so smooth and the effects so perfectly blended, one got the sensation of a Broadway show at a neighborhood price.

That is the punch. Not so much the program selected as the use—and clever use—of a little equipment.

People appreciate the little touches that are unexpected and yet harmonious. You open your show with an overture—give it a little added attractiveness. Get your projectionist hopped up and put him on his mettle on this, and see what surprising ideas a little interest in developing his ability will bring—whether you have a 1926 projection room or merely several projectors and no Ballunas.

The pianist playing the Liszt number was from the orchestra. He sure did credit to his share of the program.

The organist, Norbert Ludwig, has something good when it comes to jazz, and when he does a specialty—he DOES ONE.

Get your pianist or organist, or both, interested in putting a little something REAL into the use of your equipment under their hands.

You can get color harmonies in a blend and shift in at least two colors with nothing more than two projectors, and you can use these sturdy stand-bys with a screen if you have no stage, to put on a song in a novel way by the "stereo" on each machine blending a scene on screen and a spot of harmonious color through a cut mask on the singer.

Short bits of film, scenic, seascape, maybe, will dissolve in and out at an opportune moment in overture or music specialty.

Your equipment can be made to add class, if you just use if it right. Try it.

Kemmerer's Victory Will Prove They're Live Wires in Wyoming

Maybe the Cities Have 'Em Skinned in Size But Equipment Can Be of the Best and Hold The Patron Just as Strongly in Small Town

WHILE the throngs are thronging into the vast and stupendous edifices which millions of dollars and vigorous aggressiveness have lifted skyward in the big cities, it does your heart good to discover that the smaller town isn't suffering any shyness or having its pride knocked in the "co-co" from lack of quality in its theatre building, or failure of its showmen to comprehend the value of charming design, quality construction and perfection of equipment in pulling patronage.

If you've got this far without taking a look at the pictures of Davis and Williams' new Victory Theatre, in Kemmerer, Wyoming, call a recess right away and give the photographs a good once-over.

Better than all the printing ink we've got to spare, these pictures demonstrate the truth of the black type up above.

The dope about this theatre came straight from Wilford Williams, one of the members of the live-wire firm controlling the Victory—and right here let's break in to say—SEND IN YOUR STUFF, boys! And send a picture of yourselves when you shoot in the pictures of your new theatre: we like to see what the go-getters look like.

Here's how Mr. Williams chats about his new theatre:

"The new theatre is called the Victory and is owned and operated by Frank Davis and Wilford Williams. It represents an investment of $60,000, which includes land and fixtures, etc. It is of fireproof construction, brick and concrete, and is 37½ ft. wide by 140 ft. long and has two small store rooms in the front. Has a seating capacity of 524, upholstered seats.

Has a stage for road shows. Booth equipment consists of two latest Powers 6B improved Projectors with Powerlite Reflector Lamps and Roth Brothers Actodector Generator. The theatre is equipped with good heating and ventilating system which assure good ventilation and proper heating at all times. The acoustics of the theatre are very good. It has all the modern conveniences.

The Architect is D. D. Spani, Rock Springs, Wyo. The booth equipment, and the chairs which are Heywood-Wakefield, were sold and installed by Utah Theatre Supply Co., Earl D. Smith, Mgr., Salt Lake City.

Miami to Have Another

PELL MITCHELL, well known film executive, formerly with Gaumont Company and Fox, announces the erection of a new $200,000 theatre in the Allapattah District of Miami, Florida, near the intersection of N. W. 36th St. and 17th Avenue. This is a high class residential district and the nearest competition is more than a mile away.

The theatre will seat 1200 patrons and construction will start within a few days. Mr. Mitchell has associated with him some well known Boston and Miami capitalists and the new Allapattah house is the first of a chain which the same interests intend to build throughout the state of Florida.

New York's Monroe Opens

UNDER the able management of G. P. Josephson, the Monroe Theatre, First Avenue and Seventy-sixth Street, opened on Tuesday, February 8th, with the best in equipment to call the Yorkville patrons into its charming interior.

Massive Fire Fighting Installation Given M-G-M Studios

THE world's largest motion picture plant, the Metro-Goldwyn-Mayer studios at Culver City, Calif., is now equipped with one of the world's greatest fire fighting systems. It was given its official test last week by the board of Fire Underwriters of the Pacific.

The system consists of a 600,000 gallon reservoir, a water tower 144 feet high holding a reserve supply of 100,000 gallons, two monster electric pumps capable of hurling 3,000 gallons of water a minute through 12 hose lines at a pressure of 120 pounds to the square inch for a distance of 200 feet. These outstanding features of the system remove all danger of menace from fire to the 50 acre lot.

The water supply is obtained from the municipal mains of Culver City through two 12 inch mains capable of keeping the 600,000 gallon reservoir at a constant level despite any demands upon it.

From the reservoir in 14, 8 and 6 inch mains the water supply is carried to every corner of the lot. Fire hydrants and lengths of hose are located at every strategic point and in addition an automatic sprinkler system protects every inch of the six acres of stage space and the numerous administration buildings.

Preddey Gets Motiograph

MOTIGRAPH projectors will be handled in the San Francisco territory by Walter G. Preddey, well-known for many years in his district.

Edward H. Kemp, who has been distributor of the Motiograph since this projector was first placed on the market, no longer devotes his activities to its distribution, having taken over the Ball Laboratories on which, as well as theatre supply business, he will center his attention.

PROOF OF THE PUDDING—No lack of quality is discernible in these interior views of the Victory Theatre, Kemmerer, Wyo.; rather is the opposite true. This nifty house cost $60,000 *and has a stage for occasional road shows.*

Another Bennethum House Shows That Fine Equipment Pulls 'Em

Pottstown Theatres, Inc., Opens New House; Has Perfectly Appointed Projection Room; Two Screens and Kimball Organ Add to Class

WITH the opening of the Strand Theatre in Pottstown, Pennsylvania, George W. Bennethum, who is President of the Pottstown Theatres, Inc., adds to his chain of splendid houses and also slams home the lesson that so many up-to-date theatre owners are learning—that you can put in plenty of seats and depend on the people to fill them if you just go after the finest in equipment as you do in entertainment features.

The Strand is a 1,200 seat house, and the list of fine equipment stacks up with anything you'll see in the biggest and most lavish houses ever built. $350,000 is the sum laid out in building the Strand—and equipping it—but there are houses costing several times that amount that won't keep the seats filled any better—because there are two Simplex projectors in a perfectly appointed projection room, and they are fitted with Bausch and Lomb Cinephor lens systems: two Morelite reflector arc lamps attend to the screen illumination: two Hertner Transverters guarantee light surety and Fulco fireproof rewind units add their quality to a quality installation.

TWO SCREENS INSTALLED

There are two Superlite screens; one to be used for prologue work and one for the features on another stage plane.

Gorgeous chandeliers are a feature of the house, and color symphonies are possible through the use of eleven spot lights and automatic color wheels.

A Vallen wood track takes care of the curtain operation, and the stage behind the magnificent curtain is perfectly equipped and adequately safeguarded.

The installation for this theatre was taken care of by a firm which enjoys the exhibitor given reputation of giving service as well as quality in equipment—L. M. Swaab & Son, of Philadelphia.

The Strand was opened recently, and the people thronged in as they always do on such an occasion—but reports indicate that the opening isn't the only time when that "throng" will be a good word to keep handy for this theatre.

A Kimball Organ, eleven stop model, guarantees music quality.

New Screen Backs Up Batavia's Fine Projection

MANAGER J. R. Osborne has installed a new screen at the New Family Theatre in Batavia, N. Y. No small measure of the fine projection at this house is due to the work of Ross Horning, who spends his time in the projection booth. With the fine, modern equipment at his disposal he takes great pride in his work.

SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
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Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Paramount Exchanges Cue So Projectionists "Can" the Old Punch

THE Detroit exchange of the Famous Players-Lasky Corporation has inaugurated a unique system of cueing pictures for projectionists that bids fair to become universally popular.

Heretofore it has been the practice of projectionists to indicate the end of a reel by a punch hole or scratch that is noticeable on the screen.

Individual operators found it necessary to have their own marks and as a result the damage to the hundreds of features throughout the year has assumed serious proportions.

With the new idea each projectionist will be provided with a cue sheet for each picture. It will be compact and plainly and easily read.

The scene fifty feet from the end of the reel will be described and any subtitle at that point will be quoted. This will be sufficient for a "make ready" sign. The last scene on the reel also will be described so the projectionists can cut in any point without confusion and without making it necessary in any way to damage the film.

Roxy Acquires Library of Victor Herbert For the "Roxy"

S. L. ROTHAFEL "Roxy" has purchased Victor Herbert's entire personal library for the new Roxy Theatre now being erected at 50th and 51st Streets and 7th Avenue. Roxy acquired the music from Ella Herbert, daughter of the famous composer who up to the time of his death was one of the outstanding figures in the musical life of America.

The library contains not only Herbert's own lilting melodies, but the symphonic scores, orchestrations and classic and light comedy music used by him during the many years he served as conductor of the leading orchestral organizations throughout the country. Most of these contain Mr. Herbert's distinctive arrangements for orchestra of symphonic and popular music.

Mr. Rothafel was guided in the purchase partly by sentimental reasons and also by the completeness of the library which will form an invaluable nucleus for the new Roxy Theatre.

K-C.F.B.O. Better Equipped

FILM will get even better treatment than before from Roy Churchill, manager of the Kansas City exchange of Film Booking Offices. That's because they're moving into new quarters at 1715 Wyandotte street, where special arrangements have been made, both in space allowance and in equipment, for the inspection and shipping departments.

Churchill has always been "strong" for giving exhibitors in his territory the square deal, and has done his bit—and not a little bit, either—to protect the print.

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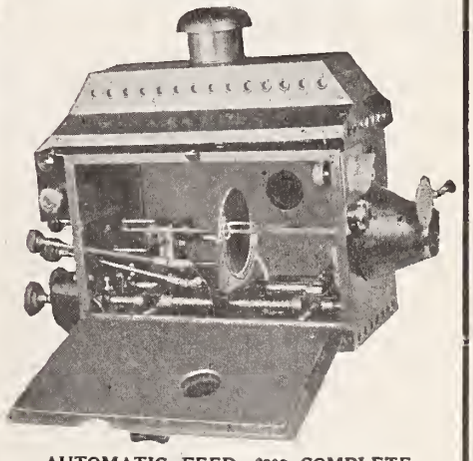

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Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

A *Large Question*

JOHN L. SWEETMAN, chief projectionist, Capitol Theatre, Lynn, Massachusetts, has filed a suit against 145 men, officers and members of Local Union 182 Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O. of the U. S. and C. He sues for a mere twenty-five thousand dollars' damage, alleging that these men, through the organization, have conspired against him to prevent him obtaining employment as a union projectionist.

Sweetman alleges that he was a member of the Boston union, and that in 1893 the organization forced its members to become insured by a plan of its own. This he refused to do, claiming the union had no right to force him to take out insurance. At that time Sweetman, so he says, went to another theatre, and later, when he desired to return to the theatre where he had formerly been employed, he claims that the union would not permit him to do so.

Subsequently he secured one of those well known injunctions to prevent the union from keeping him out of work. The judge in granting the injunction which injuncted the union, ruled that the insurance plan was illegal, and that he, Sweetman, was still a member in good standing in the local.

Went 18 Months to Union Offices Looking for Work

Sweetman claims that for eighteen months he went daily to union headquarters looking for work (quite a spell, I'll say, to go each and every single day, Sundays and all. I'll bet a nickel he missed one or two anyhow), but notwithstanding the fact that other men were assigned to positions, he was denied employment. Sweetman claims he offered to pay dues, and did send money to cover them, but that it was returned. He claims he was ejected from a meeting of the union. He alleges that he told the union officials he was willing to pay an assessment of two dollars on the death of any member, as per the insurance plan, but refused to pay any insurance policy premium.

I have given space to this matter, which doubtless will be widely spread forth in the newspapers, because it raises a very large question and one in which every union and non-union man is interested, viz.: Exactly how far does the hightly administered power of organization extend?

Looking at it from one viewpoint it is entirely right and good procedure for a union to induce, or even to compel its members to carry insurance, especially if they have dependent ones.

From another viewpoint it has no more right to order a member to buy insurance than it has to order him to eat onions for lunch every day. Insurance or non-insurance is entirely a matter of private business from that viewpoint.

However, regardless of the basic right or wrong of the insurance matter, while I admire Sweetman's sheer courage in fighting what he believes to be a wrong, nevertheless I think he has done a perfectly foolish thing, because he has made himself a marked man, and that mark will follow him whenever he may try to work at motion picture projection in organized territory. Be the union basically wrong or right neither it or its sister unions will, in future, have anything to do with this man, and all the courts in Kingdom Come cannot and will not alter that fact, though it is possible—barely possible—that he may get a verdict.

That last is very doubtful, however, because presumably the I. A. T. S. E. and M. P. M. O. will throw all its power behind the union in a suit of this kind, and, if it were necessary, the American Federation of Labor probably would, too.

However, let us examine into this matter a bit. Sweetman says he will NOT be forced to take out insurance—to do something the union has no right to compel him to do.

Stick-up-for-the-right is something I, too, believe in, BUT, the question now enters as to what is "right." Gosh all hemlock, man, we are forced, coerced and driven at every turn in life. Only this morning I wanted to eat some kosher pork chops, but the darned butcher was out of 'em, hence I was "forced" to buy something else, and it was something I did NOT want, too.

The government we are so proud of "forces" us to do this, that and the other thing, and that brings us to the point I set out to talk about.

Why is the "government" permitted to "force" you and I do, and not do so very, very many things?

The answer is simple. The "government" is presumed to represent the will of the MAJORITY. If we don't like the government we can agitate for a change in it, or in its processes, or we can get out from under by going to some other country and—putting up with precisely the same thing, except that it probably will be a lot worse. BUT if we want to stay here and be permitted to earn our living, we MUST do what the government tells us to do, even to the extent of doing many things which we think the government either has no right to make us do, or which we think it is unjust in demanding that we do.

When John L. Sweetman joined the Boston Motion Picture Projectionists' organization he automatically agreed to accept its laws, rules and regulations; also he automatically agreed to abide by the will of the majority of the union, as expressed at either its regular or legal special meetings. If he disagreed with any rule, law or regulation, he had certain processes open to him for changing those rules, laws or regulations, or inducing the MAJORITY WHICH ADOPTED THEM to rescind them, and it was up to him to accept the will of the majority, or to withdraw from the organization. At least that was the way it looks to me.

The Other Side of the Argument

BUT there is another side to the matter. When unions become so powerful that they can and do prevent the employment of any but their members in a given territory, it is up to them to be absolutely fair and just, insofar as it is humanly possible to be so. It is unfair and even cowardly for an oganization which is all powerful in its territory to take advantage of that fact, and bully its way through, regardless of right or wrong, merely because it can.

Mind you I am NOT EITHER SAYING OR INSINUATING THAT THE BOSTON LOCAL HAS DONE ANYTHING OF THAT SORT, though I know of other unions which in my opinion have. As a matter of fact

(Continued on Page 134)

Bluebook School

Question No. 462—Is projection angle in itself a safe guide in estimating picture distortion? Give reasons for your answer.

Question No. 463—Name the various objections to long projection distance.

Question No. 464—Name the objections to short projection distance—say anything calling for a projection lens of less than four inches E. F.

Question No. 465—What is your idea of the best projection distance and why is that distance your ideal?

Question No. 466—Suggest some practical example tending to prove that the projectionist cannot correctly or accurately judge of sharpness of definition in a picture when the projection distance is long.

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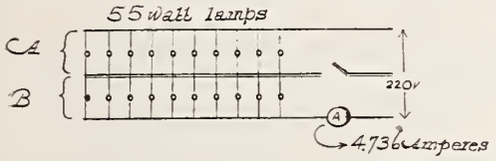
Dept. W. LONG ISLAND CITY, N. Y.

Bluebook School Answers—Question No. 445

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 445—There are ten paths for the current, with twenty current consuming devices. Assuming the neutral fuse to be withdrawn, if one current consuming device be removed, how much current will flow through the remaining devices?



There have been a goodly number of excellent replies by the following: W. C. Budge, Springfield Gardens, Long Island, I name first because he made several very real efforts before he finally was able to dig the answer up, getting it finally from an official of an electric company. C. H. Hanover, Burlington, Iowa; John Griffith, Ansonia, Conn.; Walter Munn, Iron Mountain, Mich.; G. T. Baldy, Rohetown, Saskatchewan; G. L. Doe, Chicago, Ill.; Messrs. Thoreau, Clark and Richards, Vancouver, B. C. (who declare Brother Munn's answer to Question 413 to be faultless, except for the missing 1-4 volt); Allen Gengenbeck, New Orleans, La.; E. Steele (who also answered the last series of questions correctly); J. H. Jalet, Glens Falls, N. Y., and a very finely gotten up, carefully worked out reply, with red ink and everything—without any name on it.

Griffith's reply was set forth in great detail. I think John must have used a whole bottle of ink on it. Before giving any of the answers I shall myself try to put the whole thing into simple words—if I can. The thing which confuses is, I believe, that if these current consuming devices be incandescent lamps, then we have two elements which APPARENTLY are unchanging, viz.: the resistance of the individual lamp filaments and the voltage. And since the individual lamp resistance does not change, and the voltage does not change, how is it possible to get higher brilliancy on the one side and lower on the other.

The answer is, as I see it, simple. The resistance of the lamp, or its voltage consumption, does change. It changes on the one side because with the normal voltage impressed on the set of lamps which is one shy the full current necessary to light the other bank of lamps cannot pass, hence the lamps on the heavy side work below capacity, therefore do not consume their full half of the voltage, which same is therefore impressed on the other bank of lamps, with consequent overload.

Please understand that the foregoing is ONLY an attempt to make the thing clear without resorting to the C E Is, which many will not be able to understand very well. It is very crudely put and if it don't help—well, just disregard it.

I shall first let you see the unsigned way: "When burning on 110 volts, each answer. Don't even know where it is from. $\frac{55w}{110v} = .5a$, current consumed by each lamp at 110v pressure.

Resistance of each unit $= \frac{E}{C} \quad \frac{110v}{.5a} = 220$ ohms.

Resistance in whole of A division of circuit equals reciprocal of the sum of reciprocals of the various units as follows:

$$\frac{1}{\frac{1}{220}+\frac{1}{220}+\frac{1}{220}+\frac{1}{220}+\frac{1}{220}+\frac{1}{220}+\frac{1}{220}+\frac{1}{220}+\frac{1}{\frac{1}{220}+\frac{1}{220}}}$$

or $\frac{1}{10}$ or 22 ohms.

Resistance in whole of circuit B equals the reciprocal of the sum of the reciprocals of the various nine remaining units as follows:

24 4/9 ohms.

Resistance in series equal sum of resistance of each unit, and 22 ohms plus 24 4/9 ohms = 46, 4/9 ohms or $\frac{418}{9}$ ohms.

$$C = \frac{E}{R} \text{ or } C = \frac{220}{\frac{418}{9}} = \frac{220}{1} \times \frac{9}{418} =$$

$\frac{1980}{418}$ or 4.736 amperes total current flow

VOLTAGE DROP AND INCREASE

In A division of circuit:

$E = CR$ or $E = \frac{1980a}{418} \times \frac{220}{1} = 104\frac{44}{209}$ v.

In B division of circuit:

$E = CR$ or $E = \frac{1980a}{418} \times \frac{220}{9} = 115\frac{165}{209}$ v.

Underload in A division $= 110$ v. $- 104\frac{44}{209}$

v. $= 5\frac{165}{209}$ volts. Total, 220 volts.

Overload in B division $= 115\frac{165}{209}$ v. $- 110$

v. $= 5\frac{165}{209}$ volts.

Underload, therefore, equals overload.

And that is, I think you will agree, very well put, though it will not be very easy for the novice to understand.

Brother Munn says the same thing in this globe consumes 55 watts, or 55/100 (one-half) of an ampere. Remembering Ohm's law, in which I = current in amperes, R = resistance and E the voltage, we use the formula $R = \frac{110}{.5} = 220$, which last represents the resistance, in ohms, of each individual globe filament. This resistance does not change, regardless of what pressure the globe may be subjected to.

"I am assuming that the globe removed is taken from the lower bank of lamps, which leaves ten globes in parallel in the upper bank and only nine below. The question then is, how much current will flow through each of the remaining 19 globes, or through each of the two banks as a whole.

"Current is usually thought of in terms of amperes, but since this question has arisen through a discussion of amperes, I will work it out in both amperes and volts. Also the question does not in itself state whether you seek the current value flowing through the 19 devices collectively, or through each one of the 19 globes. Pardon me for being thus critical, but there are no less than four ways in which the question may be interpreted. (Yes, but I fail to see but that the answer would be, in effect, the same in either case. If we figure the current for one lamp, the total would be just ten and nine times as much for either bank as a whole, and would be the same, of necessity, for each bank. I don't "get you" there, Brother Munn. Ed.)

"The upper bank contains ten lamps in parallel, each with a resistance of 220 ohms, hence the total resistance between the wires of leg A is 22 ÷ 10 = 22 ohms. There are nine lamps in bank B, hence there would be 220 ÷ 9 =24.4 ohms total resistance between the wires of that bank, and the total of the two outside wires would be 22 + 24.4 = 46.4 ohms."

NOTE: It would seem that some explanation should be made of this for the benefit of those not well up in electrical action.

The rule is that when two or more current consuming devices are connected in parallel (multiple) the total resistance of the combination will be equal to the sum of their individual resistances, in ohms, divided by the number of resistances, which is very confusing to the novice, because he knows the individual resistances do NOT change, hence how can that be.

The answer is while it is true the individual resistances do NOT change, still each one lets through current exactly in accordance with the number of ohms resistance it has, and the current from the various units combine, so that the EFFECT in current flow is precisely in accordance with the rule quoted. Where there are two devices, each with two ohms resistance, coupled in parallel, of course the individual resistance is not halved, but THE CURRENT FLOW IS DOUBLED, so that the EFFECT is precisely what it would be were the resistance

(Continued on Page 134)

A Large Question

(Continued from Page 132)

from what I know of the Boston local, I believe it has never played the bully, but has been inclined to be very fair, and in this case, while I know nothing of the circumstances, I assume that it has been fair.

In union affairs it is and always has been considered absolutely unethical, from the union viewpoint, to resort to the courts in union matters, and an "injunction" secured by a union man against the union is the one thing which would perhaps forever damn him more completely than anything else on earth. Sweetman could get an injunction declaring him to be a member in good standing, BUT personally I would not give him ten cents for a hundred of them for my own use. Certainly the union would NOT defy the court, BUT there is more ways than one (1) of sucking eggs, and by any one of the processes the shell will be darned when the job is finished.

Here is the one point in which it seems to me a union might be wrong in a matter of this sort. Often a thing like this insurance law comes before a local meeting at which about one in five of the members are present. It is passed by that meeting, and does not necessarily represent the will of the majority of the union membership.

What's that? Oh, yes, certainly the rest "had a right to be there," but while that is true, still don't you think matters of that sort ought to be submitted to a referendum vote of the entire membership, or be considered at a special meetting called for this purpose?

Organization Should Not Dictate Insurance Plan

Also it seems to me that the organization ought not to dictate the insurance plan. I would myself agree with a union compelling its members to take out and keep paid up a certain amount of insurance for each one directly dependent upon them. I most emphatically would NOT, however, agree with the organization ordering the exact plan, or dictating the insurance company the protection be carried in, nor do I think it good policy for a union to undertake to insure its own members.

The thing could be handled by obliging the members to insure in some approved company, with say half a dozen to select from, or in some reliable fraternal order, and the members compelled to show his insurance receipt when he pays his dues. This certainly is within the rights of the union, because in case a member who is not insured dies leaving nothing, the union usually is the financial goat, to some extent at least, since it cannot well see him buried in the Potter's Field, or his children and widow go hungry.

In my opinion Sweetman has taken an entirely wrong course all through the matter, and while I do not like to wish a man possessed at least of a lot of courage, bad luck, still my sympathy is with the Boston local.

Postscript: Incidentally I would like to know, just from curiosity, whether this is really Sweetman's suit, or the suit of some lawyer who has taken the matter "on spec," hoping to make a few "honest dollars" for Sweetman—AND PERHAPS SEVERAL TIMES A FEW FOR HIMSELF.

Bluebook School Answers Question 445

(Continued from Page 133)

actually halved in one device of double the amperage capacity.

Put in another form, in adding the other device you have actually doubled the amperage capacity without changing the resistance, which is exactly the same as doubling the amperage capacity of one device without changing its resistance.

There. That is not very well put, but there is no time to re-write it, and I am sure you will understand the matter. Editor.

If a resistance of 46.4 ohms be subjected to a pressure of 220 volts, the number of amperes flowing may be found by applying another form of Ohm's law, thus: $I = \frac{E}{R} = \frac{220}{46.4} = 4.74$ amperes. This answer is, I think, the one Griffith intended. It is the number of amperes flowing through 19 globes, connected as shown, collectively. Of course only a part goes through each globe.

It is a simple thing to find the exact voltage the globes in banks A and B will be subjected to. The 4.74 amperes meets a resistance of 22 ohms in bank A, hence (4.74 x 22 =) 104.28 volts is consumed in that bank. The same amperage meets a resistance of 24.4 in bank B, hence (4.74 x 24.4 =) 115.85 volts are consumed in bank B.

As a check on accuracy 104.28 + 115.85 should equal 220, which it does, very nearly. (Slight discrepancy is due to discarding small fractions in figuring. Ed.). This explains why the globes in the upper bank burn dim. They get but 104.28 volts, which does not force sufficient current to bring their filaments up to full brilliancy. On the other hand the 115.85 volts impressed upon the lower bank forces the sufficient amperage through to overload the filaments. One might figure out just what each globe carries in the way of volts and amperes, but I've got writer's cramp already, and think I have covered what Griffith intended.

As to the different forms of Ohm's law used, which may confuse the novice, the editor would merely remark that these forms deal with three things, viz.: voltage, amperage and resistance and each form is used to find one of them.

Of the bunch of answers that of Brother Baldy brings out one interesting point not touched upon by the others. He says:

"In a 3-wire Edison circuit of 110-220 volts as illustrated in question 445, January 23 issue, this circuit having 20 current consuming devices, each a 55-watt lamp, ten of them being on each 'side,' the current in the neutral will theoretically be nil, as the circuit is assumed to be balanced. The current flow in the outer wires would be five amperes, since each lamp takes .5 of an ampere.

"Since the resistance of a 55-watt 110-volt lamp is 220 ohms, the resistance of the ten lamps in parallel will be 22 ohms, or the total resistance of the two banks in series is 44 ohms, and this, under 220 volts pressure gives us five amperes as the current flow.

"Assuming, as in the question, the neutral fuse to be removed, and one lamp to be removed also, the resistance of the side still having ten lamps remains the same, which is 22 ohms, but the resistance of the other side is increased by the removal of the lamp and is now 220 ÷ 9 = 24.44 ohms.

"Since the neutral fuse is removed, these two banks are connected in series with each other across 220 volts pressure, so that a total of 22 + 24.44 = 46.44 ohms is opposed to 220 volts pressure, hence the current flow will be (220 ÷ 46.44) 4.73 + amperes.

"This current is flowing through the two banks of lamps, a like amount through each bank, of course, but is unevenly divided as between the individual lamps of the two banks. In the ten-lamp bank there is 4.73 ÷ 10 = .473 of an ampere flowing through each lamp, hence, since the capacity of each lamp is .5 of an ampere, the lamps are underloaded and dim. In the other bank there is 4.73 ÷ 9 = .525 of an ampere flowing through each lamp, hence each lamp is overloaded by .25 of an ampere, hence is over-bright.

"Now it is merely stated that these lamps are 'lamps,' which makes a difference, because if they have tungsten filaments then when the current is less than normal the resistance is lessened, whereas if it be carbon the opposite would be true. This is because tungsten resistance increases with heat, whereas carbon decreases. It therefore follows that the foregoing current values are only approximately correct for as the current changes it would tend to cut down on the ten-lamp bank and increase on the nine-lamp bank—that is with carbon filaments, and as the resistance values tend to draw apart, the potential difference across the ten-lamp bank will tend to be less, and that across the nine-lamp bank will tend to be more, and of course the current will change accordingly. The correct value is difficult to arrive at unless the changes of resistance with different filament temperatures is known. Suffice to say that the current flow in the ten-lamp bank decreases below those given theoretical values, while the current flow increases in the nine-lamp bank, due to the altering of the potential difference, there being no neutral to control it, hence the lamps in the two banks will have a difference in brilliancy directly proportional to the unbalance effect of the load."

I think this sets the matter forth in fairly understandable form. Brother Griffith's reply, while correct and worked out in great detail, was too long to be published, unless it was absolutely necessary to make matters clear. Several of the other answers were excellent, too, and you cannot tell me that the study of such questions as this, with final understanding, does not provide a better understanding of electrical action.

NOTE: I have a letter from Mr. L. A. Jones, Research Laboratories, Eastman Kodak Co., in which he compliments Brother Keuster on his excellent reply to the screen reflection problem. He even says I was, he thinks, a bit unfair to Brother Keuster in my comments. Mr. Jones does not care to have this letter published, as he, very naturally, does not wish to enter into an argument of such matters through the columns of a paper. I can understand Mr. Jones' attitude in this. He belongs to a dignified profession, which he respects very highly.

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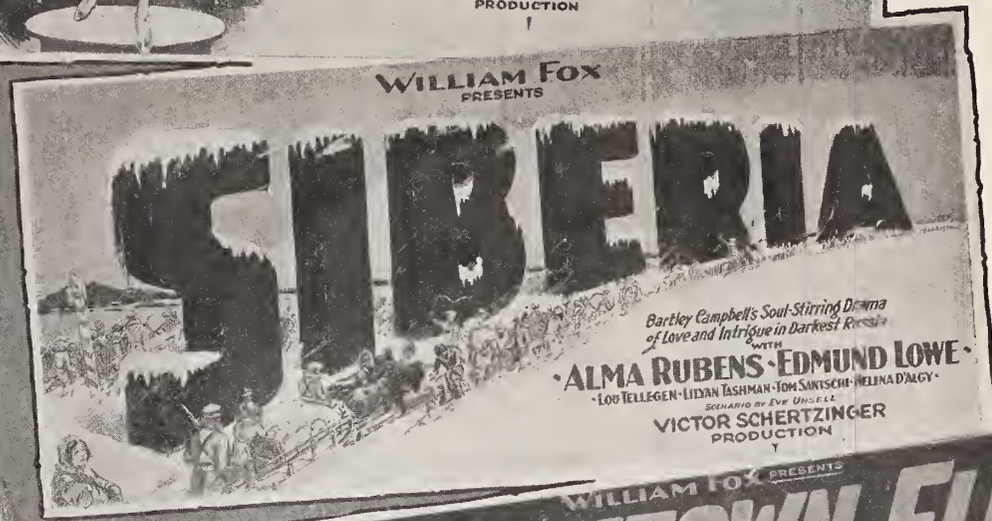

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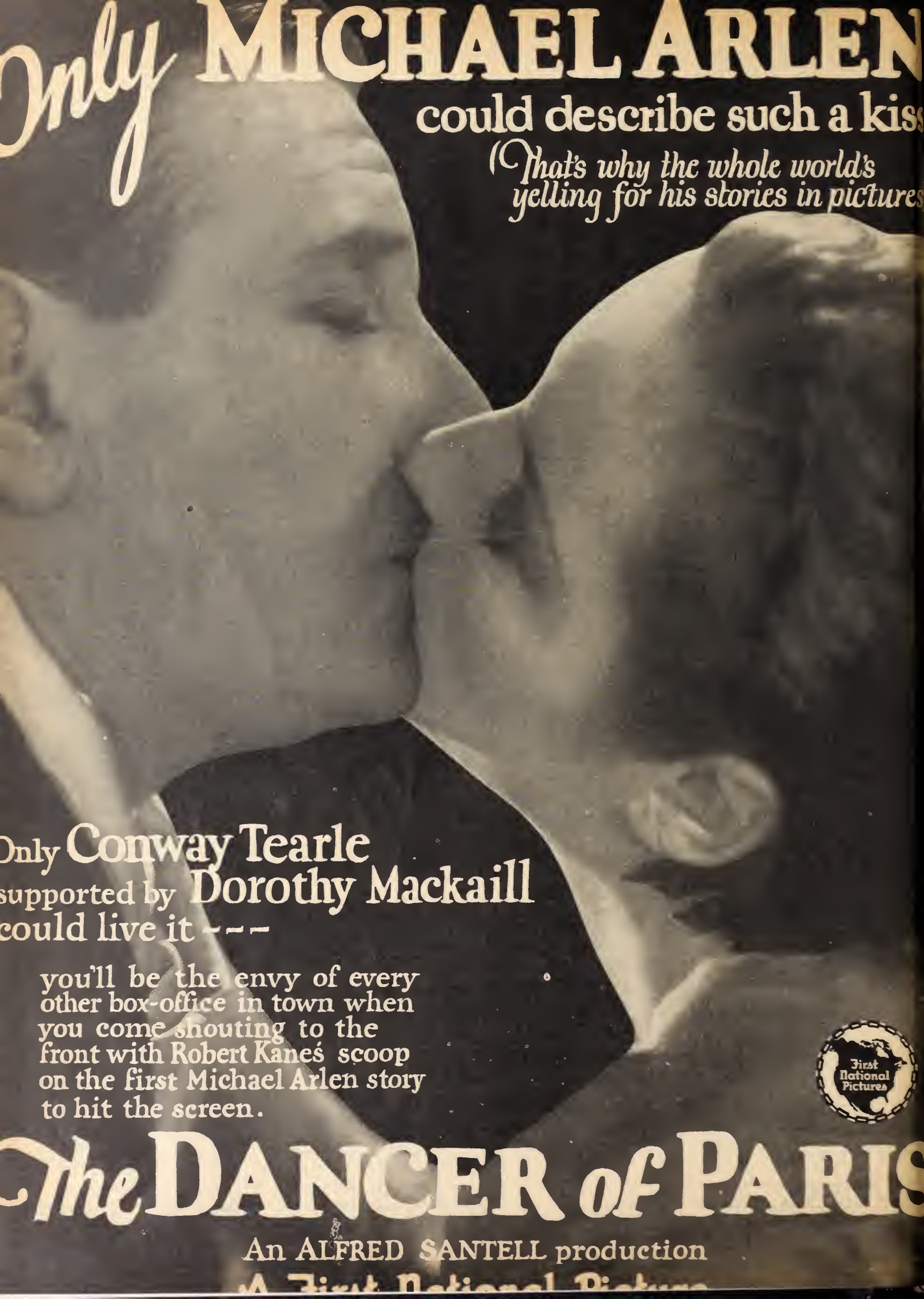
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MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

The Hollywood forecaster reiterates his January 3 statement that June M. P. T. O. A. convention weather will be "ideal."

VOL. 79 NEW YORK, MARCH 20, 1926 No. 3

Kennedy Elected F. B. O. Chairman; Derr Treasurer

Control Transferred to Financier of Boston

The formal transfer of control of Film Booking Offices of America, Inc., and various affiliated corporations from Lloyd's Bank and the Grahams of London to Joseph P. Kennedy, Boston financier, has been effected.

R. C. Pictures Corporation, Film Booking Offices of America, Inc., Film Booking Offices of Canada, Ltd., and F. B. O. Studios, Inc., are the corporations affected by the transfer.

R.-C. Pictures Corporation, the subsidiary of Film Booking Offices, is represented by branch offices in thirty-five cities of the United States and Canada. The corporation operated the F. B. O. Studios in Hollywood, where a great many of its productions are made.

The new owner of F. B. O. has been a prominent figure in the financial affairs of the country for some time past, and is a trustee and director at the present time of many important New England enterprises. Mr. Kennedy was formerly president of the Columbia Trust Company of Boston, and was also connected with the Bethlehem Shipbuilding Company and with Hayden Stone & Company, bankers and brokers of New York and Boston.

At the first meeting of the di-

(*Continued on page 2*)

Free Shows

Pawtucket, R. I., cops are to become expert censors, passing on what the public may and may not see.

The Pawtucket chief of police has ordered them to censor all attractions on their beats and to report anything of a vulgar or indecent nature.

The city has no censor of theatrical entertainment.

Prizes Totaling $2,000 Awarded by First National

Joel Levy Wins Class A Most Complete Campaign, Harry Brown Class B and R. S. Touney Class C

The judges have selected the winners in the First National Month Exploitation Contest. Checks have been mailed and those on the Honor Roll will receive parchment testimonials in recognition of their showmanship.

The committee of judges, comprising trade paper editors, announced the winners as follows: Class A—Theatres above 1,500 seating capacity: First prize—Most complete campaign, $250, Joel Levy, Capitol Theatre, Reading, Pa.; second prize, $150, Leroy V. Johnson, Liberty Theatre, Seattle; third prize, $100, Pete Egan, Capitol Theatre, Calgary, Alberta, Canada; best newspaper ad of Class A, $50, Frank Steffy, Coliseum Theatre, Seattle; best lobby of Class A, $50, David Schaefer, Central Theatre, Jersey City, N. J.; most original stunt of Class A, $50, H. B. Wright, Loew's State Theatre, Los Angeles.

Class B — Theatres seating from 1,000 to 1,500: First prize—Most complete campaign, $250, Harry E. Brown, California Theatre, San Jose, Calif.; second prize, $150, A. S. Wieder, Rivoli Theatre, Portland, Ore.; third prize, $100, B. W. Bickert, Old Mill Theatre, Dallas, Tex.; best newspaper ad of Class B $50, A. S. Wieder, Rivoli Theatre, Port-

(*Continued from page 2*)

Manager Saves Many From Theatre Bomb

(*Special Dispatch to* MOVING PICTURE WORLD)

Some 200 patrons of the Wonderland Theatre, Minneapolis, owe their lives today to the quick action of Edward Oliver, manager, who seized a lighted bomb and hurled it into the alley where it exploded, shattering windows in the theatre and other buildings.

It was the second attempt in six months to destroy the theatre, a similar bomb having been found in the cashier's cage on October 2, 1925, after the fuse had gone out.

Labor troubles dating back to 1917, which at one time caused the imprisonment of several union leaders, are believed to be back of the bomb attempts.

The theatre is owned by John J. Campbell, who, during the war, discharged his union projectionist and handled his own projection.

"Danny" Dies

Joseph Dannenberg, editor of "The Film Daily," and president of the corporation publishing that newspaper, died in the Post Graduate Hospital, New York City, Wednesday morning, March 10. Death was due to appendicitis with paralysis of the intestines. Funeral services were held Thursday afternoon, March 11, at 4 o'clock, in the Universal Funeral Chapel, Lexington avenue and Fifty-second street, and the remains were taken at once to Baltimore, Md., where, on Friday afternoon, March 12, interment was had in the Hebrew Friendship Cemetery.

On Saturday, March 6, "Danny" was taken ill, and his physicians decided upon an immediate operation. The operation of Saturday night was followed by a second operation on Tuesday, Dr. John F. Erdmann and Dr. William H. Maddren attending. Complications set in, and "Danny" failed to respond to treatment. He died at 9:45 o'clock, and as very few of his friends or associates knew that he had been seized by the fatal attack, the news of his death fell like a thunderbolt on the industry.

"Danny" is survived by his widow, Mrs. Pearl Dannenberg, and his two sisters, Mrs. Edna Sussman and Miss Addie Dannenberg, both of Baltimore.

"Danny"—as he was known in motion picture circles the world over—was born in Baltimore on January 9, 1878, the son of Philip H. and Lina Dannenberg. During his school and college days he did newspaper work, and later became a member of the editorial staff of the old "Baltimore Telegram." Later he joined the staff of the "Baltimore Sun," and came to New York to represent that newspaper.

In 1911 he became active in the dress goods trade, taking up advertising with the Fairchild papers. In 1918 he joined forces with J. W. Alicoate, and they took over "Wid's Daily" and renamed it. "Danny" made it a powerful force in motion picture circles.

The passing of his vigorous and friendly personality is a great loss to the industry and countless friends in it.

N. A. Wins Out

The Jensen & Von Herberg circuit of theatres in the Northwest has been sold to North American Theatres, Inc., for $4,000,000. This latter company is allied with the Motion Picture Capital Co. of New York and Producers Distributing Corp. On the Motion Picture Capital Corp. Board of Directors are, among others, Cecil B. DeMille, Charles Christie and Jules Brulatour.

The deal involves thirty-one houses. Twenty-two are in Washington, eight in Oregon and four in Montana. The Multnomah Theatres Corp., a Portland suburban company, operating twelve houses, may be bought later.

Nears Passage

The Assembly Cities Committee of the New York Legislature on March 10 reported out without opposition the Freiberg bill relating to the admission of children under 16 years to picture theatres under certain provisions.

The bill carries an amendment inserted at the suggestion of the State Conference of Mayors and Delegates, giving the licensing boards of cities, where such exist, the power to issue the licenses permitting the maintenance of a matron and the segregated section for the children. The origiual bill provided that the licenses should be issued by the City Clerk.

Stanley Co. Man Among Builders Of Miami House

Lifshutz, Blaustein Theatre Is Also Going Up

Preparations to construct an attractive three-story theatre on Collins avenue, between Fourth and Fifth street, Miami Beach, are being made by William Flinn. The theatre will be erected by the Mutual Amusements, Inc., of which Charles D. Macloskey is president and Charles D. Thompson, secretary.

The directors are John J. McGuirk, vice-president of the Stanley Company of America; N. B. T Roney, Daniel F. Ryan and the officers of the company. Robert A. Taylor will draw the plans for the building and the house will seat 1,500.

Construction will start at once on a new theatre on the northwest corner of Seventeenth avenue and Twenty-second street in the Allapattah section of Miami, to be built by the Allapattah Amusement Corporation, of which Irving Lifshutz is president and H. N. Blaustein, secretary and manager. The cost will be in excess of $150,000. The house will seat 1,500 and will be ready for early fall.

Grainger Back

James R. Grainger, general sales manager of Fox Film Corporation, has returned to New York after a trip through the Middle West and South. This latest jump of the energetic Fox sales manager followed close upon his invasion of Canada and New England, where he stopped at Boston, Montreal, Quebec and Toronto. He is very well satisfied with conditions.

MOVING PICTURE WORLD

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Mae Murray Signs M-G-M Contract

Speculation as to Mae Murray's future starring plans, about which so much has been printed, has ended. Miss Murray again has signed a contract with Metro-Goldwyn-Mayer and will leave this week for the West Coast studios. Her first picture has not yet been announced. The contract was signed on March 6 by Nicholas Schenck.

Miss Murray's last pictures for the company were "The Masked Bride" and Erich von Stroheim's "The Merry Widow," in which she co-starred with John Gilbert. This picture, now at the Capitol, left the Embassy Theatre after a seven months' run to make room for King Vidor's "La Boheme," starring Lillian Gish and Gilbert.

Premiere Date Set

Elaborate Plans Made for Opening of "Flaming Frontier"

The world premiere of "The Flaming Frontier," Universal's epic of the West, will take place at the Colony Theatre, New York on Thursday evening, March 25, at midnight.

Plans are under way for an unusually brilliant opening. Prominent military officials, society, stage and screen stars will comprise the major portion of the first night audience.

Kennedy Elected

(*Continued from page* 1)

rectorate under the new ownership Mr. Kennedy was elected chairman of the board to succeed George Wigham. E. B. Derr was made a director in place of H. J. Yates. Members of the Board of Directors who continue are Benjamin P. De Witt, general counsel of the company; Major H. C. S. Thomson, president and managing director, and W. W. Lancaster, American representative of the Lloyd's Banking interests in London.

A further development of the directors' meeting was the election of E. B. Derr to the position of treasurer of F. B. O. in place of D. A. Poucher, resigned.

Mr. Derr, the new treasurer, while a newcomer to F. B. O. ranks, is extensively known in the field of big business, having filled some of the most important positions in the Boston district. He formerly was treasurer and director of the United States Mutual Libiality Insurance Co., was president and director of the Fore River Railroad Corporation, was treasurer and director of the Buildbuilders Co-operative Bank, auditor of the Fore River Shipbuilding Corporation, and was also a business consultant of various New England manufacturing concerns, having resigned from the above named posts last week to devote ample time to F. B. O.

Previous to Mr. Derr's activities with the heretofore-named organizations, he has been auditor of disbursements for the Bethlehem Steel Corporation and its subsidiary companies. The motion picture field is no stranger to Mr. Derr either, he having gained an intimate insight into the workings of that craft through having been an exhibitor at one time as well.

Ministers Try Sunday Wedge In Washington

Drastic Legislation Sought to Set Precedent

The question of a Sunday closing law for amusements in the District of Columbia was thrashed out last week during hearings on the bill introduced by Representative Lankford of Georgia before a sub-committee of the House committee on the District of Columbia.

Arguments for the bill were presented by Mr. Lankford, representatives of the Lord's Day Alliance, headed by Canon William S. Chase of New York, at whose instigation the bill was introduced, and by a number of local ministers.

The main opposition was presented by the Seventh Day Adventists, local business organizations and individuals. The only evidence touching upon picture theatres was submitted by a representative of the Central Labor Union, who told the committee that the unions comprising that organization were unanimously against it.

Representative McLeod, chairman of the subcommittee, denounced the measure as class and religious legislation, too drastic in its terms, probably unconstitutional, and utterly undesirable. In this he was joined by Representative Sol Bloom of New York.

Plan Long Run

De Mille's "Volga Boatman" Opens in N. Y. April 12

Cecil B. De Mille's new personally directed special, "The Volga Boatman," will be given an elaborate world premiere in New York and an extended Broadway run beginning April 12 at the Times Square Theatre under the direction and management of Dr. Hugo Riesenfeld, according to plans perfected this week by John C. Flinn, vice-president and general manager of Producers Distributing Corporation.

Come to Life

Musty Blue Laws Cause Kennedy's Arrest in Missouri

Jack Kennedy, an exhibitor of Howard County, Mo., is the latest victim of Missouri Blue Laws. The Court of Appeals of his county has upheld a decision in which he was fined $25 for operating on Sunday.

The first Missouri Blue Laws were passed in 1825 and have been in a more or less dormant state upon the statute books since, being wholly ignored in the larger cities.

Miss Schorr With Fox Film

Hortense Schorr, who for the last two years has devoted herself to publicity for Associated Exhibitors and Pathe Exchange, Inc., is now in the publicity department of Fox Film Corporation.

Yeggmen Show New Activity

Theatre yeggs have resumed their activities at San Francisco and attempts have been made to rob two houses during the past week, with the result that a pair of cracksmen are now languishing in the bastile.

Emilio Aguirra, janitor of the New Fillmore Theatre, was engaged in cleaning the house early one morning when someone knocked at the door. He refused the man admission when another man, who had secreted himself inside the theatre, compelled him to open the door. The janitor was bound and gagged and the burglars then turned their attention to the safe.

A police officer discovered the door of the theatre ajar and summoned assistance. The men were captured only after an exchange of shots. An attempt also was made to rob the Imperial Theatre, the second attempt of this kind within the past few weeks. The janitor detected the men at work and frightened them away.

Depinet Touring

Ned E. Depinet, southern sales manager for First National Pictures, left last week on a tour of southern cities which will keep him in the field for three or four weeks. His itinerary follows: Charlotte, Atlanta, New Orleans, Dallas, Oklahoma City, Kansas City, St. Louis, Indianapolis, Louisville, Cincinnati, Pittsburgh, Cleveland and New York.

1st National Prizes

(*Continued from page* 1)

land, Ore.; best lobby, $50, Harry E. Brown, California Theatre, San Jose, Calif.; most original stunt, $50, M. W. Korach, New Broadway Theatre, Cleveland, Ohio.

Class C — Theatres seating under 1,000: First prize—Most complete campaign, $250, R. S. Touney, Rialto Theatre, Fort Dodge, Ia.; second prize, $150, L. T. Lester, Jr., Ideal Theatre, Columbia, S. C.; third prize $100, P. A. Boone, Broadway Theatre, Mt. Airy, N. C., best newspaper ad, $50, L. T. Lester, Jr., Ideal Theatre, Columbia, S. C.; best lobby display, $50, John de Marce, Viking Theatre, Benson, Minn.; most original stunt, $50, W. A. Lanagan, Palace Theatre, Beaumont, Tex.

Most effective newspaper stunt of the month for any class of theatre, $50, Leroy V. Johnson, Liberty Theatre, Seattle, Wash.

SPECIAL— .. ..

On the Honor Roll are: Aubrey Keil, Palm Theatre, Pueblo, Colo.; J. Jones, Palace, San Angelo, Tex.; Don Alexander, Garrick, Duluth, Minn.; A. F. Battison, Lyric, Yukon, Pa.; T. Miller Davidge, Queen and Liberty, Durant, Okla.; Bert Rakestraw, Electric, Galena, Kans.; John Scanton, Alhambra, Torrington, Conn.; Montague Salmon, Rialto, Macon, Ga.; O. F. Glass, Masonic Temple, McCook, Nebr.; Mr. Triller, New National, Winnipeg Man., Can.; C. E. Wagner, Rex, Elk City, Okla.; Frank Newman, West Coast, Long Beach, Calif.; Dan Burgun, Garden, Des Moines, Ia.; J. E. Newell, Sumter, York, Ala.; Jack Cross, Capitol, Carthage, Mo.; Manager, D. & R., Aberdeen, Wash.

Reservations on Convention Train Being Snapped Up

'M.P.T.O.A. Special' Has Sleeping Space for Just 135

The flood of reservations being made by eastern conventionees to the Los Angeles conclave has made it necessary for national headquarters to enlarge the "Motion Picture Theatre Owners of America Special" leaving New York for the West Coast on May 23. The transcontinental exhibitor flyer, according to the latest plans, will be a train comprised of thirteen cars. This number of cars is the maximum, according to George Stanton, passenger expert for the New York Central Railroad. There are sleeping accommodations for 135 individuals.

Business Manager Joseph M Seider says that if the present demand for reservations continues, within a short time there may not be even standing room on this train. Already four of the sleeping cars have been completely booked. In other words, ninety persons at the time of this writing have made reservations. The train will be made up of four cars, each containing six compartments; two diners; one car containing two drawing rooms, three cars containing compartments and an observation room, one club car; four cars containing seven drawing rooms, and one car to accommodate trunks.

It had been originally expected that the majority of theatre owners using this special train would be from the Eastern and Middle Atlantic States; at least, all within a convenient radius of New York. However, theatre owners as far south as Virginia have already obtained compartments on the New York Flyer.

William Goldman Sued For Breach of Promise

William Goldman, prominent St. Louis theatre owner, was sued for $150,000 for alleged breach of promise by Miss Mabel Palmer of the Chase Hotel, St. Louis, in the Circuit Court on March 4.

She alleges that Goldman, who she says is a millionaire, asked her to marry him on May 4, 1923.

Goldman denies her allegations and says he will contest her suit.

Stanley Hand Week

The announcement that the week starting April 11 has been designated Stanley Hand Week by the New York Exchange of First National Picture brought an immediate response from the many friends of the popular branch manager. The aim of Clive R. Waxman, sales manager, and others is to establish a new record for First National in the New York Exchange territory.

To State Court

Another step in the legal battle between W. O. Burkey and the Kansas City Joint Board of Arbitration was taken when the case was carried into the Supreme Court of the State by Mr. Burkey.

Mr. Burkey contends the board is unconstitutional, in that it provides for forced arbitration without allowing the defendant the right of challenging the qualification of those who sit on the board. The Jackson County Court of Appeals last week denied Mr. Burkey's application for a writ of prohibition against the board.

Carl Laemmle's Brother Arrives

Siegfried Laemmle, brother of Carl Laemmle, president of Universal, arrived in New York recently with his wife to partake in Carl Laemmle's twentieth anniversary celebration of his entrance into the motion picture business. After a two-day stay they left for Los Angeles.

Siegfried Laemmle is a dealer in antiques in Munich, Germany, and is widely known in art circles abroad. This is his first visit to America. He brought with him many rare and valuable objects of art and antiques. He plans to remain in America until June when they will return abroad together.

The arrival of Siegfried Laemmle in Los Angeles will mark the first time that the four Laemmle brothers have been together in forty years, Louis and Joseph, now at the West Coast, completing the quartette. Siegfried's two sons, Ernst and Walter, are at Universal City in directorial capacities.

Doug Fairbanks Talks Over New York Radio

A feature of the world premiere of "The Black Pirate" in New York City was the broadcasting stunt on the Saturday night preceding the opening.

The Douglas Fairbanks Company put on an hour's radio entertainment on WJZ, New York City, in co-operation with WGY, Schenectady, and WRC, Washington.

The main part of the program, insofar as music was concerned, was the special rendition of "The Black Pirate" score by the Seywn Theatre Orchestra, directed by the composer, Mortimer G. Wilson. The star event was a ten-minute interview with Douglas Fairbanks himself before the "mike."

Move Exchange

The new Fox exchange in New York City, at 343-45 West 44th street, now being finished by painters and decorators, will be occupied by District Manager Harry Buxbaum on March 21, according to an announcement by James R. Grainger, general sales manager. The event will be celebrated by buffet luncheon served in the new building to the exhibitors of the metropolitan district.

French Withhold Film Scenes of Aviator's Death

International Sues to Recover Reel From Liner

The negative of the flight through an arch of the Eiffel Tower, Paris, by Leon Callot, which resulted in the aviator's death, has been seized by the captain of the S.S. La France and withheld. International Newsreel, according to General Manager Hatrick, has obtained a writ of replevin.

"When the France docked," said Mr. Hatrick, "International made formal demand for the film. French Line officials denied that it was on the ship. An International representative, however, had already examined the ship's manifest and confirmed thereon the fact that the film was on the France.

"The writ of replevin resulted. International does not know that the French Government wishes to suppress the film for sentimental or any other reasons. It has received no request from the French Government to suppress the film. It only knows that the captain of a French steamship has seized film which is the property of International. It proposes to recover its property.

"If the film, on being recovered, should prove to be objectionable and therefore unfit to show to the American public, it will not be released. If the French Government wishes the film suppressed for sentimental reasons, International will give the utmost consideration to any such request."

United Artists Extends Its Operations Abroad

Montford Steele, manager of foreign offices for United Artists Corp., has left New York for a four months' tour of the Orient, having been dispatched by Hiram Abrams, president, on a survey of the Far East branches with a view to enlarging the distribution of product.

Mr. Steele had been in New York only a few days, having just returned from a similar visit of inspection to Buenos Aires and other South American centres.

Aktb. Ufafilm

The Ufa Film Company of Berlin has recently formed a subsidiary concern in Stockholm called Aktb. Ufafilm, with a capital of 100,000 crowns ($26,800), Commercial Attache T. O. Klath, Stockholm, reports to the Motion Picture Section, Department of Commerce. This is reported to be the result of an agreement between Ufa and the Swedish Film Trust, according to which the Swedish company will take over part of Ufa's production for Sweden. The directors of the new concern will be one-half German and one-half Swedish.

Two More

Cooney Brothers' Chicago circuit will build another new theatre for the South Side. Plans have been announced for a theatre to be called the Victory that will be erected on Cottage Grove avenue, between Ninety-first and Ninety-second street. It will seat 2,000.

Another new theatre has been announced by the Lawndale Theatre Corporation, to be erected on the southeast corner of Kominsky avenue and Twelfth street. It will have 3,000 seats.

Seider Advises On N. J. Bills

That New Jersey must not have laws which will classify the public and the theatre owners as law-breakers, and that where the public wants all theatres shut down on Sunday exhibitors must abide by such a sentiment, is the text of Joseph M. Seider in the latest issue of the house organ of the M. P. T. O. of New Jersey, of which he is the president.

President Seider reviews up-to-date all legislation affecting the industry in New Jersey. He lays particular stress upon the Williams Resolution passed by the Senate and reported favorably in the Assembly Committee, urging every exhibitor to exert all his influence with his senators and assemblymen to bring pressure upon members of the commission, whose duty would be to revise the Blue Laws under this measure drafted by Senator Williams.

Grainger Completes Convention Details

Plans for the 1926 Sales Convention of Fox Film Corporation in Los Angeles from April 12 to April 17 have been worked out in such detail by James R. Grainger, general sales manager, as to leave the delegates every minute of their time to consider the great Fox program for the 1926-27 season.

The delegation from New York will take a special train on April 7 for Chicago, where they will be joined by others who are to report there. Arrival at Los Angeles is scheduled for April 11. The big meeting occurs at the Ambassador Hotel on April 12.

De Putti Under Knife

Lya de Putti, the Hungarian film actress who came to the United States two weeks ago to star in Paramount Pictures, was operated on for appendicitis. Miss de Putti has been ill for several days and it was decided to operate immediately.

Ginsberg Leaves

Henry Ginsberg, president of the Ginsberg-Kann Distributing Corporation, has left for Hollywood to arrange for the production of the twelve Sterling Productions to be released on the independent market next season.

News Reels to Escape Shears Of the Censors

New York Assembly Easily Passes Davison Bill

(*Special Dispatch to* MOVING PICTURE WORLD)

Albany, March 9.

News reels are to be exempt in New York State. This is a foregone conclusion. By vote of 109 to 13, the Davison bill eliminating news reels from censorship requirements was passed in the Assembly late Monday night, March 8. Republicans and Democrats alike laid politics aside for the time being and voted for the measure.

An attempt by Assemblyman Frederick L. Hackenburg of New York City to recommit the bill for amendment purposes failed. It developed that Mr. Hackenburg's amendment would have abolished the entire Motion Picture Commission, and with the amendment weighing it down and complicating the situation the news reel bill would probably not have mustered sufficient strength to pass.

The bill will pass in the Senate within the next few days and will probably show fully as much strength as it did in the lower house on Monday night.

Governor Smith will sign the bill.

Following the passage of the bill, Canon Chase of Brooklyn requested a hearing on the companion measure, introduced in the Senate by Senator J. Griswold Webb. The hearing will be held on Tuesday, March 16.

Weeks Returns

George W. Weeks, general manager of distribution for Famous Players, has returned from Los Angles, where he spent some time in making a survey of the new series of Paramount pictures preparatory to the opening of Paramount's annual spring convention.

Similar Problems

Representatives of Scandinavian film producers and theatres will meet at Copenhagen on May 20 to discuss film problems. Among the problems are: Censorship, taxation, unfair competition, advertising in the film and the cultural influence of the moving pictures.

Films Gain

Howard Douglas, censor for the Province of Alberta, in his annual theatre report for 1925 shows that patronage in Alberta was greater during 1925 than in 1924, the revenue derived through the Provincial Amusement Tax being $2,706 greater last year.

Mr. Douglas declared it unreasonable to demand that all pictures be made to suit young boys and girls, and he urges that it must be left to parents to judge offerings.

Fox Picks Sidney

To Enact Title Role in Belasco's "The Auctioneer"

Right on the heels of the news that Fox Films had purchased, among other David Belasco stage successes, "The Auctioner," David Warfield's first stage hit, comes the announcement that George Sidney will be cast in the title role. This human comedy will be released next season.

Canada May Try New Censorship

Following orders by the Canadian Government at Ottawa banning the entry into Canada of several important U. S. publications, including Liberty Magazine and the New York Daily Mirror, for alleged objectionable material, the question has arisen at the Canadian capital as to whether the next step of the Dominion Government will be to assume a federal censorship of moving pictures going into Canada or not.

When the recent banning of various periodicals took place, the Canadian Department of Customs and Excise issued a statement pointing out its censorship powers. This department is empowered to examine any book, magazine, newspaper, picture, photograph, print or reproduction of any kind if a complaint is made by any person, and if the subject is considered immoral or indecent its further use or entry in Canada is prohibited, the order being issued by the Minister of Customs.

One Year Old

The "Open Door" policy of the motion picture industry is one year old this month and the first year has been a success.

Last March the Committee on Public Relations developed into the Department of Public Relations. All interested groups and individuals were invited to offer constructive criticism. The response has been tremendous and the good great, according to Mr. Hays.

F. P. Dividend

At a meeting held today the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2 per share on the preferred stock, payable May 1, 1926, to stockholders of record at the close of business on April 15, 1926. The books will not close.

Seider Returns

Business Manager Joseph M. Seider was back at his desk in the headquarters of the M. P. T. O. A. on March 8. His period of convalesence from a breakdown was limited to a stay at Atlantic City of only a few days, though physicians ordered a long rest.

Huge Attendance

The average weekly attendance at motion pictures in this country alone is estimated at 130,000,000. Approximately 700 feature pictures and twice as many short reel subjects are produced each year to supply the demand for picture entertainment.

Warner Tells Foreign Plans

Just before leaving for California after his arrival from Europe, Harry M. Warner, president of Warner Bros., stated that he had arranged for the production of Warner Bros. pictures in England, France and Germany, where he has established offices that are already active.

Actual production has been started in France, where the producer left Ronald A. Reader in charge of the Paris office. Further details will be forthcoming soon.

Mr. Warner has signed Paul Ludwig Stein, considered by some, the most brilliant director in Germany since Ernst Lubitsch's departure, and Herr Robert Lieberman, one of the best screen writers in the world. to long term contracts.

Gus Schlesinger, well known in this country and abroad, has been put in charge of Warner Bros. activities in Germany. Head offices have been established in Berlin, from which city Mr. Schlesinger will guide the German producing unit.

Incorporations

The largest number of picture companies to incorporate in a single week in New York State in many months was revealed when the Secretary of State last week issued charters to fifteen. An increase in capitalization was also noticed, with two companies showing a capitalization of $200,000, while others ranged from $5,000 to $50,000. The companies incorporated: Emerald Photo-Drama Studio, Inc., $200,000, Onofrio Rella, A. P. Rella, Nicholas Chiarchiaro, New York City; The First Jewish-American Theatre. Inc., $25,000, O. M. Carter, E. A. Miller, Samuel H. Goldberg, New York; United Protestant Motion Picture Society, Inc., $200,00, Erwin Astermaier, William Spielter, Bernard L. Miller, New York; Wafilms, Inc., $2,500, M. G. Cutler, Robert J. Scherer, Bronx; Gertrude Lasker, Brooklyn; Marwaldean Productions, Inc., with Ramsey Wallace, Frank Martins, E. C. Dean, New York; Exhibitors Holding Corporation, Buffalo, with Dewey Michaels, F. D. White, Henrietta Schoenfeld, Buffalo; Martin Sampter, Inc., with Martin Sampter, Clarence Cohen, A. P. Filbig, New York; Kingston Theatres Co., Inc., Richard M. Huber, Charles J. Bryan, William J. Marks, New York City; Enterprise Jerome, Inc., with W. Russell Root, Wilbur C. Davidson, Dorothy A. Hecht, New York City; N. W. Amusement Corporation, $5,000, Hyman Nadler, Samuel Wechsler, Reuben Nadler, New York; Sunshine Plays, Inc., $10,000, Louis Sunshine, Samuel Samach, William A. Page, New York; G. and C. Enterprise Picture Corporation, $1,000, Loretta J. Cassidy, James A. Carroll, John C. Spallone, New York; Karp Amusement Co., Inc., Syracuse, $50,000, Jacob. Elias and Leo Karp, New York City; Sport of Kings Production, Inc., $10,000, Bessie Schrier, Anita Nunes, Edward Berkowitz, New York City; A. and G. Picture Corporation, $5,000, A. J. Spraul, Gertrude Spraul, P. A. Neff, New York City.

No Separation Of Interests

Reports that Mary Pickford and Douglas Fairbanks have separated their business interests are without foundation. For their business interests were never joined.

Both Mary and Doug were "going concerns" as producers when they married, and since that time neither has had an interest in the other's business affairs.

The Mary Pickford Corporation, owned by Mary and her mother, is her business unit. The Douglas Fairbanks Pictures Corporation is Doug's unit. Each has its own set of offices and employees. The only joint business they have is the studio company, which owns the land on which the studio is located and which rents this land to both Pickford and Fairbanks corporations when they make pictures.

Taylor Leaves Lloyd

Sam Taylor has ended five years' directorial association with Harold Lloyd. He has completed "For Heaven's Sakes" and will accompany the star east this week to attend the New York premiere of this first Harold Lloyd-Paramount production. Taylor's resignation was inspired by his desire to enter the ranks of independent director-producers.

Obituary

Michigan exhibitors have learned with extreme regret of the death of Mrs. Fred Rumler, who with her husband had carried on the operation of the Warren Theatre, Detroit, for many years Mrs. Rumler became ill several weeks ago and grew rapidly worse until her death in a Detroit hospital. She attended all of the exhibitor meetings and conventions with her husband and was loved by all who knew her. Mrs. Rumler was for many years treasurer of the M. P. T. O. of Michigan.

Paul Davis, aged 52, died recently in Springfield, Mass. He formerly was advertising manager for P. F. Shea when the latter had theatres in Holyoke, Bridgeport, Worcester and Manchester. He was the first to have charge of the advertising for "Way Down East" when it was produced by William A. Brady as a stage production.

Henry H. Levenson, aged 49, a member of the Elm Amusement Company, died recently in Roxbury, Mass. He had been a member of the M. P. T. O. A.

Every Albany,. N. Y., theatre owner was saddened last week through the death of Mayor William S. Hackett at Havana, Cuba, following an automobile accident of two or three weeks ago. Mayor Hackett was long a friend of exhibitors, appearing at various picture theatres from time to time in connection with the advancement of various drives and similar affairs.

Jerome Dawson. for years owner of the Victoria Theatre, Gallitzin, Pa., passed away on March 3 after a long illness. Mr. Dawson was one of the early exhibitors in the territory, and he leaves behind a large number of friends in the industry, who sincerely regret his passing.

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

"DAT MONKEY DON' WEAR SHOES BUT MAH BABY DOES—needs 'em, ossifer. I done shot a 'seben', don' you see it on de side ob dem bones?—ah don't want no monkey business 'bout it—make dat ape fohk up de do' "—says Farina in the Pathecomedy "Monkey Business."

Giving "Pulmotor Drama" the Air

FROM the wisecrack-studded conversation of Hy Daab we lift the line "pulmotor drama." A priceless gem. It fits the picture, that particular type of picture which does not deserve warehouse room.

The only excuse for the production of some pictures is to give pulmotor manufacturers a chance to break out their apparatus and resuscitate not only the drama but the audience.

We realized, with producers, that screen material is actually scarce—good screen material, stories that give pictures a real reason for being.

To service the industry down the line, we inaugurated a department for research in picture material. We designed it to supplement the staffs of producing organizations, to help them in finding stories that would make money at the box-office.

Miss Gray Strider's department, "Looking Them Over" is the form this service takes. It is a service into which an enormous amount of work, a great deal of thought and care are put.

This week, for instance, Miss Strider considers Channing Pollock's current play "The Enemy." She saw the play twice. And spent two weeks in shaping her presentation of "The Enemy" as a picture.

It takes courage to make "The Enemy" into a picture. Just as it took courage to make EVERY outstanding picture that has reached the screen.

To have made "The Big Parade" might have been an error of commission. NOT to have made "The Big Parade" would have been a more serious error of omission. So with "The Enemy." For the sake of the picture and the great masses of humanity who support the picture, "The Enemy" should be made for the screen.

We offer "Looking Them Over," not in the spirit of finality, but in the spirit of assistance and suggestion.

It is our earnest wish that "Looking Them Over" will help keep the pulmotor out of the box-office. You will Look Them Over with Gray Strider this week on page 154.

WILLIAM J. REILLY.

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

COVARRUBIAS

CECIL B. DE MILLE

Vice-President and Director of Producers Distributing Corporation

There is strength, in this vizualization of the creator of "The Ten Commandments," by Covarrubias, and yet, there was a certain difficulty, scarcely definable, from the artist's point, in "getting" the man who has etched "The Volga Boatman."

Essentially the builder of great pictorial sensations, De Mille is often in repose—in study. But he has his moments when action is stressed and the quiet phase is set aside. Something of the dreamer stands out. This phase of the master builder is followed by the suggestion of decision suddenly arrived at, and with not an instant to spare in putting the thought into being—actually put it in the film!

De Mille takes a thought, develops it to its fullest, and analyzes its effect thoroughly before the camera is cranked. That he is sure; unerringly certain that logic prevails; buoyed up by the artists' love of his task; enthusiastic in his hardest work—you may glimpse something of this in the reproductive art of Covarrubias. One is reminded of the Bard of Avon.

De Mille, creator of stars, and the architect, contractor and builder of some of the greatest achievements in motion pictures, proved an exceptional study to the skilled caricaturist. That which the latter has set down here is—the dominant note.

"What's New?"

- - - - By Bill Reilly

"WHAT'S new?" Well, Cecil B. de Mille is in town. That's not news. But what he did here is. He talked over the radio on making stars, had a hard time finding a clean Broadway play to take his sixteen-year-old daughter to, lived through the month of February—always fatal to the de Milles—interviewed 4,004 people including the Scandinavian. And—what he principally came to New York to do—set the line-up of P. D. C. productions for the coming season.

Forty pictures will come out of the West for P. D. C. next year. Plus a de Mille "million dollar baby." Another "Ten Commandments."

Mr. de Mille gave a luncheon to the trade paper editors. That's not news. By request editors did most of the talking. That IS news. Sounds like a second hand Near East disaster. But it was most pleasant and constructive.

In between times Mr. de Mille, confirming what he broadcasted over the radio, said that there was not only "room" at the top in the picture business, but "vast acreage." A new company, going into Hollywood today, according to Mr. de Mille, would be hamstrung for want of good leading men, leading women, and screenwriters. Particularly writers and leading men.

William Boyd is not a de Mille "find" of the past year. That's news. De Mille found him seven years ago and since then has put Boyd into every picture he has personally directed. Seven years ago no other director could "see" Boyd with a telescope. Today de Mille could farm him out to them all.

About the only person who can really appreciate Mr. de Mille's feeling in the matter is the circus owner with a baby elephant on his hands. The circus owner knows he has a gold mine in the infant if he can keep it alive. At that, we do not believe a circus owner ever had to coddle a baby pachyderm for seven years!

Mr. de Mille leaves for the Coast on Sunday. As the prophets say, "This young man will bear watching."

* * *

"WHAT'S new?" Doug Fairbanks' "The Black Pirate" Technicolored into town on Monday. That's not news. It's an event. Lord Nelson is now wondering how he ever became a famous admiral. And Captain Kidd and Henry Morgan are cursing themselves for a couple of landlubbers. Before the picture is five minutes old Doug is fighting with two rapiers against the murderous pirate leader, similarly armed. Four blades are flashing in the air, instead of two. That's the action keynote of "The Black Pirate." The final sequence, in which Doug's husky seamen turn into human submarines and storm the Pirate ship is the most novel and unexpected trick you have seen.

In color treatment alone, "The Black Pirate" is a definite advancement of the motion picture. Every foot of it is in color. White skin of ye faire ladye, brown skin of cutthroat buccaneer, reds, yellows, blues, the colors are there just as the sunlight discloses them in all their highlighted harmony in nature's own moving picture. We'll see many pictures done in color now that Fairbanks has shown what can be done when the paint bucket is not spilled all over the landscape.

Doug has shown again that he is a great star and an extravagantly great producer. Mary and Doug attended the opening of "The Black Pirate." In our experience with picture first nights, we have never seen a house so packed with customers, or a street and lobby so crowded with men and women who would have been customers if a shoe horn and a jimmy had been sold with a standing room admission. What attractions these two stars are!

And what attractions United Artists have secured for this year! Read their new alignment of stars on another page in this issue. It has the color of real money all over it.

Putting Back the Torch

By Nyberg
Moving Picture World Staff Artist

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

Who Will Produce "The Enemy"?

MOVING picture producers are AFRAID TO PRODUCE "THE ENEMY" and they are AFRAID NOT TO PRODUCE "THE ENEMY." Some short-sighted numbskull whispered that Channing Pollock's play, presented at the Times Square Theatre by Crosby Gaige is a war story, an anti-climax to "The Big Parade." St. Paul might just as well have said: "I won't write my Epistle to the Corinthians because the New Testament will be an anti-climax to the Old Testament." Richard Wagner could just as aptly have written: "Now that 'Siegfried' is finished I don't dare compose 'Die Walkure'—that would be anti-climax."

Moving picture producers are afraid NOT to produce "The Enemy" because they know it is one of the famous plays of the season —of many seasons; they recognize that Channing Pollock, that seasoned play builder, has struck the very heart of picture craftsmanship in this masterpiece; they appreciate its tremendously vital appeal to every single inhabitant of the civilized world —infants not excluded; they understand that thousands of the most influential people in America have endorsed it; they are cognizant of the fact that many of the most powerful organizations in the United States are not only behind "The Enemy" but are pushing an actual, vigorous campaign for it; they have learned that six professional readers are performing parts of it throughout the country; they perceive the ever growing enthusiasm with which "The Enemy" is received, playing to packed houses after five months on Broadway; they have heard that Crosby Gaige will send out five road companies next season; they comprehend that all they have to do is to shoot the picture and collect the money, because it is of burning interest to all classes and ages and because "The Enemy" has had and will continue to have as much publicity as Barnum and Bailey's circus.

But still they hesitate!

The Heartbreak of Ordinary People

By its divine dramatic right "The Enemy" is no war romance. It shouldn't have a single trench scene. It steals no thunder from "The Big Parade." It walks hand in hand with that wonder of pictures. "What Price Glory," the CZAR of war plays, ran for many months on Broadway. Along came "The Enemy" and did the same thing. "The Enemy" was no more an anti-climax to "What Price Glory" than a picturization of "The Enemy" will be to "The Big Parade." They belong together. This simple story of the heartbreak of ordinary people, this love idyll dealing with the causes and results of hatred, this potential screen masterpiece will, by its evident contrast, serve only to emphasize the action, the color, the death struggle, the glory of "The Big Parade."

Forget "The Enemy" of the stage; think of it only as the picture it shall and will be—with its marvelously happy American ending; forget the foolish murmurings of an undiscerning half-wit; remember only: "The Enemy" affects the lives of ten millions of people; "The Enemy" is worth ten Locarno Conferences; "The Enemy" is more important than a hundred Hague Tribunals; and last, and most significant of all, "The Enemy," properly directed, will net HUNDREDS OF THOUSANDS OF AMERICAN DOLLARS.

The action of the play starts in Vienna, but since we all love best those things which lie closest to our hearts—(and for many other reasons) the first shot of the picture should be in America. Here is a suggested treatment.

Start "The Enemy" Story in America

It is the year 1865 in Harper's Ferry, West Virginia. The Shenandoah River murmurs contentedly as it is enfolded in the broader, stronger current of the Potomac. The surrounding Blue Ridge Mountains present a bulwark of iron through which it is difficult for an untutored village girl to pass, in her search for a career.

Old man Olcott, a saddler, a UNION MAN, desiring peace, favoring neither North nor South, sits in his shop cursing the Civil War for ruining his business. His daughter —Pauline, his sole delight, steps into the dingy, smelly store, singing in a deep, young, full voice. She is 15 years old, slight, dark hair drawn back into a knot of curls. She wears a white dress with a wide ruffled skirt. At last she is to go beyond these threatening adamant hills. She is on her way to Washington—an hour distant—to hear Madame Arndt, the famous Viennese opera singer.

The old National Theatre in Washington. President Lincoln, surrounded by diplomats, naval and military officers and Washington's provincial society, sits in his box, trying to forget the lean years of the Civil War, the hanging of John Brown, the hatred of North for South and South for North,—the ENEMIES that haunt our most protected firesides.

The American Girl Goes Abroad

Madame Arndt—the first singer they've heard for four tragic years—draws out their hearts. They all crowd behind afterward, Pauline among them. In her enthusiasm she forgets herself and runs forward to Madame Arndt, pouring out her desire to be a singer, telling of her poverty, the absolute hopelessness of getting beyond the stolid mountains which hem her in. Madame smiles at the child's naivete and asks her to sing. Forgetful of the entire world, of her homemade dress and the war shoes sliced out for her, by her father, Pauline steps forward and sings, quite simply, "Annie Laurie." Madame Arndt's fancy is captured by Pauline's potential genius and earnest simplicity. "You come with me," she promises: "You study, you learn, you sing. No husband for you. My daughter she marries a block head, a poor writer. My son, he thinks only of America. What could he, a University student do in America? Sell smoked herring? Pfui! All you young ones are crazy. You come with me. No husband. No nonsense."

Pauline goes to Vienna and falls in love with young Dr. Arndt, Madame's son. Madame fights the marriage for years and drags Pauline all over Europe trying to break it off. But with a maternity which even genius is impossible to strangle, Pauline gives up a magnificent career and marries Dr. Arndt, now a distinguished professor at the University of Vienna. She dies at the age of forty when her little daughter Pauli is born.

1910. June. In Heidelberg. The University town is drugged with the odor of white lilacs; geese swim lazily on the River Neckar; young couples stroll high up on the hill to the colossal ruined Heidelberg castle to drink their coffee and to listen to the afternoon symphony concert. Across the river, way up the Philosopher's Way, hidden in the forest, is a house where the students break the little city's divine peace by duelling—for real or fancied wrongs—and come away with bleeding, scarred, ennobled (so they think) countenances.

The Character of the Play Gathers

Carl Behrend, a student from Vienna, who graduates the next day, sits in the historic Perkeo Restaurant in Heidelberg, with his fraternity brothers, drinking his beer, wearing his corps cap and discussing politics, religion, ethnology and love. Carl is a writer, a pacifist, a genius—handsome, strong and sensitive. He is much excited as his father, August Behrend, a pompous, domineering overlord of a man, his childhood sweetheart, Pauli Arndt, and her father, Professor Arndt, will arrive from Vienna by the afternoon train. Talented, penniless dreamer that Carl is, he determines, that very night, to ask Pauli to marry him so soon as his first bit of writing is accepted. He drinks a silent toast and leaving his

A Great Picture Is Visualized Here

teasing, slightly jealous fraternity brothers behind, rushes to the station.

The meeting is shy. August Behrend booms dictatorially; Professor Arndt is his usual charming, whimsical, clever, understanding self. Pauli and Carl can't speak. They are overcome with the blinding depth of their love. They haven't a moment alone until at sunset Carl gets permission to take Pauli in a little boat on the River Neckar to witness the illumination of Heidelberg Castle—a famous yearly celebration. The soft night falls. The students and their sweethearts sing. The ruined castle flames. Carl stammers awkwardly to Pauli of his love. Suddenly two students start fighting; others follow; a horrible anti-Semitic riot ensues; swords and pistols flash; the peaceful students are changed to wild animals; blood flows along the water; two Jews are mobbed and almost killed; Carl somehow drags Pauli back to her hotel and—then—almost faints. He hates STRIFE. BLOOD always makes him ill.

(From now on the picture should follow the play with few changes.)

The Enemy Rears Its Heads

The Arndt Apartment in Vienna, summer 1914. Carl's 24th birthday. Pauli gives him a wrist watch; Bruce Gorden, an American student at Vienna University who has lived in the Arndt's family for four years, presents him with a typewriter so that Carl may type his plays. Carl's unpleasant father, Professor Arndt, Fritzi, a journalist, his wife, Mizzi and their son, Kurt—who live just across the hall—have all come to celebrate and to eat the goose "with the big, round, brown belly." Just as they are about to take their places at the table, Carl learns that his play "The Enemy" has been sold. Rapturously he asks Pauli to marry him and she joyfully accepts. Bruce who has loved Pauli for years unselfishly covers his heartbreak and joins in the merrymaking. The young engaged couple gaze at each other speechless. Nothing can harm them. They bear a charmed existence. The telephone rings; Fritzi's editor phones that the Austrian Archduke has been murdered at Serajevo. War is imminent.

That night the birthday celebration is continued at Ronacher's music hall. In the great gold and red theatre martial music plays; pale, excited people rush around fitfully; telegraphic bulletins are announced every few moments from the stage;—Pauli realizes with prophetic terror that Carl is about to be torn from her.

WAR IS DECLARED. Carl and Pauli marry hurriedly, frantically snatching a few seconds of exquisite happiness under the very jaws of horror. They live with Professor Arndt who, through his pacifist views, has lost his chair at the University. There is no money. Bruce leaves to join the British forces but not before Mizzi accuses him of being a spy and these friends of years—Carl, Fritz and Bruce,—come to treacherous blows. Pauli stands by—helpless, joy quenched. Even the child Kurt seems infected with the war poison and beats his drum and drills his tin soldiers unceasingly. Always the feet, feet, feet marching by. Other women's husbands, other mother's babies. Left! Right! Left! Right! Marching, Marching, Marching!

The Soldiers of the Statesmen

Carl, his man servant Jan, and Fritz are ordered out at the very first call—FOR GOD AND COUNTRY. Nobody sleeps the night before they are to go away. Carl, the poet, the sensitive genius, shudders at the thought of blood—clutching Pauli in his desperation. He is afraid, afraid. He falls at his wife's feet in an agony of grief. She comforts him, strengthens, revivifies his manhood—and he marches away, a tragic, courageous, impotent figure, leaving Pauli beside the terrified Mizzi who shrieks in a broken fashion: "I just realized . . . I never though before. . . . Suppose Fritz doesn't come back . . . Suppose Kurt must grow up without a father. . . . Oh Puli, Pauli." . . . Echoes from the courtyard: "Goodbye, Goodbye—everybody—Goodbye." . . . Drums, feet, feet, drums, other women's husbands, other mothers' babies, marching, marching, led to certain and horrible death by grinning statesmen under the myth of GOD AND COUNTRY.

Three years pass. The Arndts are starving. They have sold the pictures off the walls for food. Pauli's baby has been born and is daily growing weaker from lack of food. No milk. No eggs. No fruit. THE ENEMY killed our women and children by submarines. We killed theirs by the food blockade. No difference. Brutal equality, Fritz has not been heard of for 18 months. Left! Right! Left! Right! Tramp, tramp, tramp! Drums, feet, feet, drums!

A New Kind of Bread Line

Pauli's countrymen have not only had the foreign ENEMY to fight but their own internal foe: the peasant farmers have cornered all the milk, eggs, wheat and vegetables and hold them for impossible prices; the profiteers—Carl's father among them—have driven the value of the Austrian crown up and down, down and up, and then down, down, down, down to worthless paper nothings. Even as women wait in the bread lines the worth of the crown drops so low that sobbing mothers are forced to fall out with insufficient money to buy even a loaf of sawdust bread. Feet and drums! Drums and feet! Nearer, Nearer, NEARER. ALMOST AT OUR DOOR!!

Carl is coming home—that very day, his first leave in three years. Pauli is wild with delight. He will see the baby—for the first time. She will have sausage for his supper—maybe. And perhaps a fire. Under her apron she wears her wedding dress and sits by the door patiently, numbly all the day, arising only to try to still the baby's hungry, feverish cries. At evening—a knock at the door—

"Carl, Carl, Beloved!"

Nobody comes.

"Don't play tricks on me, Carl, where are you, where are you?"

A bearded, crazy, filthy, lousy, ragged, mumbling, crippled corpse of a man falls in the door.

"Jan—Jan—where is he? Where is my Carl?"

(Continued on Page 166)

Danny

DANNY'S gone. His typewriter is silent. Around it hover wistful words. His joys. His toys. Wondering when Little Boy Danny will come back to play with them. To work with them.

Danny's gone. His friends are mute. Words come, but they are like bits of driftwood on a great sea of emotion. Danny gone? It can't be. "Why, only yesterday I saw him, with that smile" . . .

Danny's gone. The picture at last deserves its name—the silent drama. Silence blankets it. It has lost a great friend, a fine ally.

Danny's gone. The happy, boyish Film Daily family is silent. They have lost above all a pal. One who drank from a common cup with them, whether it were filled with joy or woe.

Danny's gone. But there will be a place for him at every film table in the land. No matter where the banquet or what the fare, Danny will be a guest. He'll sit with us as of old. Danny has left Danny with us.

God rest a merry gentleman, a true comrade, a loyal friend and helper of the motion picture.

—BILL REILLY

THE GIRL OF A HUNDRED FACES

Dolores Costello is one of the past year's greatest "finds." Thousands of people "find" her daily, predict great things for her. And then go back to see her vindicate their judgment as soon as her next picture is released. Many producing companies "found" her, too, particularly after "Mannequin" and "The Sea Beast," but all trails lead to Warner Bros., who have her under contract. A beautiful woman, a versatile actress, and one of the stars of tomorrow.

Gov. Pinchot Turns Thumbs Down on Motion Picture Men in Pennsylvania

By SUMNER SMITH

MOVING PICTURE WORLD has completed an investigation into the methods and standards of the Pennsylvania State Board of Censors, unquestionably the most drastic in the world. This magazine also studied social conditions in certain Pennsylvania cities to ascertain whether, as reformers allege, motion picture censorship of such long standing as that in Pennsylvania results in civic betterment.

The results of this investigation, conducted over a period of weeks, are most interesting and enlightening.

Nominally, censorship in Pennsylvania is conducted by three persons; actually, it is conducted by one—Governor Gifford Pinchot—who himself censors pictures.

The governor has told his censors that they must definitely scissor footage and rewrite titles for the mentality of a child of twelve, or lose their jobs. The censors are at his mercy and fear to trust their own judgment, because their appointments have expired and they can be discharged at a moment's notice.

Censorship Synonymous With Intimidation

Censorship in Pennsylvania is almost synonymous with intimidation. Governor Pinchot rules with an iron hand, the hand of a fanatical reformer in whose mind the end justifies the means. Motion picture exchange men lead hysterical lives trying to serve their employers in New York and at the same time placate the governor.

Governor Pinchot's eyes are upon the White House—the Senate is his next objective—and one of the planks in his platform of personal political progress will be national motion picture censorship. He already has begun this campaign through Representative W. I. Swoope of Clearfield County, who has introduced such a bill in Congress. Mrs. Pinchot is organizing the women of the state for national censorship.

Censorship is a great hobby with Pennsylvanie's multi-millionaire governor. Unlike many people of the reformer type, Governor Pinchot and Mrs. Pinchot often see pictures for recreation and personally censor not a few. The censor board, bewildered by their odd likes and dislikes, often "passes the buck" to the governor and his wife, and the doubtful picture is projected in the executive mansion in Harrisburg.

Behind the governor stands a small army of self-appointed reformers, many of whom the governor has installed in state offices to the rage of the politicians who put Pinchot where he is, and to the annoyance of the general public, which has turned against Pinchot.

I had an interesting conversation with the governor at the Capitol in Harrisburg during the last days of the Legislature in February. He is a tall, raw-boned man with a drooping mustache and the seamed face of a sailor. His manner is blunt and positive.

Governor Pinchot immediately demanded to know why Moving Picture World was investigating censorship in Pennsylvania.

Governor Turns Against Special Investigator

"Moving Picture World," he was told, "naturally is interested in the betterment of the motion picture industry as well as the financial success of pictures. We know that there have been some bad pictures but we feel that these have been so much in the minority that. . . ."

"Ah," the governor interrupted, "of course there are many bad films. You and I agree on that. Why do you have to investigate censorship then?"

"We are investigating with an open mind. . . ."

The governor pressed a button and Mr. Stahlnecker, his secretary, entered.

"He's against us," the governor called out, rising in his chair. "Don't give him anything."

Then, turning, he said: "I won't furnish you with any ammunition against censorship."

To forestall an immediate termination of the interview, the governor was asked for the printed report of the censorship board.

"There hasn't been any since 1918."

"Isn't any report ever made public?"

"None is printed."

"But surely the mater of eliminations and expenses is public property."

"I won't give you any ammunition against censorship," the governor repeated stubbornly.

Mr. Stahlnecker intervened. He thought that Moving Picture World was entitled to know about eliminations. The governor continued to disagree, but less forcibly, while his secretary telephoned Joseph A. Berrier, custodian of the "public" records. Berrier and Stahlnecker agreed that it would be right to tell the eliminations, and the governor capitulated: "Well, let him have them but don't give him anything else."

Request For Financial Report Denied

A request for a financial report was bluntly denied.

"Won't you tell your reasons for advocating censorship?" the governor was asked.

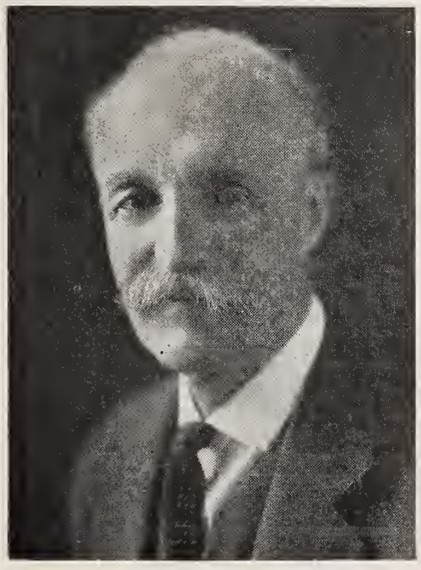
"You wouldn't print them."

A second request met with the statement that "I'll have Mr. Knapp (chairman of the censor board) write them for me and send them to you." The statement has not been received.

Pennsylvania's public records are not always guarded as secretly as this. Governor Pinchot recently gave out a list of loans which ex-State Treasurer Snyder got while in office. Snyder appeared before the Senate in high dudgeon. Rotten trick, he called it. Plans were made to have Pinchot arrested for violation of the banking laws. The plans were dropped because influential politicians did not want Pinchot to appear as a martyr in the public eye.

(The second installment will appear next week).

Czar of Censors



Gifford Pinchot
Governor of Pennsylvania

Bray to Produce Comedies

The departure of J. R. Bray, president of Bray Productions, for California two weeks ago, aroused comment in film circles as to the purpose of this visit. Announcement is now made by the office of Bray Productions, Inc., that the activities of this organization during the years 1926 and 1927 will embrace, in addition to its cartoon comedies, at least two series of two-reel comedies, each series containing a minimum of twelve subjects. Mr. Bray's purpose in going to Hollywood was expressly to make arrangements for the production of these two-reel comedies to be distributed by his company during the coming season.

The Man Higher Up

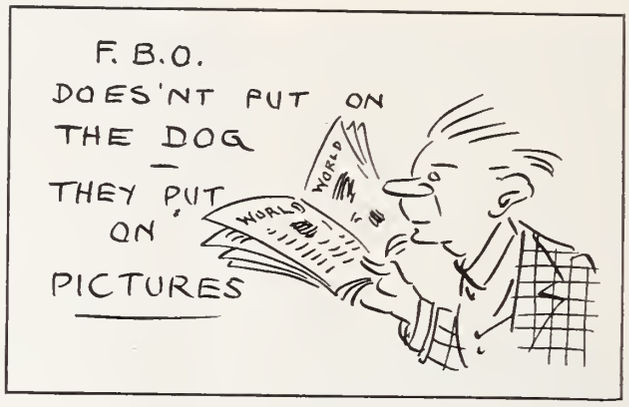
Moving Picture World recently delegated Sumner Smith of its staff to conduct an investigation of motion picture conditions in Pennsylvania. The board of censorship of this state has long been recognized as the industry's bitterest and most unreasonable critic.

Mr. Smith's chief assignment was to discover those responsible for the antagonistic attitude. He found one man responsible — Governor Gifford Pinchot, multi-millionaire "reformer," whose hobby is motion pictures. His survey of the situation begins herewith. Other installments will follow weekly.

THE EDITOR.

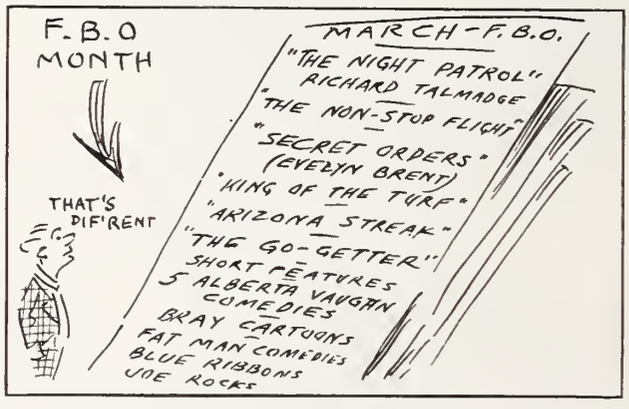
Forward—S. R. O. with F. B. O.—March!

"Another 'Month!' March used to be tagged with the line about the lamb and the lion. Now it's tagged 'F. B. O. Month.' Won't these birds ever leave the calendar alone? What's the big idea anyhow?"



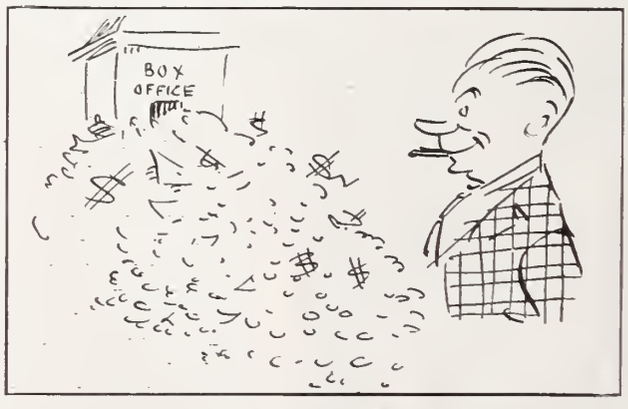
"They told Caesar to beware the Ides of March. Maybe that's a tip for me. Hold on a minute. What am I running a theatre for? To make money. Right! I've made money on F. B. O. pictures. That's what they put on—pictures, not the dog."

"Yes, I got you. It's March for some folks. But 'F. B. O. Month' for me. Make it fast, brother. I've just got enough time to get aboard the wagon if you can show me. I'll christen March with you if you tell me why."



"No, the only thing I'm certain of are taxes and the wife's spring hat. But I'll agree with you that she needs staples in her pantry. And I need staples in my theatre. Don't use it against me in your prices, but this line-up looks like the stuff I have always made money on."

"I get you. In plain language, F. B. O. Month is profits month. I have a hunch I'll get my share. I'll dust off my 24 stands and lubricate the shop with exploitation oil. And God help you if it doesn't go over."



"Slip it to me, boys, slip it to me. I didn't have to hock the house to play this bet. I had a margin for an extra sock on exploitation. That gave me my velvet. For staples stand up. This alphabetical F. B. O. gang should change its name to S. R. O."

Words and Music by Nyberg and Bill Reilly

Schenck Announces Big Array of United Artists Stars and Pictures

Organization Remains Wholly Independent; Barrymore in; Gloria Swanson Will Sign; Pickford-Fairbanks May Be Co-Stars; "Buster" Keaton With This Unit

By CHARLES EDWARD HASTINGS

UNITED ARTISTS CORPORATION pictures, stars and individual production units are getting bigger and better every day, in the opinion of Joseph M. Schenck, Chairman of the Board of Directors, and the production genius of this large organization, who arrived in New York City on Tuesday morning last, to spend a month in the Metropolis. In a talk with Moving Picture World's representative, Mr. Schenck painted one glowing picture after another of "specials" shortly to be released this season and the beginning of next season, emphasizing his presentation with news—some of it BIG news.

JOSEPH M. SCHENCK

Garnered in a few terse sentences, Mr. Schenck's arrival unleashed the following important information:

1. Mr. Schenck is anxious to move United Artists offices—publicity, exploitation, art, sales—from New York City to Los Angeles.

2. There is a likelihood that Mary Pickford and Douglas Fairbanks will co-star in a production to be made in Europe. An original story.

3. Gloria Swanson probably will sign a contract to become a United Artists star before Mr. Schenck returns to the West Coast.

4. Constance Talmadge will complete her First National Pictures contract, which calls for three more pictures. She will then retire from the screen, and live quietly in England, visiting the United States occasionally.

5. John Barrymore has signed with Mr. Schenck, and upon completion of the player's contract with Warner Bros., Barrymore is to have his own unit, the John Barrymore Productions, and will become one of the galaxy of United Artists stars.

6. Buster Keaton has completed his Metro-Goldwyn-Mayer contract, and his Buster Keaton Productions will be distributed by United Artists, beginning with the one he is now about to put into production.

7. Norma Talmadge (Mrs. Schenck) accompanied her husband to New York, and will rest for a brief period. During this interval Clarence Brown, Norma's director, has been loaned to Metro-Goldwyn-Mayer, to direct "The Trail of '98." "Kiki," Norma's forthcoming picture, is one of her greatest characterizations.

8. Messrs. Fairbanks and Chaplin will make one picture a year for United Artists' program, and John Barrymore, William S. Hart and Gloria Swanson will each make two pictures.

9. "Sparrows" is Mary Pickford's "best" picture.

10. The forthcoming Charlie Chaplin picture ("The Circus") contains some of his funniest stuff.

There you have the story in a few words!

Elaborating on his various points, Mr. Schenck, when discussing the proposal to move United Artists' New York departments to the Coast, said:

"It's purely a matter of efficiency. We should, in my opinion, have these various departments (advertising, publicity, exploitation, sales) working in direct co-operation with the production forces. It may be that Mr. Abrams will convince me that no changes should be made from conditions as they exist today. I am open to arguments, but I feel that proper co-ordination of these departments will be impossible while 3,000 miles separate us. We shall all go into this matter very carefully before making a decision."

Mr. Schenck brought out strongly the fact that United Artists pictures will remain in the "special" class, with bookings available to exhibitors everywhere, although Mr. Schenck seemed to feel that with the valuable product they are turning out, the best theatres are not too good to display these big films. He said the company will maintain its complete independence in production and distribution.

So many appointments await the Chairman of the Board of United Artists that he will be kept busy for the ensuing month.

AN INSTANT OF TENSE DRAMA from Producers Distributing Corp's "Fifth Avenue"

Behind the British Guns

J. D. WILLIAMS

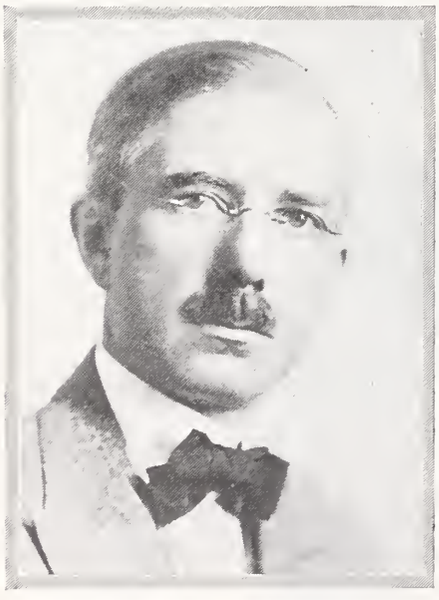
"Jaydee" is the prime mover behind British National Pictures —the big howitzer, as it were. Everybody knows "Jaydee," and everybody feels pretty certain that a successful ending awaits his plan to put British pictures on the map.

GEORGE T. EATON

Mr. Eaton, a man of diversified interests, now, as President of British National Pictures, has found his chief interest in life. In Australia he was a noted theatre architect, and organized a big vaudeville circuit; in England now he is a breeder of thoroughbred cattle and thoroughbred pictures.

HERBERT WILCOX

This young producer has astonished American picture men by his deft handling of Dorothy Gish in "Nell Gwyn," his seventh picture, and his greatest. Paramount at once sought, and obtained, the distribution rights for it.



C. L. YEARSLEY

"Bill" Yearsley, well-known American publicity and advertising man, is liaison officer for British National Pictures in this country. His association with "Jaydee" dates back to Australian days, and in his judgment "Jaydee" has implicit confidence.

R. FIELD OVERBAUGH

This highly skilled cameraman, responsible for the photographic beauty of "Nell Gwyn," has signed a long-term contract as photographic supervisor of the new British National studios going up at Elstree, near London.

Baseball and Florida Real Estate Make "New Klondike" Showman Story

SHOWMEN WHOSE PATRONS ARE ADMIRERS of "Tommy" Meighan (and what showman's patrons are not?) may assure their Meighan "fans," and reassure them, that, in "The New Klondike," "Tommy" has a picture that permits him to do his best work.

IN current history, the parallel of the famous gold rushes to California and to Alaska is the Florida land boom. Every newspaper, every magazine, in fact, every medium of the printed word has broadcast to the world the story of fortunes made over night in this unprecedented turnover of land.

It is the Florida land boom which offers the theme for Thomas Meighan's latest Paramount attraction, "The New Klondike." Woven into the plot also is a story of baseball. These two popular subjects were combined into a screen story by Ring Lardner, whose famous character, Al Keefe, has a counterpart in one of the principal roles in the picture.

"The New Klondike" presents the Florida land rush in its true aspects. In this respect it holds interest for those who have been in Florida during the boom and for those who would like to have been there.

Every scheme devised by realtors to entice prospective land owners to attend their sales is depicted in this new Meighan picture. In addition to using the exploitation method of local real estate agents, the Meighan company engaged a professional balloonist to stage a spectacular parachute jump for the edification of a horde of thrilled onlookers. So popular did the stunt prove that it has been adopted by several Miami realtors.

There are pathos and humor in the weird situations that have developed during the current Florida land boom and a goodly portion of each has been captured by the camera for "The New Klondike."

With such widespread interest in the Florida situation, Paramount officials see in "The New Klondike" unlimited exploitation possibilities. Furthermore, its release—March 22—is simultaneous with the revival of interest in baseball. The exhibitor may approach the subject of exploitation from these two angles.

"The New Klondike" goes into the Rivoli Theatre, New York City, the week of March 21. In the opinion of Paramount executives this is Meighan's best work, and they predict for the picture a popularity outdistancing any of his previous efforts, this despite the fact that the star's previous release, "Irish Luck," is proving a money-maker wherever it plays.

"In "The New Klondike" Meighan again has as his leading woman Lila Lee, who was with him in such pictures as "The Ne'er-Do-Well" and "Coming Through." Others in the supporting cast are Paul Kelly, Hallie Manning, Robert Craig, George de Carleton, J. W. Johnston, Brenda Lane, Tefft Johnson and Danny Hayes. Lewis Milestone, one of the younger directors, handled the megaphone on the picture.

This picture might be classified either as a drama or as a comedy, but it is safer to designate it as a serio-comedy. Executives who have viewed the picture say it is packed with drama, spectacle, pathos, novelty, adventure and comedy. It presents Meighan in a new role, that of a baseball player and real estate salesman.

Rogers Ready to Start

Under the title of "Senor Daredevil" Charles R. Rogers is preparing to start shooting on his first picture of the series he is to make for First National.

Ken Maynard will be featured in the picture and other members of the cast are being considered. According to present plans, the actual shooting will start about March 15th with Al Rogell directing. The picture will be made at the West Coast Studios.

First National Changes Title to "Greater Glory"

"The Greater Glory" has been selected as the permanent title for "The Viennese Medley" a First National special produced by June Mathis. In accord with its policy of giving regular motion picture theatres the first call on its big productions, First National has decided to release "The Greater Glory" for first run exhibitors without any previous runs in legitimate houses.

Sixteen Big Films Are Listed For Early Production at M-G-M

"The Temptress" and "The Flaming Forest" Are Two of the Pictures to Be Made; to Start Work on New Laboratory Building Soon; Complete New Stages and Fire System

ONE of the biggest building programs in the history of any studio, preparatory to the largest production schedule in the history of the Metro-Goldwyn-Mayer studios, was announced recently by Louis B. Mayer, head of the studio, in connection with the completion of the first details of the building schedule, and commencement of construction on a number of important new buildings to house increased activities in all departments.

In addition to the pictures now in the making at the big studio, sixteen new features, all of the first magnitude, are ready to be started within the next few weeks. The increase in space and studio facilities called upon by this production plan has resulted in an enormous building program.

Construction of a new laboratory building and a new photographic department building will start almost immediately. Work is now progressing on a new office building to house additional directors' offices, and a new story has been added to the administration building for offices of scenarists and others, this work just having been completed. In addition the entire front office of the administration building was remodeled to permit better handling of crowds.

Work has been completed on two new stages, and on the huge fire protection system that places the studio first in any industrial plant in fire protection facilities.

The new productions, awaiting the camera, which were primarily the cause of this big expansion program, include "The Temptress," a spectacular Cosmopolitan production to be directed by Mauritz Stiller with Greta Garbo and Antonio Moreno; "The Flaming Forest," James Oliver Curwood's famous novel, to be directed by Reginald Barker as his first big feature under his recent contract; "Lovey Mary," in which Harry Millarde will direct Bessie Love; "Love's Blindness," Elinor Glyn's new production, directed by John Francis Dillon under the author's supervision; "Bardeleys the Magnificent," an elaborate filmization of a Sabatini novel, which King Vidor will direct as John Gilbert's first starring vehicle; "The Trail of '98,'" to be directed by Clarence Brown from Robert W. Service's romance of the Northwest; "In Praise of James Carabine," from Donn Byrne's novel, to be directed by Marcel De Sano; "The Crazy Fool," to be made from Donald Ogden Stewart's treatment of his own novel; "The Four Stragglers," which Tod Browning will direct from the novel by Frank L. Packard; "Bellamy the Magnificent," "Charm," "The Mysterious Island," which Maurice Tourneur will direct from the famous Jules Verne novel, mostly in submarine scenes; the big fire fighting picture to be made in conjunction with the fire chiefs of America and Canada, with Charles Ray; and other productions of note.

"THE DEVIL'S CIRCUS"

is the title of a powerful film in which Metro-Goldwyn-Mayer stars Norma Shearer with Carmel Myers and Charles Emmett Mack

F. B. O. Studios Busy Finishing Up Last Season's Productions

Three Big Stages and the New Temporary One Going Full Blast; "A Poor Girl's Romance" Last of Twelve Specials Goes into Production; "Arizona Streak" Finished

WITH three big stages and the new temporary stage on the front lot going full blast, finishing up the last of the current season's product, the F. B. O. studios are almost as busy now as they will be when they launch their 1926-27 program of more than sixty feature pictures under the guidance of J. I. Schnitzer.

"The Isle of Retribution," with Lillian Rich, Mildred Harris, Robert Frazer, Victor M'Laglen and others in the cast, is returning from location at Mt. Kaiser, Calif., to complete the production. Emory Johnson is shooting the final scenes of "The Non-Stop Flight" in San Francisco. "A Poor Girl's Romance," the last of the twelve specials, goes into production within a few days, with F. Harmon Weight directing. Casting is now being completed, and the start of this picture will mark the close of production on specials for the year.

Fred Thomson is now completing "Hands Across the Border," and Lefty Flynn is washing up "Sir Lumberjack" under the direction of Harry Garson. Both companies are on location, but will return to the studio within a few days. Evelyn Brent has just completed "Secret Orders" and will begin shortly on "The Imposter," an original story by Clifford Howard. Tom Tyler has finished "The Arizona Streak," an original by F. A. E. Pine, and is standing by to start a story as yet untitled. Bob Custer is just starting on "The Fighting Boob."

New Stromberg Picture

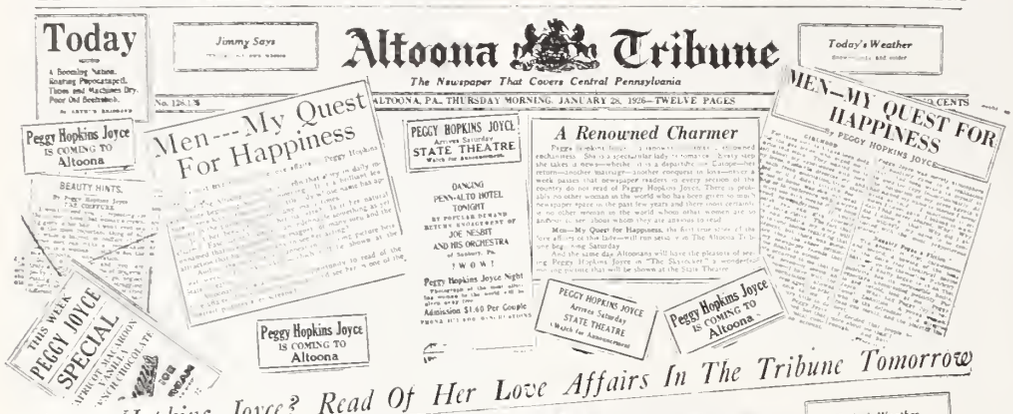
Chadwick has completed production of "Winning the Futurity," a Hunt Stromberg special production, which will be released next month. "Winning the Futurity," which is a melodramatic race track story, was written by Hunt Stromberg who personally supervised the production. Finis Fox, well known director and screen writer, wrote the adaptation.

The Sam Hellman series of "Fighting Hearts" featurettes, starring Alberta Vaughn with Larry Kent, Al Cooke, Kit Guard and Grant Withers in support, will resume work on Episode No. 6 as soon as Director Ralph Ceder returns from New York, which will be within the week.

IT HAS THAT TOUCH that gets a clutch upon your heart, has "My Old Dutch," and Universal has seen to it that May MacAvoy and Pat O'Malley contribute to that effect.

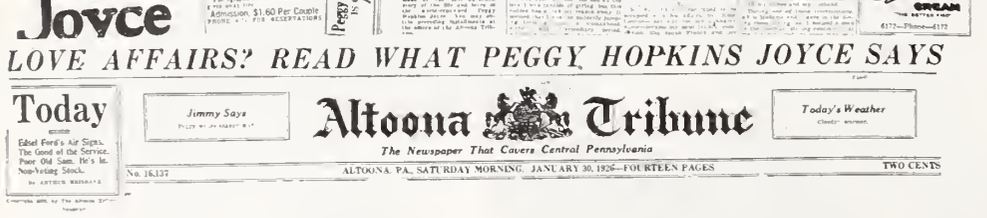
Learn About Peggy from Altoona

TRIBUNE WILL PUBLISH PEGGY HOPKINS JOYCE LOVE AFFAIRS



Peggy Hopkins Joyce? Read Of Her Love Affairs In The Tribune Tomorrow

LOVE AFFAIRS? READ WHAT PEGGY HOPKINS JOYCE SAYS



Associated Exhibitors have said that Peggy Hopkins Joyce is "automatic front-page copy." The run of "The Skyrocket" in Altoona, Pennsylvania, proved it. Before you play this one get all the above ammunition from Associated Exhibitors. Editors cry for it.

Saenger Books "Skyrocket"

Another big chain of theatres has been added to the already long list of theatres booking Peggy Hopkins Joyce in "The Skyrocket," Associated Exhibitors' big special. The latest circuit to contract for this big business-getter is the Saenger chain with houses in New Orleans and many other southern cities.

Goulding to Direct "Paris"

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, in charge of production, announced Edmund Goulding will direct "Paris," which is to be produced by Harry Rapf, with Charles Ray and Joan Crawford, Wampas Baby Star of this year, in the leading roles. "Paris" was written by Edmund Goulding, and adapted by Jessie Burns.

LOUIS GOLDSTEIN

The energetic manager for Metro-Goldwyn-Mayer in Central America (where he is making M.-G.-M.'s "the talk of the industry") has slipped one over on us. We learn that Louis came to New York late in January, and, on February 2, Miss Cecelia Cohn became Mrs. Goldstein, and they took ship almost immediately for Guatemala City.

"The Charleston In Six Lessons" Goes To Big Circuits

Some of the most important circuits of the country have arranged to show the comedy-novelty series, "The Charleston in Six Lessons," produced by J. G. Bachmann, according to a statement from Mack D. Weinberger, general sales manager for J. S. Grauman, Inc.

The entire Keith Circuit in New York, including the Hippodrome, has arranged to play the series day and date for six weeks. The Balaban and Katz Theatres in Chicago, including the Chicago, Tivoli and Uptown Theatres, have contracted for it, as have the Lubliner and Trintz Theatres, the Saxe Circuit in Wisconsin, Fischer's Paramount Theatres and the Badger Circuit in Wisconsin, the Stanley Circuit in Philadelphia and Wooden's Garden Theatre in Milwaukee.

This unique series of six one-reelers was made under the direct supervision of Arthur Murray, one of the world's foremost dancing teachers. In addition to being dancing instructor to New York's "400," Murray taught the Prince of Wales the Charleston during the latter's last visit to New York.

Morrie Ryskind wrote the scenario and titles for the films, and Joe Schlieff is credited with the direction. Among the celebrities taking part, in addition to Murray, are Robert Stickney, originator of the Charleston on stilts; Josephine Quest of "By the Way," the English revue, one of the current hits of New York, and Stella Doyle, the noted English comedienne.

LOIS MORAN
Signed by Paramount to play leading feminine role in Rex Beach's "Padlocked"

Associated Announces First Six Cody Productions

COMPLETE story plans have been made for the first six pictures starring Bill Cody, popular outdoor star, which are to be released through Associated Exhibitors. Announcement was made this week by Emil Offeman, general manager of the Associated Studios in Los Angeles and west coast representative of the distributing concern, regarding the first half dozen features.

The first picture is "The Galloping Cowboy," an original tale by Adele Buffington. The tempo of the story is aptly suggested by the title as it is said to contain everything required to make a fast-moving outdoor action drama.

In the order of their release the balance of the first Cody series will be as follows: "The Arizona Whirlwind," "Flashing Heels," "Lawless Valley," "Forbidden Trails" and "The Border Thunderbolt."

Neilan Wants New Material

Marshall Neilan at present is searching for a story suitable to follow "Wild Oats Lane," which is said to be one of the most entertaining and unusual films of the year. He owns the rights to Rebecca West's "The Return of the Soldier," and hoped to make that with Blanche Sweet in the leading role, but Miss Sweet has been ill with pneumonia so all plans for screening it have been abandoned for the present.

Two stories are now under consideration by Neilan and a definite choice will be made this week with an adaptation and continuity written immediately upon the selected one by Benjamin Glazer, Neilan's scenario writer.

One Hundred Thousand Replies Received In First National's Radio Contest

APPROXIMATELY one hundred thousand answers were sent in by radio fans throughout the United States and Canada to the question, "Do Clothes Make the Girl?" which was propounded by Colleen Moore over Station WJZ of the Radio Corporation of America, New York, recently.

The contest, in which prizes totaling $2,250 were offered for the best answers, was staged as an exploitation stunt for Miss Moore's new First National picture, "Irene," presented by John McCormick.

From the tremendous mass of responses, nineteen winners will be selected by a committee of prominent New Yorkers. These latter include Hewitt Howland, editor of Century Magazine; Mrs. Oliver Harriman, society leader and president of the Camp Fire Girls of America; Conde Nast, publisher of Vogue and Vanity Fair; Neysa McMein, noted magazine illustrator; and Mary Nash, Broadway dramatic star.

Last Sunday, February 28th, at midnight was fixed as the closing time for the contest. And the judges state that they hope to select the winning answers in time for announcement over Station WJZ of the Radio Corporation of America, New York, in conjunction with the regular weekly broadcast of First National pictures on Thursday, March 11th.

The prizes, donated by Miss Moore, are as follows:

First prize—A toilet set valued at $1,250 which Colleen used in the filming of "Irene."

Second prize—$500 cash.

Third prize—$250 cash.

Fourth prize—$100 cash.

And fifteen minor prizes of $10.00 each.

Curwood Novel as New Story for House Peters

House Peters will be starred in "Prisoners of the Storm" from the popular novel "The Quest of Joan," by James Oliver Curwood as his next production for Universal, according to an announcement from Henry McRae, acting studio general manager.

Lynn Reynolds, who directed Peters in his last picture "Combat," and who just finished "Chip of the Flying U," will make the new production.

Curtis Benton has adapted the novel to the screen, and Reynolds is now selecting players for the supporting cast.

Completes "Dancer of Paris"

February 28 marked the release of Robert Kane's final picture for First National on his original contract with that organization. This is Michael Arlen's "The Dancer of Paris," the first picture to carry the name of the internationally popular author.

Mr. Kane is at work on the first picture of his new contract with First National and he already has plans under way for the second and third of the new series. The first will be "The Wilderness Woman."

Excellent Announces Two New Production Plans

Excellent Pictures Corporation, which has just completed "The Nest" starring Pauline Frederick under Will Nigh's direction, announces two new production plans to go into effect immediately.

One will be, according to the company's announcement, a super-special under the title "Heroes of the Sea." It will be made in and around New York. The director and full cast will be named within the week.

The other calls for a series of six features, George Walsh starring in each. His first in the series will be called "The Kick-Off; as the title implies, a football tale. The Walsh series will also be produced in New York.

Work on "Fine Manners"

Gloria Swanson commenced photography this week on her latest Paramount starring film, "Fine Manners," from an original story by James Ashmore Creelman and Frank Vreeland. Frank Tuttle is directing. Eugene O'Brien has the principal male role in support of the star.

Jetta Goudal Elevated To Stardom by De Mille

CECIL B. DE MILLE'S intention to elevate Jetta Goudal to stardom was made known in an official statement from the producer who says that this coveted honor comes as a reward of merit, directly from the public.

"The public, not I, promoted Miss Gouday," says Mr. De Mille who declares that "the sweeping success of Jetta Goudal in 'Three Faces East' has brought a veritable deluge of letters and telegrams from the public and exhibitors requesting, suggesting and some demanding that she be starred in vehicles especially selected for her exotic and esoteric talent.

"Miss Goudal has been cast in four outstanding roles since she joined my organization," continues Mr. De Mille. "She played featured roles in 'The Coming of Amos,' 'The Road to Yesterday,' 'Three Faces East' and 'Paris at Midnight.' In the first three productions her success has been decisively acclaimed by the press and the public and in 'Paris at Midnight' the Frances Marion production not yet released her performance is so splendid that I am confident she will again score a triumph with the public."

Helen Eddy in "Padlocked"

Helen Jerome Eddy, "dramatic comedienne" of the screen, has been cast in one of the biggest roles of "Padlocked," an Allan Dwan production for Paramount, according to an announcement by B. P. Schulberg, associate producer.

Other featured players in the picture are Louise Dresser, Lois Moran, Allan Simpson and Richard Arlen.

Looking Them Over With Gray Strider

(Continued from Page 155)

"Don't ask me," he quavered. "I don't know. A shell maybe. Hell! Rockets. Bullets. Shrapnel. Guns—a man with his heart hanging out—he's DEAD. Christ"—his voice rose in a shrieking, gangrenous crescendo—"CHRIST—don't ask me."

"Pauli, my daughter, go in to your baby, your little Carl."

A drop of blood ran down her lips—"Yes—my baby."

"Yes my dear daughter, my dear son's wife, go in to your baby" boomed August Behrend. "My son died for God and Country," he added majestically.

"That's a lie, a wicked cowardly lie. He didn't, he didn't."

"Pauli, Pauli."

The Real Enemy Is Unmasked

"He didn't die for God and Country. My husband died FOR HATE, FOR ARROGANCE, FOR VANITY, FOR GREED."

"Pauli, dear dear Pauli, stop laughing. Go in to your baby."

"Yes," mechanically, "my baby."

She crept to the bed to lay her child's warm body on her empty breast. Little Carl's face is cold; his hands are lifeless!

Laughter, horrible, heart-tearing laughter. Pauli staggers in with the dead baby in her arms:

"He's dead. My baby's dead. They'll never get him. Not my baby." Terrible laughter, rising, rising, rising, capped with sobs. "He won't answer your trumpets. He'll never feel mud and agony and bullets tearing up his little face. My baby's safe. My baby's dead. Thank God! THANK GODGODGODGOD!"

Feet. Drums. Drums. Feet. Unborn babies marching out to slaughter.

America goes to war. Bruce Gordon, in the trenches, faces the friends of yesterday; the enemies of today.

VIENNA. June 1919. Music. "Beautiful Blue Danube." Brave Smiles covering the destruction of a courageous, light hearted nation. A box party at the theatre. Pinched faces, lighting up once again. The opening night of Carl's play "The Enemy." A radiant Pauli, living in love memories; Bruce Gordon, on leave from the American Army in Coblenz, hoping, fearing; Fritz, an old man, shell-shocked, nerve-wracked, sullen, dangerous; Mizzi, crushed, patient, loving, faithful; Jan, loyal, dogged, in his piteous eyes unspeakable recollections; August Behrend, proud, pompous, pig-headed; Professor Arndt, refurbished, shining—holding his breath in pitiful anxiety. Applause, faint. Applause, wavering.

"Oh, Pauli, will it fail?"

"Never, father, Carl can't fail."

Applause, increasing . . . deafening . . . thundering . . . overwhelming. The author is dead—the play lives—a gigantic, glorious success.

America Claims Its Own Child

"Pauli, come back with me. Come back to America, your America that you've never seen." Silence in the midnight forest in front of the little coffee house. A carriage rolls by. The moon breaks a path through the pines.

"I can't. I promised Carl I'd be waiting—if he didn't come back. . . ."

"Pauli, come with me. Teach my people about your people; that we are all the same—underneath—the same little people with the same little hopes and the same little fears. Teach them to bury HATE. Help them to understand you and your country and your Carl."

"I couldn't. I couldn't ever love you like . . . him."

"I'll wait. I swear it. Come—oh Pauli. We'll produce Carl's play in New York. He will live—live in America—with you and for you—and for the hundred million people there besides. Think of the children, the babies—those unborn who must stand erect in their mothers' wombs when the next trumpet call of hate comes—'TO ARMS—FOR GOD AND COUNTRY.'"

Pauli goes back to America, to the only country from which a weary world may hope for peace, for toleration, for love.

THERE IS A SUPER-PICTURE IN "THE ENEMY."

WHO WILL PRODUCE IT?

TWO CHAPS IN "CHAPS" can't stop Richard Talmadge from being "The Blue Streak" in the F. B. O. snappy thriller of that title.

Priscilla Dean's Next Film is "The Dice Woman"

With only three days' rest following the completion of "Forbidden Waters," Priscilla Dean has started work on "The Dice Woman," her third Metropolitan production.

This rapid production pace is made possible by alternating directors on the Dean pictures. "The Dice Woman" was written especially for Priscilla Dean by Percy Heath, who also prepared the continuity. Georges Benoit, A. S. C., will again preside over the cameras.

"The Nut Cracker" Listed for Release by Associated

ASSOCIATED EXHIBITORS, INC., announces for early release what they term one of the biggest comedy specials of the year—"The Nut-Cracker," starring Edward Everett Horton and Mae Busch.

Sponsored by the veteran showman, Samuel B. Hutchinson, and backed by the advertising slogan, "He's a Nut!", Edward Everett Horton, it is claimed, it destined to go through his work in "The Nut-Cracker" to become one of the most popular of all screen comedians.

Mae Busch, under contract to Metro-Goldwyn and loaned to Mr. Hutchinson especially for "The Nut-Cracker," is a star of high popularity the world over. She appeared in a long list of big attractions, but this is one of the few times she has appeared as a comedienne.

Harry Myers is also a star of wide popularity, and has one of the principal roles. The other roles in the first Hutchinson Comedy are well cared for by Tom Rocketts, Martha Mattox, Katherine Lewis and others.

"Whispering Smith" Commended by Railroad Head

A SPECIAL projection room showing of "Whispering Smith" was given at the Metropolitan Studios for Daniel Willard, president of the Baltimore and Ohio Railroad, who with a party of railroad executives, was a guest of the studio during his visit to California.

Mr. Willard was enthusiastic in his praise of this picturization of Frank Spearman's story of the days when railroads were being pioneered across the Rockies and was particularly complimentary in his approval of H. B. Warner's portrayal of the title role.

Commenting on the production Mr. Willard said: "We all enjoyed the privilege of attending the private showing of the new film of Mr. Frank Spearman's famous story, 'Whispering Smith.' I have known Mr. Spearman rather intimately for many years and believe I have read most, if not all, of his writings; and among the many interesting books he has written, I think his story, 'Whispering Smith,' is the best. When I learned, therefore, that we would be given an opportunity to witness a trial run of the film, I naturally looked forward to the event with much pleasure, and I want to congratulate the Metropolitan Pictures Corporation upon their success in this connection."

Leatrice Joy to Star In "Clinging Vine"

Word comes from the De Mille Studio that upon the completion of her present starring picture, "Eve's Leaves," Leatrice Joy will be starred in a screen adaptation of "The Clinging Vine," which has been unusually successful as a musical comedy.

"The Clinging Vine" was written by Zelda Sears, whose accomplished pen is also responsible for "Lady Billy."

Rockett To Make "Sadie" And "Sheik Of Florida" for First National

"Sadie," adapted from "Sadie of the Desert," by Mildred Cram, and "The Sheik of Florida," by George F. Worts, will be Al Rockett's next two pictures for First National, following the completion of his first picture, "Puppets," which is now in production in New York.

Looks like a busy Spring and Summer for Alfred Santell, for he will direct both these pictures, according to Mr. Rockett. Dorothy Mackaill and Jack Mulhall will be featured in "Sadie," and Ben Lyon will be "The Sheik of Florida." No leading woman has been selected yet for Ben Lyon in his picture which will be a roaring comedy built around Florida and its present boom. Mr. Rockett's fourth picture will probably be "Bed and Board," which is now being adapted by Sada Cowan.

"Hogan's Alley" Proves Big Box Office Attraction

The Warner Bros. production of "Hogan's Alley" proved a clean-up at the Metropolitan Theatre, Baltimore, last week. The previous record was held by the Ernst Lubitsch picture, "Lady Windermere's Fan," also a Warner Bros. production, and a photoplay which is winning wide approbation wherever it is playing.

"Hogan's Alley" exceeded the previous high record of the Metropolitan Theatre, grossing $1,500 more than the Lubitsch picture. This production is proving a big box office attraction at all theatres it is playing, and Mr. Flex, Manager of the Rialto Theatre, Newark, states that his business on "Hogan's Alley" was exceptional and it is one of the best entertainments he has offered his patrons.

"Gold Rush" 3 Months In One Theatre In Buenos Aires

THE belief that Charlie Chaplin in "The Gold Rush" scores to an unusual degree in South America is more than borne out by reports to Hiram Abrams, president of United Artists Corporation.

This picture has broken all records in Buenos Aires where it has been running for three months at the big Empire Theatre. The end of the run is not in sight, and the picture is expected to remain in this theatre fully five months, although the length of the run has already broken every Buenos Aires records. Incidentally, the attendance records have been shattered in every respect by this picture. According to Argentine motion picture people, the performance of the Chaplin picture is doing heretofore unheard of things in that country.

Fitzmaurice to Film "Beauty and the Beast"

Frances Marion, who recently signed with Samuel Goldwyn to write the scenarios for all of his productions, has begun work on an adaptation of the George Fitzmaurice production, "Beauty and the Beast," the celebrated serial story by Kathleen Norris, which is now running in the Delineator.

Ronald Colman, as soon as he completes work opposite Norma Talmadge in "Kiki," will play the leading role of the young Sicilian bandit in "Beauty and the Beast." Vilma Banky, who has not appeared in any production since "The Eagle," will play the part of the American heiress who visits Italy and is enmeshed in a romantic intrigue from which she escapes most happily.

"Beauty and the Beast" will be the first George Fitzmaurice release to come through the United Artists Corporation.

HERE'S FRED SOME MORE!—that Fred Thomson you all like —this time in "The Tough Guy"—another F. B. O. for the old B. O.

Fox Films Announces Remaining Productions for 1925-26 Season

No Change in Schedule of March Releases; Listed for April 4 Is Peter B. Kyne Story, "Rustling for Cupid," and "Sandy" Is Slated for April 11; "Tony Runs Wild" Set for April 18

FOX FILMS has announced the following releases for the remainder of this season—The March releases will stand as announced. They are: "The Dixie Merchant," on March 7, "Hell's Four Hundred," on the 14th, "Siberia," the famous stage drama by Bartley Campbell on Buck Jones in "A Man Four Square," adapted from the novel by William MacLeod Raine, on the 21st, and "Yellow Fingers," Olive Borden's first starring vehicle, adapted from Gene Wright's novel of the South Seas, on the 28th.

The first April release on the 4th will be a Peter B. Kyne story, "Rustling for Cupid," directed by Irving Cummings. The cast: George O'Brien, Anita Stewart, Russell Simpson, Frank McGlynn, Jr., Herbert Prior, Edith Yorke and Sid Jordan. It is a tale of the cattle country, flaming with the virility for which Kyne is noted.

The event of the month will be the release of "Sandy," on the 11th, from the pen of Elenore Meherin. The cast includes: Madge Bellamy, Leslie Fenton, Harrison Ford, David Torrence, Gloria Hope, Charles Farrell, Bardson Bard and Joan Standing.

Another Peter B. Kyne story is contained in the April list, "The Shamrock Handicap," directed by John Ford from the scenario by John Stone will be released on the 18th. Janet Gaynor divides the lead with Leslie Fenton. In the supporting cast are J. Farrell MacDonald, Louis Payne, Claire McDowell, Georgie Harris, Andy Clark, Willard Lewis and Eli Reynolds. The story is one of the race track, with a stirring hurdle race.

Tom Mix will be offered for release on the 18th, in "Tony Runs Wild," the direction being by Thomas Buckingham from a story by Henry K. Knibbs. Others in the cast are Lucien Littlefield, Lawford Davidson, Marion Harlan and Arthur Morrison.

With the coming of May and Spring, the first picture of the month on the Fox list will be "Early to Wed," directed by Frank Borzage. Matt Moore and Kathryn Perry, who scored in "The First Year," play the leads. In support are Zasu Pitts, Arthur Housman, Harry Bailey and Julia Swayne Gordon. The story is by Evelyn Campbell and scenario by Kenneth Clark. May 9 is the date of release for this picture.

Buck Jones in "The Gentle Cyclone," a story by F. W. Buckley for which Thomas Dixon, Jr., wrote the scenario, is a Western drama. Rose Blossom plays the lead. For good measure there is also Marion Harlan and Kathleen Myers to cheer the eye. Will Walling, Jay Hunt and Reed House have roles of goodly proportion. May 9 is also the release date for this production.

Another Peter B. Kyne tale, "Pals in Paradise," is scheduled for May 16.

On June 6, Tom Mix will be seen in "Hard Boiled," to be directed by J. G. Blystone, from a scenario by Charles Darnton. In the cast are Helene Chadwick, Charles Conklin, Phyllis Haver, Ethel Gray Terry and Dan Mason. On June 20, Buck Jones will sprout forth in "The Fighting Buckaroo," under R. William Neill's direction, from a scenario by Charles Darnton. The cast includes Sally Long, Frank Butler, Lloyd Whitlock and Ben Hendricks, Jr.

"Brown of Harvard" Script Written By Younger

"ONE of the best scripts I have ever seen!"

This was Jack Conway's statement after reading A. P. Younger's adaptation of "Brown of Harvard," which Conway is directing for Metro-Goldwyn-Mayer.

According to report, Younger has written a very unusual treatment of the college story. It eradicates much of the usual college "Rah Rah," as Conway expresses it, without detracting in the least from the enthusiasm of the story, and makes it much more human.

"Brown of Harvard," is the third script that Younger has written for Louis B. Mayer, the first being "Pleasure Mad" in which Norma Shearer made her first leap to cinema fame, and more recently he adapted "Husbands and Lovers" to the screen, which was directed by John M. Stahl.

Jack Pickford plays the role of "Doolittle" in Conway's version of Rida Johnson Young's famous play, and William Haines will be seen in the title role. The cast so far includes Mary Brian, Francis X. Bushman, Jr., Ernest Gillen, Edward Connelly, and Guinn "Big Boy" Williams.

Robertson to Make Pictures for M-G-M

ANOTHER noted director has joined the ranks of Metro-Goldwyn-Mayer. Just prior to leaving for the coast Irving G. Thalberg announced that John Robertson had been signed to a contract and would start work on his initial M-G-M pictures in the near future.

Robertson left for the Metro-Goldwyn-Mayer studios at Culver City, California, Monday, March 8. His first production for M-G-M has not been announced as yet, but it will probably be determined as soon as he arrives on the coast, as Irving G. Thalberg took several stories, which Robertson suggested, with him on his trip across the continent for careful reading.

"OUR PEOPLE WANT ACTION!"—say exhibitors. Well, these bits from First National's "The Reckless Lady"—How 'bout it?

Round Table Proves Success at Studios of First National

AFTER three months of experiment with a studio "Round Table," at which the heads of all departments discuss their problems over the coffee cups, Ray Rockett, studio manager for First National's Eastern production units, declares the idea to be a complete success.

"I have long planned to put this idea into practice," says Rockett. "When I took the office of studio manager at First National's New York studios I made this one of my first moves. It has proven to be a great help in the running of the studios. I have learned many things of vital importance to the efficiency of the studio which I am certain would never have come to me otherwise.

"You see, everyone is so busy around a place of this kind that they hate to break in to the studio manager with what they think is a mere trifle. Many times this trifle proves to be something of the greatest importance. After a hearty lunch when all the department heads sit back for a friendly chat many of these trifles are spoken of and I have found many excellent ideas coming in this way. Every man around a studio has ideas of his own. If these ideas are not passed along they are worthless. They are being passed along now at our studios because of the round table idea. We are for this idea here now and it will remain. It is a vital necessity."

Webb Heads Casting At Columbia Studios

Announcement is made by the executives of Columbia Pictures Corporation of the signing of Robert Webb to handle the position of casting director for the new West Coast Studios of that Corporation. He will work under Harry L. Kerr, general production manager of Columbia. Mr. Webb is well-known in the motion picture industry having been with Universal for several years, and more recently connected with Metro-Goldwyn, in capacity of casting director. He was forced to take a long rest because of ill-health. Mr. Webb will take active charge of the casting players in the new Columbia Studio on Gower Street, Hollywood, immediately.

Big Production Plans Set For Associated Exhibitors Studios

Work Started on New Samuel Hutchinson Feature; Bill Cody to Star in Series of Outdoor Pictures; Cattle Stampede Big Scene in "Galloping Cowboy"

WITH the preparation that is now going on, the Associated Studios in Los Angeles promises to become one of the busiest spots in Hollywood this season. Cameras were turned for the first time on Samuel S. Hutchinson's current feature with Edward Everett Horton, which is being produced under the direction of Lloyd Ingraham, who also directed Horton and Mae Busch in "The Nut-Cracker," Associated Exhibitors' big comedy special and the first Hutchinson comedy to be released by Associated.

Among the principals supporting Edward Everett Horton in his second starring vehicle for Associated, which is as yet without a permanent title, are Dorothy Devore, who is playing the leading feminine role; Otis Harlan and Frank Elliott.

Bill Cody, who is to be starred in a series of fast-action outdoor features by the Western Star Productions, Inc., has begun work on his first picture for Associated. The title is "The Galloping Cowboy," picturized from a smashing original by Adele Buffington, who also did the continuity. William Craft, who directed some of Cody's most distinctive productions in the past, is wielding the megaphone on "The Galloping Cowboy."

One of the big events in "The Galloping Cowboy" is a cattle stampede, and an immense herd of cattle is now being rounded up for the purpose. The stampede forms the climax of a story that is said to be replete with thrills and abounding in dramatic situations.

Creighton Hale has also started on his first of a series for Associated. He reached the Coast this week from New York and immediately started work on "Tardy Tolliver," an original story by J. Stewart Woodhouse. "Tardy Tolliver" is being directed by Louis Chaudet with Judy King playing the leading feminine role in Hale's support. "Tardy Tolliver" is a Thomas L. Griffith Production.

In addition to these productions, at least four other producing units are making preparations for filming on their series to be released by Associated. Among those units are the Lester Scott, Jr. companies, with stars that include Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales. All are expected to be actively engaged in "shooting" within ten days.

Nagel and Edith Roberts in Cast of "There You Are"— M-G-M Release

Conrad Nagel and Edith Roberts have been given the leading roles in the forthcoming Metro-Goldwyn-Mayer production of "There You Are," which was put into production recently under the direction of Jesse Robins it was announced by Louis B. Mayer.

Nagel will play the role of George Fenwick, and Miss Roberts will be Joan Randolph, the principal characters of this comedy, an original screen story by F. Hugh Herbert, adapted by Fay Garnett and Rex Tayler. Other members of the cast and their roles are, George Fawcett who enacts the role of William Randolph, Gwen Lee will be seen as Anita Grant, Eddie Gribbon in the part of Eddie Gibbs, Phillips Smalley as J. Bertram Peters, and Gertrude Bennett in the role of Mrs. Gibbs.

SOMETHING THE BOX OFFICE CAN NEVER HAVE—"Too Much Money"—but it might get ENOUGH with that First National title.

Associated's Sales Manager Signs Many Theatres for "Skyrocket"

E. J. Smith, Within Three Months, Puts National Sales Force on Smooth and Sound Working Basis; Big Circuits Book Special Starring Peggy Hopkins Joyce

E. J. SMITH, general sales manager of Associated Exhibitors, Inc., within three months' time has reorganized and established on a smooth and sound working basis the national sales force of Associated Exhibitors, and at the same time personally directed an intensive and extensive sales campaign on the firm's first big special, "The Skyrocket" starring Peggy Hopkins Joyce resulting in record-breaking representation and prices.

Associated product is being closed into some of the biggest houses in the country. Inviting terms for the entire output are resulting in numerous contracts for 100 per cent representation everywhere. The merits of current Associated releases together with the sales campaign that is being carried on to put them over, is rapidly attracting the attention of the film world.

For the selling of the new Associated's first big special, "The Skyrocket," Mr. Smith launched a national sales campaign, which takes its place with the greatest drives ever conducted for the sale of a single motion picture. In numerous instances, Mr. Smith's staff has succeeded in getting representation and prices for the picture which have rarely been equalled. One important circuit after another has signed up for the picture. Among those who have contracted for the picture are such significant accounts as the following first runs:

Skouras, St. Louis, closed by E. J. Smith and Nat E. Steinberg; entire Finkelstein and Ruben Circuit; entire Balaban and Katz midwest circuit; entire A. H. Blank circuit; Chas. Olsen's Ohio Theatre, Indianapolis; the Libson Houses, Cincinnati, Dayton, Louisville; Alexander Frank Circuit, Iowa; Wilmer & Vincent Circuit; Jensen and Von Herberg, Portland and Seattle; Famous Players Southern Enterprises; Capitol, Dallas, closed with Manager Charminsky; Hostettler Circuit; Bijou, Richmond, and Wells, Norfolk, with Otto and Jake Wells and Harry Bernstein; Rialto, Fort Worth, with Manager Phillips; Palace, San Antonio, Texas; Strand, Akron, Ohio; Valentine, Canton, Ohio; Famous Players St. Francis Theatre, San Francisco; Colony, New York City; State, Cleveland: Rialto, Tulsa, Okla.; Edul, Syracuse; Martini, Galveston, Texas; Rialto, Butte; Stanley Interests, St. Louis, Mo.; and Saxe Merril Theatre, Milwaukee.

On Your Mark!

Joseph M. Schenck has added to his many other activities the business of being athletic. He is shown here with his star and coach, Douglas Fairbanks. The business of keeping fit is serious!

Cranfield & Clarke Open Branch for Short Features

IN accordance with the plans already announced, Cranfield & Clarke have opened their New York Exchange for short subjects, which will operate from 729 Seventh avenue; another branch office has been opened in Philadelphia at 1314 Vine street. Mr. Rogers, the general sales manager next heads for Chicago, where another office will be opened shortly.

The 1926 schedule of short subjects includes, The Molly May Comedies, featuring Violet Mersereau, of which "Her First Night in Philadelphia" and "Her First Night in the Jollies" are now ready for release.

Of the Famous Paintings series, the following are now ready for release: "The Doctor," "The Angelus," "Sin," "The Mother."

Cranfield & Clarke's International Twelve that are ready for immediate release include "Let's Go Fishing," "Wooden Shoes," "Heroes of the Sea," "Where the Silver River Gleams," "Trail of the Gods," "St. Paul's" and "Tulip Land."

C. & C's Novelty twelve ready, are, "Let's Paint," "Every Picture Tells a Story," "The Death Ray," "Lizzie's Last Lap," "The Fugitive Futurist."

In addition to the foregoing, Cranfield & Clarke are handling the following series now in course of production: twelve Round Corner Comedies, thirteen Boys Adventures; twelve Make Me Laugh Comedies, also several two-reel specials.

Sedgewick to Direct "Tin Hats" for M-G-M

"Tin Hats," an original comedy written by Ed Sedgewick, will shortly go into production under his direction, it was announced last week by Louis B. Mayer, vice-president of the Metro-Goldwyn-Mayer company in charge of production.

This comedy has an interesting situation for a theme which takes place immediately after the World War.

Cody and Claire Windsor Have Leads in 'Waning Sex'

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, in charge of production at the studios, announced that Lew Cody and Claire Windsor are to have the leading roles in "The Waning Sex," which Robert Z. Leonard will direct on his return from the East.

"The Waning Sex" was written by F. Hugh Herberg, and continuitized by Frederic and Fanny Hatton.

To Direct Bessie Love

Irving G. Thalberg announces that King Baggot has been engaged to direct Bessie Love in "Lovey Mary" for Metro-Goldwyn-Mayer.

The picturization of this famous novel by Alice Hegan Rice is based on a continuity by Agnes Christine Johnson, and Miss Love will have the title role. She was chosen to enact the character of the little orphan who is loved by millions of American readers, after a long search to find the actress most suitable to portray the sympathetic heroine of this story written by the author of "Mrs. Wiggs of the Cabbage Patch."

Production Booming At First National's Eastern Plant

THE next two weeks will see one picture finished and another started at First National's New York studios where Earl Hudson and Al Rockett are producing for this organization.

"The Savage," in which Ben Lyon and May McAvoy are featured, will probably be completed this week and "Mismates," a Doris Kenyon vehicle, will be placed in production between March 15th and 22nd, according to present plans. Both pictures are Earl Hudson productions. Fred Newmeyer is directing the Ben Lyon feature and the director for Miss Kenyon's picture has not yet been announced. Philo McCollough will be Miss Kenyon's leading man.

"Puppets," which is Al Rockett's first picture for First National, is now in its third week. It will be completed early in April and April 15th Rockett will start "Subway Sadie," with Dorothy Mackaill in the same part. George Archainbaud is directing "Puppets," which is a Milton Sills' vehicle, and Alfred Santell will handle the megaphone on "Subway Sadie."

More Contracts Closed For "Kiki" First Runs

Contracts continue to pour in for first run showings of "Kiki," the Joseph M. Schenck production starring Norma Talmadge, which will be released Easter Week, April 4th. From present indications, this picture will establish a record for simultaneous runs in key cities during the week of its release.

Among the more important of the deals recently closed are those of the A. H. Blank Circuit, the Loew Circuit in Greater New York and the Circle Theatre, Indianapolis. "Kiki" will be shown at the Des Moines Theatre, Des Moines, and the Strand or Rialto in Omaha; it will be placed on the Loew Circuit following the engagement at the Capitol, starting the week of April 4th.

Leonard at M-G-M Studios

Robert Z. Leonard returns to work at the Metro-Goldwyn-Mayer studios, and two other directors, H. D'Abbadie D'Arrast and William Nigh have been signed to begin work in the near future, announces Louis B. Mayer, vice president of the M-G-M company in charge of production.

Leonard, recently engaged to Gertrude Olmsted, will return to his home studios on completion of a large feature production that he is engaged upon for another concern to whom he has been loaned. His next picture it is announced will be "The Waning Sex."

Drive on "Somebody's

W. Ray Johnston, president of Rayart Pictures, announces that his sales force is pushing the sale of "Somebody's Mother," the Gersons Pictures melodrama of that name directed by Oscar Apfel and starring Mary Carr, for special representation in the theatres on Mother's Day.

United Artists Lists "The Bat," Roland West's Film, for Release

Big Exploitation Possibilities in Screen Version of Popular Stage Play by Mary Roberts Rinehart and Avery Hopwood; Attractive Line-Up of Exhibitor Helps Ready for Showmen

CONFIDENTLY proclaimed the most important Spring release for United Artists distribution, the Roland West production of "The Bat" is announced for immediate release by Hiram Abrams, president of the corporation. The screen version of the comedy mystery drama by Mary Roberts Rinehart and Avery Hopwood, which, for five years as a stage play under Wagenhals & Kemper management, has piled up a sensational gross as a New York and road attraction and in fourteen foreign countries, is now expected to smash motion picture popularity marks to a similar degree.

This is anticipated both because of the big box office value of the subject and because of the superb production which the story has been given by Roland West. Reports to Hiram Abrams from the studio, where the film has just been completed, indicate that the picture fully lives up to the exceptional entertainment qualities demonstrated by the play as a stage hit.

"The exploitation prepared by United Artists for 'The Bat' is unusually powerful," declares Mr. Abrams. "It is seldom that so comprehensive and attractive a line of exhibitor helps is provided for any production. This is due not only to the excellence of the Roland West production and the wealth of successful tradition behind 'The Bat,' but also to the many highly original devices that have been prepared by United Artists. Altogether, 'The Bat' from every angle can be accepted as the ideal showman's picture."

Strength in advertising copy is the outstanding feature of the United Artists Corporation plan book on "The Bat." Because of the exciting theme and action of the mystery comedy drama, virile art and catchlines dominate the copy. "The Bat" motif is intensified by many clever adaptations of the well-known design. Much of the copy runs to sharply silhouetted layouts in black and white. The ad. designs for "The Bat" are also planned to be elastic, for any size of space, from full page to one inch.

Another novelty in the treatment of "The Bat" system of attention attracting is the manner in which the Bat design has been lent to the scene cuts. These are silhouetted in the form of the flying mammal of mysterious import. The same treatment has been given the lobby photo-gelatine enlargements.

Sam Zierler Feathers "The Nest"

PHOTO SHOWS THE PRINCIPALS IN "THE NEST," business principals as well as artists. Seated, left to right: Jean Acker, Wilfred Lucas, Pauline Frederick and Holmes Herbert. Standing, left to right: Reginald Sheffield, J. F. Hylan, assistant director; Will Nigh, director; Samuel Zierler, president of Excellent Pictures Corporation, producer, and S. Krellberg, general sales manager.

Weaver Begins New Feature for Associated

WITH Wanda Hawley as leading woman, Gareth Hughes as leading juvenile, Anne Cornwall, ingenue; Tom Santschi, heavy, and Dan Mason on the comedy character, principal roles are completely filled in the forthcoming H. C. Weaver feature production, to be filmed in Tacoma, Washington, under the working title of, "The Totem Pole Beggar" and to be released by Associated Exhibitors, Inc., upon its completion early in the Spring.

This announcement was made by H. C. Weaver, president of the Tacoma Company, upon his return to Tacoma following a fortnight's sojourn in Los Angeles, where he signed contracts with the above named cast and also selected W. S. Van Dyke to direct the picture.

"The Totem Pole Beggar" will be put into actual production about March 7, and it is expected to have it ready for the market prior to the first day of May.

"Naughty Cinderella" Is Pola Negri's Next

Pola Negri's next starring picture will be a screen version of Avery Hopwood's famous farce comedy, "Naughty Cinderella," it was announced today by B. P. Schulberg, associate Paramount producer.

She will be directed by Malcolm St. Clair under the supervision of Mr. Schulberg. St. Clair made her recent comedy-drama, "A Woman of the World."

The script for the new production is being prepared by Pierre Collings.

Two New F. B. O.'s

F. B. O. announces two new productions which will be part of the coming season's product. One is "Bigger than Barnum's," a big circus special from the pen of Arthur Guy Empey. The second is "The Roaring Crowd," a John Brownell, big fight special with a New York locale.

Moral Splices

Bobby—that's our friendly name for W. B. Bobbitt, whose Second Award in Protect-the-Print campaign you are handed this week—well, Bobby springs a new angle in the battle for print protection.

He says that from four exchanges he gets perfect prints EXCEPT for some bad splices seemingly traceable to the fact that these prints are first run after the censors have gone through them with the morality scissors.

O' course censors are grabbing off the plenty-a-week for Protect-the-Morals — so it may be asking too much to expect 'em to help Protect-the-Print. But see page 208.

de Putti in Griffith Film

Lya de Putti, the famous Hungarian screen actress who arrived in New York a few days ago, has been selected by D. W. Griffith for the role of Lady Sybil in his coming production for Paramount, "The Sorrows of Satan," it was announced recently by Jesse L. Lasky.

She will begin work immediately at the Long Island studio, where Adolphe Menjou, Ricardo Cortez, Carol Dempster and others of the cast, are at work.

Nine Productions in Editing Rooms at Universal City

THE cutting rooms at Universal are jammed with nine pictures in the process of being edited, according to Maurice Pivar, film editor.

Five of the pictures are Jewels, two comedies and two are Westerns. They are "Rolling Home" starring Reginald Denny, directed by William A. Seiter; "The Mystery Club" directed by Herbert Blache; "Perch of the Devil" directed by King Baggot with Pat O'Malley and Mae Busch; "The Runaway Express" directed by Edward Sedgwick with Jack Daugherty and Blanche Mehaffey, and "Poker Faces" directed by Harry Pollard with Edward Everett Horton and Laura LaPlante.

A Charles Puffy comedy and a Sweet Sixteen comedy are being cut also. "Lazy Lightning" starring Art Acord, directed by William Wyler, and "Prowlers of the Night" starring Fred Humes, directed by Ernest Laemmle.

Barbara Worth Signed In Universal Stock

A visit to Los Angeles which developed into a motion picture career is the experience of Barbara Worth, pretty Charleston, W. Va., girl, who has just been put into stock at Universal by Carl Laemmle.

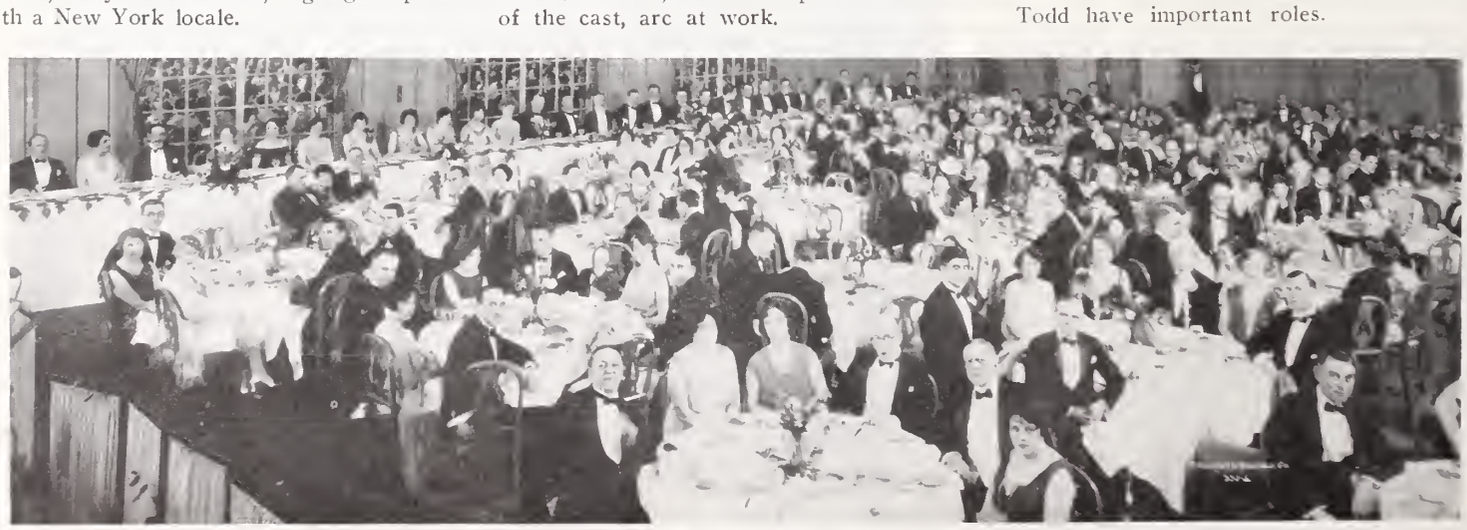
Her first role will be in "The Love Thief," a Norman Kerry starring vehicle in which Greta Nissen has been cast in the feminine lead.

John McDermott, who is writing the continuity, will start directing next Tuesday.

Peters to Start Soon

"Prisoners of the Storm" House Peter's next starring vehicle for Universal from the novel, "The Quest of Joan" by James Oliver Curwood has just been started.

Peggy Montgomery plays the leading feminine role. Walter McGrail and Harry Todd have important roles.



PARAMOUNT PICTURES SCHOOL COMMENCEMENT EXERCISES took the form of a banquet at the Ritz-Carlton Hotel, New York City, on the night of Tuesday, March 2, when "Fascinating Youth," a feature made with the graduating class playing all of the roles, was given a preview. At the principal table were Adolph Zukor, Jesse L. Lasky and Sidney R. Kent, Will H. Hays and a number of Paramount stars and players. Sixteen students graduated, and were given diplomas in the form of contracts to play in Paramount pictures.

"Thief of Bagdad" Opens Big in Berlin

HIRAM ABRAMS, president of United Artists Corporation has been advised that Douglas Fairbanks made his triumphal entry into Germany's capital, Berlin, under the mask of "The Thief of Bagdad," at the same time inaugurating a new big theatre, the Capitol," in Berlin's West End, near the Kaiser Wilhelm Gedaechtniss Kirche.

Ambassador Schurman and his family attended the opening night of the "Capitol." The new theatre is built on the outskirts of the Zoological Gardens, bordering the Kurfuerstendamm, Berlin's most fashionable street and it represents a clever and artistic solution of a difficult space as well as architecture problem.

The picture's arrival in Berlin has been heralded for weeks so that the American colony turned out in full to enjoy its first appearance.

Bryan for Directing

Bryan Foy, just arrived from the West Coast and is directing a series of twelve two-reelers for Cantor Comedies, Inc. Donald Kerr starred.

Banner Starts Work on "Millionaire Policeman"

Banner Productions, Inc., has started work on the last of its series of six Royal Pictures for present season distribution by the Ginsberg-Kann Distributing Corporation. This is "The Millionaire Policeman," a story of a wealthy young man who works out his problems by joining the police force.

"The Millionaire Policeman" will be directed by Edward Le Saint, who recently completed for Banner Productions, the Lionel Barrymore picture, "Brooding Eyes," which Ginsberg-Kann has just released. Heading the cast will be Herbert Rawlinson and Eva Novak. Eva's sister, Janes, is now completing a Banner production for Ginsberg-Kann, "Whispering Canyon."

A New Star

Patsy Ruth Miller was signed by Warner Bros. to a long-term contract, and will be starred next season.

Nilsson Starts New Picture

With casting completed on the First National production, "Miss Nobody," which will feature Anna Q. Nilsson, actual filming was begun under Lambert Hillyer's direction this week. Hillyer also directed Miss Nilsson in "Her Second Chance," which was recently completed.

For the leading male role opposite Miss Nilsson, Water Pidgeon has been signed by John McCormick, general manager of First National's West Coast units.

Webb Gets Contract

Millard Webb, the director of "The Sea Beast" for Warner Bros. has been signed under a long term contract. Warner Bros. have consented to loan Mr. Webb to Joseph Schenck, of United Artists, to direct Norma Talmadge's next picture.

Pick Players for Leads In Two Big Warner Productions

PATSY RUTH MILLER has been selected by Ernst Lutbitsch to play the feminine lead in "Revillion," his next production for Warner Bros. and Patsy thinks she is the luckiest girl in the world.

Doris Hill, a new comer to the Warner studio, who is regarded as another find, has similar thoughts about herself for Syd Chaplin has picked her to play opposite him in "The Better 'Ole," his forthcoming supercomedy for the Warners.

At the same time Mr. Lubitsch, who has laid aside "The Doormat" for the time being and is to make the French farce instead, announced that Monte Blue, who was his leading man in "Kiss Me Again" and "The Marriage Circle," will again have the principal male role. Mr. Blue and Miss Miller have played together before and it was watching their work in Warners' light comedies that prompted Lubitsch to select them for the last comedy he will make before launching into big productions. "Revillion," from the play by Meilhac and Halevy, Frenchy playwrights, is only a temporary title.

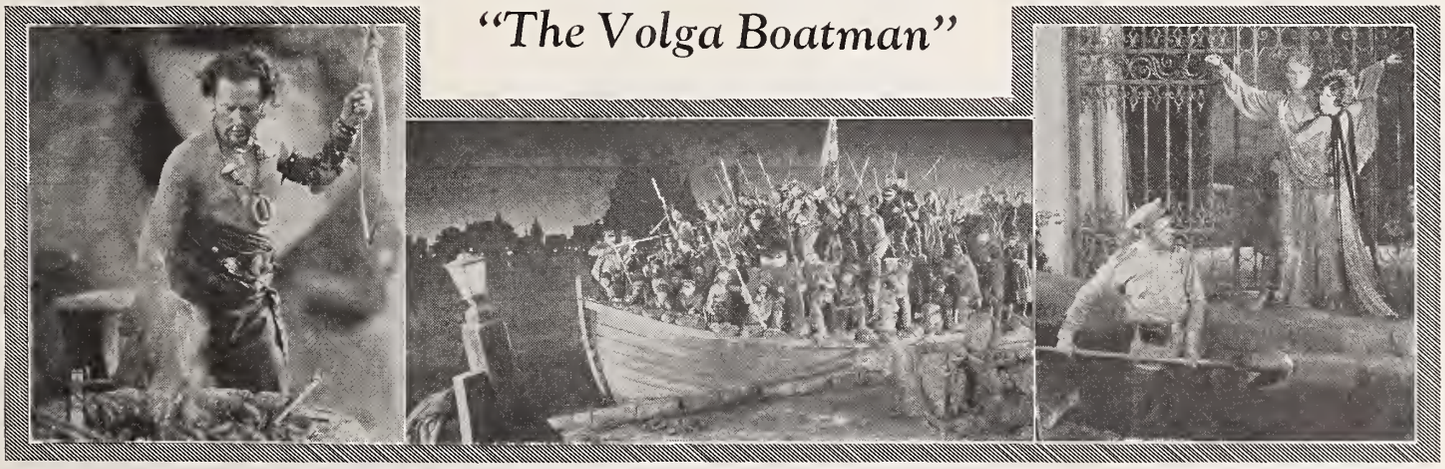
Universal Completes "The Old Soak" Cast

Filling of the cast of Universal's "The Old Soak" directed by Edward Sloman, has been announced.

This picturization of Don Marquis' famous play, which ran in New York for two years, is Jean Hersholt's first starring vehicle under his new contract.

George Lewis, Sloman's "discovery," has the leading juvenile role opposite June Marlowe, screen beauty recently put under five-year contract by Universal. Others in the cast are Louise Fazenda, George Siegmann, William V. Mong, Gertrude Astor, Lucy Beaumont and Adda Gleason. Camera work has started on the picture.

"The Volga Boatman"



CECIL B. DEMILLE EXCEEDS HIS BEST previous directorial efforts in this special production done for Producers Distributing Corporation release. The players include William Boyd, Elinor Fair, Victor Varconi, Julia Faye, Theodore Kosloff and Robert Edeson. "The Volga Boatman" goes into the Times Square Theatre, New York City, for a protracted run at advanced prices, beginning April 12.

Fairbanks' "The Black Pirate" Applauded Here and Abroad

Doug's Latest Release Done in Technicolor Given High Praise by Press and Public in New York and London; European Showing Attended by Many Distinguished Persons

A FLOOD of high praise swept the columns of New York's daily newspapers after the first night of "The Black Pirate," which opened its metrcpolitan run at the Selwyn Theatre, Monday, March 8. The comments by the critics rang with approbation of Douglas Fairbanks both as a star and a producer. The complete success of the Technicolor process as applied by him to expression for the screen, was also hailed.

"An object of sovereign beauty," declares Quinn Martin in the World, "is Douglas Fairbanks' new cinema, 'The Black Pirate.'" He adds, "With quite as much ingenuity in dramatic restraint, we find a tale of daring heroism, acted by that gallant, adventuring fellow, Fairbanks, and acted with all the terrific pace which he has always lent to his works."

"The press agent, if he desires to do so, has my permission to quote me as saying that 'The Black Pirate' is a better picture than 'Don Q,'" writes Harriette Underhill in the Herald-Tribune. As to the color work, she reports, "Some of the scenes achieve a striking beauty, much in the manner of a Maxfield Parrish pirate painting come to life."

Speaking of "Douglas Fairbanks' glorious chromatic production, 'The Black Pirate,'" Mordaunt Hall says in the Times, "This is a production which marks another forward stride for the screen, one that the boy and his mother will enjoy and one that is a healthy entertainment for men of all ages." In admiration of the Technicolor process he adds, "there is no sudden fringing or sparking of colors, the outlines being always clearly defined without a single instance of the dreaded trembling 'rainbow' impinging itself upon the picture."

"Standing room was at a premium and the audience grew more enthusiastic with each reel," writes Palmer Smith in the Evening World. "There is not a thing to mar a highly enjoyable evening of Douglas Fairbanks at his best, a pirate story of salty savor, and color photography at its best yet. 'The Black Pirate' is recommended without reservation."

The Telegram picks as a highlight among many, the moment, "when the young Spanish leader headed his group of avenging sea police, and they swam underwater to the outlaw galleon like a flock of airplanes in flight formation." Greatest credit also was given the color scenes, "and full advantage was taken of that in the scenes on the desert island, in the lustrous enamelled seascapes and in Doug's slitting the sails of a prize in one meteoric swoop from the topmast, done with the airy ease of a man scuttling the family clothesline."

Simultaneously with its American premiere at the Selwyn Theatre in New York, "The Black Pirate," opened in London at the Tivoli Theatre for a long run. The London opening marked the photoplay's first engagement abroad, and as such received the eager attention of all Europe.

A reception that can be expressed in superlatives only, was reported by cable to Hiram Abrams, president of United Artists Corp. In a message from Maurice Silverstone, manager of Allied Artists Corp., Ltd., the following was carried:

"A most distinguished and enthusiastic audience comprising members of royalty, the press, prominent exhibitors, society notables and leading Parisian critics, attended the premiere of 'The Black Pirate' at the Tivoli. Continuous and prolonged applause greeted the picture. The press reviews this morning have been wonderful. The critics concede that this is one of the best films America has ever sent abroad and that it is also a landmark in cinematography."

Robert Fairbanks is in charge of the Tivoli engagement as the direct personal representative of Douglas Fairbanks.

Flashes of the reviews as cabled by him to the star in New York include these:

"The art of the screen makes a notable step forward."—Daily Telegraph.

"Douglas Fairbanks, the greatest picture maker in the world, has introduced something new of such a standard that all subsequent films will be measured by it."—The Chronicle.

"'The Black Pirate' sweeps one in the wake of great adventure. Even the story pales before the smooth, vigorous construction and beautiful photography."—Daily Mail.

"America has sent us another screen masterpiece. The pirate ship with its picturesque crew looks like one of Turner's sea pictures come to life."—Daily Mirror.

"The screen has never seen such shimmering opulence of beauty as in this cascade of wonderful sea pictures. The screen has no greater asset than this clean living, high thinking, intensely virile player whose work sets a standard to the world."—Express.

"It must be rated as America's most ambitious contribution to the world's creen art."—Graphic.

"One of the best films America has sent us for a long time."—Daily News.

F. N. Closes Important Contract

Among important contracts recently closed by First National Pictures is one with George Cohen, operating theatres in Newburgh and Poughkeepsie for the entire Winner Group, including the Specials—"Irene," "Men of Steel" and "The Viennese Medley." This contract was negotiated by Al Herman, manager of First National's Albany branch.

Gotham Productions Announcement Is Ready

GOTHAM PRODUCTIONS has issued a twenty-two page art annnuncement of Gotham productions for 1926-27, all of which carry the company's slogan, "Built for the box office."

The decorative pamphlet presents the facts regarding six "Greater Gotham Series" pictures, released by the Lumas Film Corporation, as follows:

"The Golden Web," by E. Phillips Oppenheim, a drama of big business; "The Silent Adventure," with Peter the Great, celebrated dog star, an answer to the question: "Do animals think?" "Money to Burn," by Reginald Wright Kauffman, a story of thrilling adventure in North and South America; "Quarantined Rivals," by George Randolph Chester, fast farce comedy; "King of the Pack," with Peter the Great, the giant dog star in a genuine thriller; "The Woman Who Didn't Care," by Rida Johnson Young, a girl's struggle in the game of life.

In the popular series of six melodramas, all Gotham productions are:

"Sinews of Steel," a romance of flaming forges; "Heroes of the Night," a fire and police melodrama; "Heroes of Manhattan," thrills atop a skyscraper; "The Silent Power," a dynamic drama of electricity; "The Block System," railroad drama, and "The Final Extra," an exciting newspaper story.

"Greater Gothams," said Sam Sax, president of Gotham, "are designed to build a bigger box office return for the best theatres, and represent the next step forward in the evolution of the silent drama. We are offering showmen the best pictures that can be made from great stories by great authors, and we are proud of our next season's product."

Budd Rogers is vice-president of the Gotham, and Renaud Hoffman is supervisor of productions.

The splendid brochure is the work of Lon Young, director of advertising and publicity for Gotham, who brings to his office a large experience in his own line with several of the biggest producing companies. The announcement has been sent to showmen throughout the United States and Canada.

National Theatres Sign For "U" Product For 3 Years

LEROY ALEXANDER, assistant sales director under Lou B. Metzger, sales director of Universal's Western Divison, arrived in New York this week with the report of the greatest single contract ever put over by the Universal sales force.

It is a contract with the National Theatre Corporation of Chicago for the entire Universal product for a period of three years. The deal insures Universal product in scores of houses in the Chicago territory, including some of the biggest first run theatres in that city.

Columbia Has 24 Pictures on Schedule for 1926-27 Season

Productions Based on Best Sellers and Popular Song Hits; Company to Spend $250,000 on New Studio Recently Acquired on West Coast

IN a statement by Joe Brandt, president of Columbia Pictures Corporation, concerning its product for the season of 1926-27, he says, "We will have twenty-four pictures on the production schedule for the coming season. No expense has been spared to obtain the best books, best plays, popular songs and best stories available at this time.

"Last year we produced three different classes of pictures and released them under the brand names of Waldorf, Perfections, and Columbias—the last named being the class A-1 productions. This year we are only making one brand and one grade of pictures—all will be Columbias.

"In our line up of Columbia's double dozen are included the works of such authors as Richard Harding Davis, Gertrude Atherton, Montague Glass, Alfred Henry Lewis, Rupert Hughes, George Bronson-Howard, William Hamilton Osborne and others. These include the best sellers of the past few years and will be lavishly produced.

"Announcement was made last week of the purchase of Irving Berlin's latest and most popular song, "Remember." We were fortunate in being able to secure this valuable piece of property because several of the national distributors were also bidding for it. Another song which will be on our schedule is "Sweet Rosie O'Grady." Its popularity when published needs no comment from me. It is still a popular number in all music stores. Both pictures, when ready for release will be given special exploitation campaigns.

"In securing of plays we have been equally fortunate. These include "The Price of Honor," one of the famous Al H. Woods melodramas which has had a long run in New York and in stock: Guy de Maupassant's "Poor Girls" which was adapted by Augustus Thomas and produced by Charles Frohman. "Adele," ("the Belle of Broadway") is from the musical comedy of Paul Herve which ran at the Longacre in New York for a season, the Gaiety in London and on tour in this country. Another musical comedy is "The Girl Who Smiles," by Adolf Philipp. This also played for more than a season at the Lyric and Longacre theatres on Broadway.

The company has just purchased large studio facilities on the West Coast and is going to spend more than $250,000 in the building of stages and securing of added equipment. The production staff has been increased and strengthened by Harry Cohn, vice president of the company, who is in charge of production activities.

"Columbia has been building steadily since its inception proceeding with caution. Each year has seen an increase in our production schedule. We have learned what the exchange needs, what the exhibitor wants and what the public likes. In this way we have been able to build up a splendid organization, and we have the best staff of any independent producer in the field today. With the acqisition of our own studios, these valuable books, plays, songs and stories there is no doubt that 1926-27 will be a Columbia Year."

Three New Westerns Started At "U" City

Production of three westerns, one of the "Jewel" variety, started at Universal City this week.

Hoot Gibson is starring in "The Phantom Bullet," with Eileen Percy, Allan Forrest, Pat Harmon and others in the cast. Cliff Smith is directing the picture which is a Curtis Benton adaptation of Oscar Friend's story, "Click of Triangle T."

Al Rogell has started directing on "Dude Ranch" with Art Acord as the star, and Del Andrews is handling production on "The Yellow Back" in which Fred Humes, Universal's new western star, plays the featured role.

Balaban & Katz House Books 3 Big "U" Productions

THE Chicago Theatre, the big Loop first-run house of the Balaban & Katz circuit in Chicago, soon is to play three of Universal's current Jewel successes, it is reported by Lou B. Metzger, sales director for Universal's western division, who has just returned to New York after a flying trip to the Middle West. The three Jewels are "Skinner's Dress Suit," "Rolling Home" and "Kelly's."

To Direct Kenyon Picture

Charles Brabin has been signed by First National to direct Earl Hudson's next production, "Mismates," which will be a Doris Kenyon vehicle. This picture will be made at First National's New York studios and will be placed in production between March 15th and 22nd, according to present plans.

Brabin's last picture for First National was "So Big," which Hudson also produced. Brabin's latest picture is "Stella Maris." Brabin is one of the best known directors in the industry. He has handled a megaphone for sixteen years, making many big successes.

A New Wrinkle for "Winnie Winkle"

Martin Branner, cartoonist of the Winnie Winkle series, is caught doping out a new one for Louis Weiss of Artclass Pictures Corporation, who has purchased screen rights to the Daily News paper comic. From left to right: Louis Weiss, George West, Henry G. Kosch, Billy West, and Mr. Branner himself. West Brothers will produce the films for Artclass.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Another Big Theatre For Kansas City?

Moving Picture World Bureau, Kansas City, March 19.

HENRY W. KIEL, former Mayor of St. Louis; Spyros Skouras, of Skouras Enterprises, St. Louis, and a number of St. Louisians were in Kansas City looking over theatre activities and prospects for future building. Although unconfirmed, there is a persistent rumor that another big first-run house is in prospect for Kansas City, making the third such announcement in the last two months.

SEEK BIDS

Bids are being advertised this week on the new $250,000 picture theatre to be constructed in St. Joseph, Mo., by J. H. Cooper of New York and Eli Shire of Lincoln, Neb. The house will be three stories in height and will be 75x140 feet. Boller Brothers, Kansas City, are the architects.

BUYS SITE

The Midland Investment Company, Kansas City, which is erecting a 4,600-seat picture theatre, a Metro-Goldwyn-Mayer house, this week became owner in fee of the site at Thirteenth street and Baltimore avenue, where the house will be constructed. The building will be a combination twelve-story office building and theatre. Herbert M. Woolf and M. B. Shanberg are representing the Midland company in the project. Arthur Lamb, New York, is the architect.

REAPS HARVEST

A two-column cut layout and story was the fruit reaped by Earl T. Cook, manager of the Pantages Theatre, Kansas City, through a simple tie-up with the Kansas City Star this week. Ted Meyn, theatre organist, taking his cue through earphones at the theatre, from the radio studio at the Star, furnished the organ music for the WDAF players in a play, there being remote control of music at the theatre.

Naming the Baby

Samuel H. Levin, San Francisco theatre owner, is a busy man these days, with additions to his family and to his chain of theatres crowding each other thick and fast. A bouncing baby boy arrived on February 24 and three days later the New Balboa Theatre was added to his string of houses.

In consideration of the fact that this theatre owner has made about six deals with Louis R. Lurie whereby the latter has purchased the fee simple to all his theatre holdings, leasing them back for a term of 99 years, it is suggested that the new baby be named Leasehold Lurie Levin.

DRAWER RIFLED

The cash drawer in the box office at the Gem Theatre, Kansas City suburban house, managed by G. M. Shriner, was pried open on Monday night while the lobby was full of people, and $100 taken. The cashier had gone inside the theatre a moment.

BOOSTED RECEIPTS

Two-column advertisements in Italic type, consisting of personal invitations to prominent men of Kansas City, greatly boosted the attendance at the Pantages Theatre, Kansas City, this week, according to Earl T. Cook, manager.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: L. Brenninger, Topeka, Kas.; W. H. Weber, Great Bend, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; Ed Peskay, Penn Theatre, St. Joseph Mo.; A. R. Zimmer, Royal, Atchison, Kas.; Mrs. H. Moore, St. Joseph, Mo.; C. L. McVey, Dreamland, Herington, Kas.; H. Block, Odessa, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; H. Townsend, Leavenworth, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; John Edli, St. Joseph, Mo.; W. S. Winship, Majestic, Phillipsburg, Kas.

TWO OPENINGS

The new Ritz Theatre, Baxter Springs, Kas., will be opened about April 1 by C. H. Rehm. The house will cost $20,000, seat about 500 and be one of the most modern smaller theatres in the state. The Miller Theatre, Manhattan, Kas., will be opened in a few weeks by George Fuch, it is said. The theatre will seat about 500.

Karp Company to Build in Syracuse

Moving Picture World Bureau, Buffalo, March 11.

THE Karp Amusement Company, capitalized at $50,000, has filed a certificate of incorporation with Secretary of State Knapp, and announces the company will erect a new theatre in South Geddes street, Syracuse, N. Y. Work will be started at once. The house will be devoted exclusively to motion pictures. The directors of the new company are: Jacob Karp, 223 Forest Hill drive; Elias Karp, 916 Ackerman avenue, and Leo Karp, 706 Harrison street. In addition to building and operating the S. Geddes street theatre, the company plans to lease and purchase other theatres in New York State. The building will seat 1,200, with all seats on the ground floor. The second floor and sections of the main floor will be given over to offices and stores. The house will be ready on Labor Day.

RUSHING COMPLETION

The erection of the nine-story theatre and store building at Main and Chippewa streets, Buffalo, to cost $1,000,000, is being rushed so as to enable several merchants to occupy the structure on July 1. D. H. Coplon, a member of the firm of J. and D. H. Coplon & Co., announces the theatre itself will be ready for opening on January 1, 1927. The new house, which will seat 3,600, has been leased by Fox Film.

NOW BUILDING

Ground was broken this week for the new community theatre which the Hager-Askey-Forrest Company will build at Main and West Northrup streets, Buffalo.

TAKES OVER HALL

Fred Timon has taken over Odd Fellows Hall in Parish, N. Y., and will show pictures there seven days a week.

McCormick Purchases Colorado Theatre

Moving Picture World Bureau, Denver, March 9.

B. P. McCORMICK, owner and manager of the Liberty Theatre, Florence, Col., and one of the active members of the Colorado M. P. T. O. A., has purchased the Jones Theatre of Canon City, Col. L. A. Jones and Jesse E. Jones, former owners, operated the theatre up to a year ago, when it was leased by Mr. McCormick. He plans a few changes and innovations.

EATON RETURNS

Jack Eaton, manager of the new State Theatre, Denver, has arrived back in Denver after several days' visit with officials of his company in New York City. The State is owned and operated by Producers Distributing Corporation.

VISITORS

Exhibitors visiting Denver during the week were: Harry Helmar, manager of the Rourke Theatre, La Junta, Col.; Paul Krier and G. Wayte, of the Star and Rialto Theatres, Walsenberg, Col.; Jim Lynch, president of the Wyoming Theatre Managers' Association.

HESS TO BUILD

Dave Hess, owner and manager of the Iris Theatre, Monte Vista, Col., announces that plans are now complete for a new 650-seat theatre for his city. Construction will start immediately.

NEW MANAGER

C. J. Rose has succeeded E. G. Dobbs as manager of the Universal and Grand Theatres in Auburn, N. Y., Mr. Dobbs, who went to Auburn from Rochester, has been transferred to Oneonta to manage the new Oneonta Theatre, another Schine house.

CHANGES ASKED

Frank P. Saunders, who applied to the Binghamton council for a license to operate the Dreamland Theatre at 159 Clinton street, must make some changes in the building to comply with the requirements of city officials.

HAYMAN BACK

Charley Hayman, general manager of the Strand and Cataract Theatres in Niagara Falls, has returned from his trip to Havana, Florida and points south. After getting a whiff of his home town weather, he felt like dashing back to the tropics.

NEW POLICY

Dewey Michaels, general manager of the Michaels Theatrical Enterprises, Inc., announces that the policy at the Palace, recently leased by his company, will be two changes a week, with vaudeville as an added feature on Sundays. The new prices are 10 and 20 cents.

TO BURLESQUE

The Corinthian Theatre, in Rochester, has been given a new lease on life through the action of the Mutual Burlesque Circuit in leasing the house for ten years. Since early last fall the house has been operated under a receivership due to financial difficulties and a legal battle between Joseph Brown and Harry Abbott, Jr., former Buffalo exhibitor, over a dissolution of partnership and an accounting of finances. Brown and Abbott formerly held the lease on the theatre.

AN EARLY BOOM

Eddie Weinberg, managing the Cataract Theatre in Niagara Falls, is still commuting between that city and Buffalo. Ed reports business at the Falls is undergoing an early spring boom.

How to Win a Prize in Albany's Rose

Moving Picture World Bureau, Albany, March 11.

JAKE ROSENTHAL, owner of the Rose Theatre in Troy, N. Y., nearly had heart failure one night last week in connection with the amateur acts which he stages regularly every Wednesday evening. A juggler appeared who managed to execute the major portion of his tricks more or less successfully, and then proceeded to end his act by balancing a sixteen-foot stepladder on his chin. Mr. Rosenthal was acting as master of ceremonies and assisted in getting the stepladder into the air and upon its precarious perch. The ladder swayed dangerously toward the footlights and the crowds in the front seats. Visions of a lawsuit in case the ladder fell and injured someone came to Mr. Rosenthal and, in desperation, under his breath, he informed the amateur actor to desist and that first prize would be his.

SECRET DISCLOSED

It developed during the past week that Grossman and Freeder of New York City were the parties who acquired the two houses in Hudson that have been run for several years by A. A. Elliot. They visited Film Row during the week. Mr. Freeder is a brother-in-law of his partner and will act as manager of the theatres.

"AN ILL WIND"

Since the fire in Ogdensburg destroyed the Opera House there, the old crowd has been coming back to Bob Landry at the Strand and the Star Theatres. Mr. Landry has decided to use a combination program of vaudeville and pictures at the Strand, while the Star will use a straight picture program during the winter.

THREE OPENINGS

Three features opened during the past week in this part of the state. At Newburgh the Academy of Music, which was damaged some months ago by fire, reopened with a program of vaudeville and pictures. In Saranac Lake L. N. Sanschagrin opened his new theatre with "The Keeper of the Bees." In the village of Newport H. B. Olds, a former exhibitor, reopened the house there.

CONSOLATION

"King Winter may be all right," remarked Louis Buettner of Cohoes on one of the postcards which came to town from the West Indies last week, "but give me the South at this time of the year." Mr. and Mrs. Buettner are enjoying a trip of a month's duration in the West Indies.

IN THE MARKET

Although film salesmen were telephoning to their exchanges in this city last week to the effect that they were snowbound in Northern New York towns, William Benton of Saratoga Springs was not frightened at the prospect of a trip to Plattsburg. Mr. Benton reports good business at all of his houses, and it is being quietly rumored that he would not be averse to adding another theatre to his chain if the price was right.

ADDING TO THE RUN

Unable to accommodate the crowds at the Leland in Albany during a week's run of "The Phantom of the Opera," Alex. Sayles, manager of the Buckley houses, announced during the week that he had booked the picture for the Clinton Square and that it would run six additional days.

WELL, WELL, WELL!

Things must be going rather smoothly between the exchanges and the exhibitors these days, for last week's meeting of the Albany Film Board of Trade failed to bring to town many exhibitors to thresh out grievances. About the only one seen around was Pete Dana, who is connected with the Schine interests and located in Gloversville.

PROOF POSITIVE

"I raised my prices to 15 cents and the crowds fell off as though they feared an epidemic of smallpox." Such was the explanation made by Louis Cappa last week, owner of the Dreamland in Albany, as to his reason for dropping back to a 10-cent admission. In other words, there will be no more boosting by Mr. Cappa.

BRANCHING OUT

There will be a new theatre built this spring in the city of Rensselaer by James Rose, who announced this week, definitely, that he had secured a site, but refused to divulge its whereabouts. Mr. Rose has appointed Elmer Griffin as manager of his theatre in Kinderhook, and coincident with the announcement was the statement that on Tuesday and Wednesday of each week the theatre would feature the bigger pictures and that a 50-cent admission would be charged.

GRAVES SELECTED

One of the most important announcements of the week came from W. W. Farley of Albany to the effect that Guy Graves of Yonkers formerly connected with Proctor houses in both that city and Albany, and who had also been associated with the late Michael Walsh and Mr. Farley in Yonkers theatres, had been named as general supervisor over all of the Farley houses. George Gildersleeve, who has been handling the two Farley houses in Catskill, resigned last week and has been succeeded by M. E. Silberstein, for the time being.

'TWAS READ

With the filing of papers with the Secretary of State in Albany last week and the incorporation of a new company, it was revealed that Walter Read of New York City was the person who had taken over two of the theatres in Kingston.

NOW BOOKING

As a booker Captain Broome of Schenectady put in his appearance along Film Row last week. Captain Broome recently took over the Grand Theatre in Scotia from Mrs. Fonda. He was associated for some time with W. W. Farley, but is now going it on his own hook.

AMBITION

Lew Fischer of Fort Edward is something like Bill Smalley of Cooperstown in that he never sees a theatre but what he wishes that he owned it. Mr. Fischer's latest addition is the Plaza of Chestertown, in which he is interested with A. M. Barton, through a deal that went through last week.

"LADEEZ AND—"

Ossie Brownell, manager of the Strand in Carthage, blossomed forth last week in the capacity of toastmaster, and did himself credit. Mr. Brownell presided at the first annual banquet given by the management of the Schine Theatrical Company to the employes of the theatre. There were plenty of informal speeches and the evening ended with a screening at the theatre.

GOOD NEWS

The condition of C. H. Buckley, owner of the Clinton Square and Leland Theatres in Albany and the Empire in Glens Falls, continues to improve and it is expected that the popular exhibitor will be back at work by the latter part of the month. His room at the hospital is filled with flowers from his many friends in Albany and elsewhere.

REGENT PROSPERS

When the Strand interests took over the Regent in Albany, Sam Aaron, manager, expressed some doubt as to the advisability of refusing admittance to unaccompanied children under 16 years of age or those who picked up a chance acquaintance at the door and thus secured admission, but Uly S. Hill, managing director of the chain, was firm in his decision. As a result, the theatre is doing the best business in years, with a more substantial patronage and there is an absence of the so-called rough-neck crowd.

NEW MANAGER

There is a brand new manager at the Park in Cobleskill in the person of A. W. Olivey, who successfully handled the Oneonta house for two years. He arrived in town last week and replaces J. C. Carpenter.

A FAST STEPPER

If there is one busy man in all New York State, it's Walter Hays of Buffalo, who is the high muckeymuck of the Strand chain. Here's a fair sample. Mr. Hays arrived in Albany on the Empire State Express one night last week at 7 o'clock, did a day's work in five hours and left by sleeper for the metropolis.

ANOTHER BUSY MAN

Frank W. Lane of Pulaski is the new manager of the Temple in that village. But that is not all. Mr. Lane is chief of the Fire Department, member of the Grange and member of the board of trustees, and probably a few other things as well. The house seats 600 and will be improved and road attractions booked from time to time.

INCORPORATE

Sam Goldstein of Springfield, Mass., who hits Film Row in the best looking automobile that comes to Albany, and who owns a theatre in Utica, as well as many in Massachusetts, incorporated with his brother, Nathan, last week under the firm name of Goldstein Brothers Theatre Corporation. Theatres owned by the two brothers are valued at more than $3,000,000.

PUBLIC RECOGNITION

Exhibitor Papaynakos of the Graylin in Gouverneur was complimented in the First Baptist Church in that village last week by the Rev. W. J. McCullough, who said that bad pictures were very seldom shown at the theatre.

CLAUDE FISH BETTER

Claude Fish of the American in Schenectady has recovered from his recent ailment, which kept him confined in bed for two or three days, and is once more in the box office, and incidentally getting in trim for the national bowling tournament in Toledo the last of this month.

Ask Mechanic's Lien On St. Louis House

Moving Picture World Bureau, St. Louis, March 10.

THE Lotz Construction Company has filed suit in the St. Louis Circuit Court for a mechanic's lien against the Ambassador Theatre and office building under construction at Seventh and Locust. It is based on an alleged claim of $109,679.15 against the Boaz-Kiel Construction Company, general contractors, as the balance due on work building from May 8 to December 10, 1925. The Boaz-Kiel company and the Central Properties Corporation, owners of the building, are named as defendants. Leo Rassieur, Jr., treasurer of the building company, said settlement would be made when the contractors could agree on the amount due the Lotz company. The Boaz-Kiel company turned down the sub-contractor's bill on the grounds that certain items were too high.

IN FLORIDA

Joe Wade, who operates picture houses in Griggsville and Vandalia, Ill., has joined the Florida vacationists.

NEW MANAGERS

The Southampton Theatre, St. Louis, Mo., recently reopened, is now under the management of Inger & Fishman. Other new St. Louis theatre operatives are Tom Williamson at the Movie Theatre and Charley Gillman at the Lidell.

TREATING EYES

T. A. McGibbon, owner of the Capitol at Newport, Ark., is in St. Louis to have his eyes treated by a specialist. He plans to stay in town for several weeks.

DISMANTLING

O. A. Kern is dismantling the theatre at Nettleton, Ark. It closed March 6.

Several Iowa and North Dakota Changes

Moving Picture World Bureau, Des Moines, March 9.

THE Gem Theatre at Oelwein, Ia., formerly owned by Ted Bryant, has been bought by the Eastern Iowa Theatres Company. Sobelik and Pinta of the Rex at Manley, Ia., have sold the theatre to the Iowa Theatre Company. R. H. Phingston has taken the Scenic Theatre at Elkton, S. D.

MINNEAPOLIS VISITORS

Ed Buckley of Olivia, manager of the Idle Hour, did his booking in Minneapolis the other day. The Klug brothers, who operate the State at Zumbrota, Minn., and the Blue Mouse at Pine Island, Minn., visited this city recently. Saw T. C. Torgerson of the Dawson, Minn., Swinging Door, in town. Joe Schriber was here the other day from his Grand Theatre at Breckenridge, Minn. H. H. Walker, who owns the Lyric, Rialto and Northland at Aberdeen, S. D., visited Film Row in Minneapolis last week. Prosper Schwie of the Orpheum at Duluth was down for a day or two in the Twin Cities.

FORCE PROMOTED

Finkelstein & Ruben have announced that Ted Force, formerly of their force in Minneapolis, will manage their new State Theatre at Fargo, which opens March 15.

NEW OSHKOSH HOUSE

Oshkosh, Wis., is having a rush of new theatres. Saxe Amusement Enterprises announce a new half million dollar house and Fischer Paramount theatres proposes one to cost $750,000. The Grand Opera House will also be rebuilt by Saxe.

EXPLOSION AT PRIMGHAR

A film explosion in the Opera House at Primghar, Ia., caused $150 damage and L. B. Mackrill, manager, who was in the booth, was hurt trying to get out. He is recovering.

THEATRE ACTIVITIES

Byron Watson and Bruno Pierce have taken the Garden at Atlantic, Ia. Gerrit De Hoedt & Son are starting a theatre at Prairie City, Ia. A $15,000 fire recently damaged the Opera House at Osseo, Wis. The picture house at Rushmore, Minn., closed recently. Hope, N. D., municipal auditorium is under repairs.

TO SHOW FILMS

Homan and Hoxmeier, who bought the Alton, Ia., Opera House from the American Legion, will show films Friday and Saturday.

TWO THEATRE SALES

John R. Forseman recently bought the Strand at Jewell, Ia., from Stanley G. Fuller. L. Brookhart is operating the Family Theatre at Letts, Ia. He bought it from A. D. Crumley.

MAHONEY TO BUILD

L. E. Mahoney will build a new Imperial Theatre to replace one of that name at Columbus, N. D. It will seat 350 and cost $10,000.

STOPS "CHARLESTON"

William Zabel, district attorney in Milwaukee, has halted children's Charleston contests at the request of the public schools.

EMPIRE REMODELED

Jack Tadych has remodeled his Empire Theatre at Two Rivers, Wis.

COPELAND RE-EQUIPPED

The Copeland Opera House at Shullsburg, Wis., has been re-equipped.

NEW HOUSES PLANNED

New 1,000-seat houses are planned at Racine, Wis., and at Ames, Ia. The Racine house will be built by Louis, Walter and Charles Buhler and the Ames house by the Ames Theatre Company, owner of the Princess and Twin Star.

FIRE AT GALESVILLE

A furnace caused fire in the Galesville, Wis., Opera House, recently.

Cincinnati and Columbus Houses Named

Moving Picture World Bureau, Cincinnati, March 9.

THE new $3,000,000 theatre, for which ground has been cleared at 5th and Vine streets, Cincinnati, Ohio, will be called "The Fountain," according to Ben L. Heidingsfeld, representing the Keith interests, who will erect the structure. The new house now under construction in Columbus, Ohio, which is being built in connection with the 42-story American Insurance Union Building, will be known as "The New Keith." This will be the third tallest structure in the world.

PROTEST THEATRE

The building plans of the new motion picture house for use of colored persons, which was to have been erected in Walnut Hills, a suburb of Cincinnati, are still awaiting final decision of the city authorities. The Salvation Army, who maintain a maternity hospital in close proximity to the site, contend that the theatre would be derimental to the institution, which view is shared by the Academy of Medicine. Other complaints point out that the surrounding residence property would suffer a decline in value if the theatre is completed and operated.

THIEF GETS $7

A negro boy reached through the box office window of the Gem Theatre, Cincinnati, Ohio, recently and stole a package containing $7 in quarters. Despite the alarm given by the cashier the boy escaped.

A TIME TABLE

As an added convenience for his patrons, John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, is publishing a time table of his different program features daily, the information being appended to his daily newspaper advertisement.

SERIOUSLY ILL

John A. Broomhall, treasurer of the Jewel Photoplay Co., Hamilton, Ohio, who has been confined to his home for several months on account of illness, is continuing to grow weaker and his recovery is extremely doubtful.

Pittsburgh Manager Joins New Company

Moving Picture World Bureau, Pittsburgh, March 11.

HERBERT A. SHAW, who has made an enviable record in the local territory as a theatre manager and publicity director, has just joined the Columbus Amusement Company at New Kensington, a chain of four theatres, where he will be in charge of publicity, and will also edit the sixteen-page weekly, "Movie Gossip," published by this theatre cham. Mr. Shaw was formerly with the Metropolitan, Morgantown, and more recently with the Main Theatre, Uniontown. At New Kensington he succeeds Floyd Morrow, who last week resigned to take over the management of the Palace Theatre, Tarentum, in which he recently purchased an interest.

CALDWELL RETURNS

Walter S. Caldwell has returned to Pittsburgh to take up his old dutics as resident manager for Loew's Aldine Theatre here, after having been engaged in the real estate business in Florida since last August. Mr. Caldwell reports success in his undertakings in the boom state, but when the opportunity was given him to return to the show game, and especially to the Aldine Theatre, he says he simply could not refuse to return. He succeeds Albert E. Kochendorfer, who has been so successful in his management of the Aldine Theatre that he has been promoted in the Loew ranks.

THREE "RUNS"

Three films have just begun "runs" in local theatres. "The Sea Beast" at Warner's State on March 6th; "The Cohens and Kellys" at the Cameo, March 13th; and "The Big Parade" at the Pitt, March 15th.

SIDNEY'S SON ON STAGE

George Sidney, ten-year-old son of Louis K. Sidney, managing director of Loew's Aldine Theatre, Pittsburgh, has made his first stage appearance. During the week of February 22nd, Master Sidney appeared in the Aldine prologue, in a special Washington's Birthday offering.

VISITORS

Recent exhibitor visitors to Film Row, included: Walter Silverberg, Greenville; M. Garfinkle, Lewistown; G. M. Meyers, Derry; O. J. Sybert, Moundsville, and F. M. McBride, Trafford.

SYBERT ON COAST

M. A. Sybert, Moundsville, W. Va., exhibitor, who is vacationing in California, reports that he will probably stay on the West Coast long enough to attend the forthcoming M. P. T. O. A. convention in June.

ATLAS SOLD

Messrs. Lurie and Abramowitz have disposed of their Atlas Theatre on the North Side, to Joseph Rand, a newcomer to the theatre business. The change in ownership took place on March 1st.

Ownership Changes in Portland Theatres

Moving Picture World Bureau, Portland, March 8.

THE Portland Hippodrome closed March 3. It has been housing Ackerman & Harris vaudeville and pictures. There will be about a ten-day period before A. & H. service can be resumed in Portland, which will be at the Baker Theatre. The Baker will be renamed the Hippodrome and will resume the regular A. & H. policy, with W. W. Ely continuing as manager.

The old Hippodrome becomes the property of Pantages and will be reconstructed and renovated during the ensuing two months. Pantages will therefore be enabled to go into its newly rebuilt and rechristened theatre upon the termination of its lease in its present location, which has been purchased by Warner Brothers, who propose to operate the house on a first-run picture policy. They will also rename it.

Cleveland's Lyric and Memphis Open

Moving Picture World Bureau, Cleveland, March 10.

THE Lyric, Cleveland, the eighth picture theatre operated under the banner of Abe Polster and Max Lefkowitz, opened last week to an invited audience of several hundred film friends and associates. The Lyric, located at Lorain avenue and West 116th street, has 1,200 seats on one floor and is one of the most beautiful of the new picture houses. Everything of the latest has been installed, both mechanically and artistically. The building, which has two floors and has stores on either side of the theatre entrance, cost approximately $180,000.

MEMPHIS ALSO OPENS

The Memphis, a smaller house of about 600 seats, also held an auspicious opening, This is a new theatre, built on Memphis Road by Frank Liska. Flowers were in profusion at the opening, as a token of good will from brother exhibitors and exchange friends.

MRS. LEES SELLS

Mrs. Lees has sold her Happy Hour Theatre to Mrs. Nettie Korn.

NAMES COMMITTEE

M. B. Horwitz, general manager of the Washington Circuit of Cleveland theatres; J. J. Harwood, vice-president of the M. P. T. O. A. of Ohio and president of the Cleveland Motion Picture Exhibitors Association, and Allen Simmons of the Allen Theatre, Akron, have been appointed a committee of three by State President William James to confer with a committee of the Film Board of Trade of Cleveland, relative to adjustments in the zoning plan as now exercised by the Film Board of Trade in the Cleveland and Akron territory.

SMITH MOVES

Bernard Smith, for the past year assistant manager of Reade's Hippodrome, Cleveland, has gone to East Liverpool to manage the American Theatre.

BRILL IN MIX-UP

The mayor of Akron recently revoked Charles Brill's license to operate the Miles Royal, a burlesque house, taking exception to some of the costumes of the players. Brill secured a temporary injunction against the mayor and is continuing to operate during the period of the injunction. Brill also operates a picture theatre in Akron.

BREAKS RECORD

Art Himmelein of the Plaza Theatre, Sandusky, reports record-breaking business with "Mike." Himmelein states that, in a house of 725 seats, he showed the picture to 2,500 people on the opening day of the engagement, against very strong opposition.

Boston Metropolitan Using the Radio

Moving Picture World Bureau, Boston, March 11.

THE Metropolitan Theatre at Boston, operated by Publix, has just opened its new radio broadcasting station. The programs are being rebroadcast by Station WNAC at Boston. Jeffrey Lazarus, publicity director of the theatre, is announcer for the Metropolitan's programs as well as arranging the various numbers that are presented. A special feature is the organ recitals being given by Arthur Martell immediately after the close of the final night performance.

TURNS TO FILMS

Arthur F. Viano has acquired the Somerville Theatre at Somerville and is to conduct a policy of films and vaudeville. The theatre formerly had been operated as a first-class dramatic stock house by Clyde McArdle.

E. M. LOEW INTERESTED

Elias M. Loew, head of the E. M. Loew's Theatres in New England, is one of the incorporators of the Fitchburg Amusement Company. Associated with him are Benjamin Levin of Boston and Herman A. Mintz of Sharon. Mr. Loew's Majestic Theatre in Fitchburg was destroyed by fire several weeks ago.

AN ANNIVERSARY

"Al" Somerby has just celebrated the thirty-fourth anniversary of the Bowdoin Square Theatre in Boston of which he is the general manager. The celebration program consisted of three complete feature films, a comedy, serial, Pathe News, six acts, a novelty anniversary number and, of course, Gene Williams' Bowdoin Square Orchestra in a surprise overture. In all there were fourteen attractions.

Publix Men Leaving San Francisco

Moving Picture World Bureau, San Francisco, March 5.

MANAGERS of the Publix Theatres at San Francisco will leave shortly for the Atlantic City convention. Those who will make the trip are: E. B. Baron, general manager of Publix Theatres interests here; Nat Holt, manager, Granada Theatre; C. M. Pincus, manager, Granada Theatre; Ed Smith, manager, St. Francis Theatre, and Richard Speir, manager, California Theatre. The trip will be a real experience for Charles M. Pincus, the junior member of the party, this being the first time he has ever crossed the border of the Golden State.

LIVERMORE SOLD

The Livermore Theatre, Livermore, Cal., has been sold by O. B. Atkinson, who has operated it for three years, to the Crystal Theatre Co., which operates houses in Oakland, Richmond and Salinas.

BITS OF ACTION from "The Fighting Edge" in which Kenneth Harlan and Patsy Ruth Miller get the honors; Warner Brothers get the bookings.

Along Exchange Row

With the Men Who Sell the Pictures

San Francisco

Moving Picture World Bureau, San Francisco, March 8.

Charles Muehlman, manager of the San Francisco branch of Associated First National, recently made a trip through the San Joaquin Valley with Gerald Hardy, the regular salesman in that field.

MEADE MOVED

William Meade, who has been covering Sacramento Valley for Associated Exhibitors, has been assigned to duties in the San Joaquin Valley, and Vernon Moore, who has been covering the latter field will call on Sacramento Valley exhibitors in the future.

FRAZIER RETURNS

Jack Frazier has returned from a trip through the Sacramento Valley and the northern part of the state for Universal and will shortly visit exhibitors in Nevada. Manager Carol A. Nathan of the San Francisco branch is back for a trip to Los Angeles, where he went to confer with President Carl Laemmle.

F. B. O. DOPE

William E. Matthews, formerly in charge of the F. B. O. exchange at Denver, has arrived at San Francisco to take charge of the local office, and Sidney Weisbaum, who has been in charge here, will go to Denver. "Radio" Mike Zar, salesman for F. B. O., has taken delivery of a fine Cadillac car and is now covering his territory in style.

NEW UNIVERSAL MAN

Karl Krueger has joined the staff of the Universal Exchange, San Francisco, as special representative and has left on a road trip. He was formerly located in the Northwest.

Canada

Moving Picture World Bureau, Canada, March 8.

The "setback" encountered by Vital Exchanges, Inc., New York, will not disturb the Vital Exchanges of Canada, Ltd., with headquarters at St. John, N. B., the Canadian organization of the enterprise. This has been intimated by R. J. Romney, president and general manager of the Canadian Company which is now releasing six James Oliver Curwood features, as well as a number of special pictures. Canadian Vital has four branches, as follows: St. John, R. J. Romney; Toronto, William Melody; Montreal, J. A. Kirkpatrick, and Winnipeg, I. H. Allen.

CHAMPIONS PERHAPS

The Famous Players Hockey Club of Toronto is still very much in the running for the championship of the Toronto Hockey League. This club is made up of members of the staff of Famous Players Canadian Corp., and include Tallon, Taylor, Martin, Burgess, Gleason, Clancy, Henderson, Heggie, Hudson and Bossin. They play a couple of games weekly.

Pittsburgh

Moving Picture World Bureau, Pittsburgh, March 8.

Lary Jacobs, local exploitation director for Metro-Goldwyn-Mayer, has been assigned to the Philadelphia territory for three weeks to put over an exploitation campaign for "Mike" at the Stanley Theatre.

SMITH RESIGNS

John ("Doc") Smith, veteran Pittsburgh film man, has resigned from the sales force of P. D. C. and has not yet announced his future plans.

GEORGE BACK

Sherwood George, popular local film salesman, who has been in Florida since September, has returned to the Steel City. George says he made some money in real estate in the "boom state," but he couldn't resist the lure of the films and has returned to join the sales force of United Artists.

Minneapolis

Moving Picture World Bureau Minneapolis, March 8.

Max Rivkin has joined the sales staff of Associated Exhibitors.

F. B. O. NEWS

Eph Rosen is touring Northern Minnesota for Film Booking Offices. He is Minncapolis manager. Lew Koppman has gone to the Northern Minnesota territory for F. B. O. Carl Michel has gone to Des Moines for F. B. O. He is a former First National man. Jack Rothschild has sold his Forest Lake Theatre and gone on the road for F. B. O. out of Minneapolis.

M.-G.-M. NOTES

Morris Abrams, M.-G.-M. exploiteer, is in Milwaukee working on "Mike." His office is in Minneapolis. C. J. Sonin visited M.-G.-M. offices in Minneapolis recently. He is the purchasing agent out of New York. After a visit here S. A. Shirley, M.-G.-M. manager, went on to Chicago. H. C. Remington, H. Rubinstein, L. H. Coen and Frank Workman have been added to M.-G.-M. Minneapolis staff.

P. D. C. MOVES

Fred H. Knispel left for New York the other day to attend a conference of Producers. He is district representative. J. N. Naulty of Producers was in Minneapolis recently. Joe A. Beaham is the new booker for Producers. He was formerly with Paramount. Frank Klose has taken the place of Mrs. Ida Lenske as cashier at Producers. J. E. O'Toole, Producers' Minneapolis manager, made a big hit in the 'Casey Revue," the annual show of the Minneapolis Knights of Columbus. Cecil Mayberry was in town the other day. He is Producers' division man.

FOX NOTES

Fox's salesmen's conference was held in Sioux Falls to save the time of coming in to Minneapolis. E. T. Gomersall, manager, went to the territory. W. W. Adams, Fox South Dakota man, was called from the territory by the death of a sister in Sioux Falls. Fox has a new division manager handling the Minneapolis, Chicago and Milwaukee territory. He is C. W. Eckhart, former assistant general manager, New York.

Kansas City

Moving Picture World Bureau, Kansas City, March 8.

Another lively week along the Kansas City film row. J. A. Apperson, Pathe branch manager, announced that deals had been closed with the Hostettler Amusement Company for the showing of Pathe comedies in all Hostettler theatres. Mr. Epperson also announced that of the 75 theatres in Kansas City, 53 had booked the serial, "The Green Archer." Max Meiler, Fox special representative, was a Kansas City visitor. The first week of "Jimmy Grainger Month" was well received in Kansas City, according to Moe Levy, Fox branch manager. Andre Bustnoby, Pathe inspector-booker, was looking over the Pathe books in Kansas City. Guy S. Pinnell, former Paramount representative in Denver, has been added to the Kansas City Educational sales force. M. E. Williams, formerly with Paramount, has accepted a position as representative of Associated Exhibitors. Frank Cassil, Associated Exhibitors branch manager, and J. W. MacFarland, special representative, did some teamwork in the Kansas territory and brought back some contracts.

KANE A VISITOR

Arthur S. Kane, with Douglas MacLean productions, was another Kansas City visitor. William Warner, First National representative, has been appointed temporary branch manager pending the illness of Tom Byerle, branch manager. C. Schultz, P. D. C. branch manager, was hustling in the territory this week.

Buffalo

Moving Picture World Bureau, Buffalo, March 8.

Charles N. Johnston has resigned from the Universal sales staff to join the Warner Brothers local force in a similar capacity.

BECKERICH RESIGNS

Lou Beckerich, brother of Al Beckerich, manager of the Loew State, has resigned as booker at Renown. He is now considering several offers.

SCHAEFER BETTER

George Schaefer of the "U" office is recovering from a serious operation which has confined him to his home for several days.

WELL?

Al Becker of the Becker Theatre Supply Company is sporting a new delivery truck. We are suspicious that he is using it for touring purposes also.

DIXON TRAINING

Harry T. Dixon is all set for the big cross country trip which he will take to attend the F. B. O. West Coast convention. Harry is practicing the Charleston so as to be prepared for the social end of the program.

PAGE THE CENSORS

It's a hard life for those Paramount fellahs. They're all going down to Atlantic City for the big F. P.-L. pow-wow. The famous resort is going to get a treat when Maurie Cohen walks out on the beach in his bathing suit.

YOUNG RETURNS

Frank Young, formerly with Vital and Freedom in the Albany territory, is back in town working the city district for the same organization.

Chicago

Moving Picture World Bureau, Chicago, March 8.

Harry Balaban has joined the sales force of First National and will call on the exhibitors in this territory.

CHANGES

Bill Danzinger, Paramount exploiteer, has been transferred from the Cincinnati office to Chicago and Herbert Kaufman has resigned from the Chicago organization. Chester Bell has been transferred to the Detroit offices and Adolph Rosecan has resigned from the Chicago sales force and gone with P. D. C.

PEARSON PROMOTED

Roy Pearson of the Chicago Pathe offices has been promoted to the managership of the Omaha office of the organization. He has been three years with the local offices and his many friends wish him the best of luck in his new field.

ACQUISITIONS

John McFarlane and Bob Slayback have joined the sales force of Associated Exhibitors under Johnnie Mendikow. A. Rosenblatt and Al Fey have joined the sales force of Universal Exchange under Manager Bill Brumberg.

Omaha

Moving Picture World Bureau, Omaha, March 8.

F. C. Largen, inventor of the Blizzard Fan, visited the Liberty Films office at Omaha recently.

GEBHARDT LEAVES

F. W. Gebhardt, former manager of the Omaha office of Pathe, has gone to Kansas City, Mo., as manager. He was succeeded here by R. O. Pearson.

WALTERS A VISITOR

F. E. Walters was in Des Moines for a week recently. He is exploitation man for Universal in this territory.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

8,388 Feet

"The Black Pirate"—United Artists

Action, Adventure, Romance, Filmed in Color Makes Fairbanks Film Superb Entertainment

Romance and Adventure

Reviewed by C. S. Sewell

CAST:

Black Pirate.....Douglas Fairbanks
Princess .....Billie Dove
Pirate Leader.....Anders Randolf
McTavish .....Donald Crisp
Duenna .....Mrs. Pigott
Lieutenant .....Sam DeGrasse
Powder Man.....Charles Stevens

Story by Elton Thomas.
Seenario by Jack Cunningham.
Directed by Albert Parker.
Photographed by Henry Sharp.

COLORFUL—a much abused adjective often used for want of a better one—is the one word that, literally as well as figuratively, correctly describes "The Black Pirate," Douglas Fairbank's newest production, for not only is it a rollicking, rip-roaring, romantic tale of adventure and piracy, but it has been filmed entirely in natural color.

This production which is being distributed through United Artists Corporation opens with the capture of a ship by piratcs who, after looting it bind the crew and blow up the vessel. The only survivors are Douglas and his father, who dies soon after. Vowing vengeance, Douglas joins the pirate crew who come ashore to hide their treasure, by defeating their leader in a two-sworded duel. Taken on probation he proves his prowess by capturing a merchant ship single-handed and finds a girl aboard. It is a case of love at first sight and he uses his wits to save her by holding her as hostage while sending emissaries to demand ransom. Douglas, now known as the Black Pirate, seeks to take her ashore, but is caught and forced to walk the plank. Escaping to the shore he returns with a boatload of picked men. The piratcs apparently sink this galleon, but in reality the crew has scuttled the ship and, swimming under water, Douglas and his men swarm up the sides of the pirate vessel and capture it. It develops that The Black Pirate is really a Spanish duke, and publicly offering his hand in marriage, the princess accepts.

Sharing interest with the star is the fact that by means of the Technicolor process the entire picture is presented in natural color. While not the first time that this has been done, and the use of this process for portions of pictures is quite common, the effects achieved throughout "The Black Pirate" far surpass all the others and startlingly approach perfection. There is absolutely no "fringing" and through the judicious selection of shades used for the costumes, etc., there are no glaring reds or weird and unnatural tints to burst forth and disturb the dramatic action. Not only do the picturesque costumes, elaborately ornamented vessels and beautiful backgrounds make this an ideal story for color photography, but it has been handled so expertly that story and color go hand in hand, supplementing but never obtruding on each other. There are innumerable scenes that are strikingly beautiful, and scenes that are magnificent studies in the blending of color, pose and characterization, suggesting the works of the great painters with the added effect that they are vibrant with life.

From the color standpoint alone, "The Black Pirate" is well worth seeing and will amply reward all who see it, for it is a treat to the eye such as has never before been offered to motion picture patrons. This, however, is but one angle of the excellent audience values, which embrace star, stunts and story.

The role of the Black Pirate is a typical Fairbanks' role. The preceding synopsis shows there is no dearth of opportunity for the star to use to distinct advantage his dashing personality and superbly athletic physique, but there are also plentiful chances for more repressed action, the role calling for the matching of wits as well as the employment of spectacular stunts, and Fairbanks measures fully up to all the requirements, giving an exceedingly pleasing and well-rounded performance.

As for the stunts that are so dear to the heart of the Fairbanks' fans—they are here in abundance. Foremost is the entirely new and exceptionally thrilling one where in capturing the ship single-handed he goes to the top of the masts and thrusting his sword up to the hilt in the top of the sails, he grasps the handle, letting himself down easily to the deck and at the same time cutting the sail in half, rendering it useless. These sequences also show him scampering up the woodwork of the vessel like a cat, swinging from deck to topmast and through the air from rope to rope with the agility of a monkey, and others too numerous to mention. Another excellent and stirring scene is the two-sworded duel with the pirate captain in which he disarms his opponent, buries his sword with the blade uppermost and manoeuvers so that the pirate falls back on it, killing himself.

For the climax, Fairbanks and his director, Albert Parker, has sprung a big surprise and offer a situation that not only has a tremendous punch, but is something that is absolutely new. This is the rescue scene where the supposed Black Pirate's men swim under water and swarm up the side of the ship like rats, overpowering the crew. Not only does it appeal because of its novelty, but it packs a tremendous wallop, and there is real punch in the scenes of scores swimming under water and in the hand-to-hand encounters. This should go over big with any kind of an audience.

As to the story itself. Getting away from the humdrum affairs of the workaday world it voices the call for adventure that stirs the imaginative and red-blooded humans, and leaving strict probability behind it offers snappy action and entertainment in the field of pure romance. No matter if a lot of the story is not logically plausible, after all, you have learned to look for such things in a Fairbanks' picture and they constitute one of the star's chief charms—it is crackerjack entertainment for the young and old alike.

Characteristic of previous Fairbanks offerings, "The Black Pirate" has a splendid supporting cast. The program does not classify the players, but the constant patron will readily identify several of them. Of course Billie Dove as the girl—the princess—is easily recognized. Her role gives her little to do except look beautiful and she certainly succeeds in doing this, for she is an ideal subject for showing off color photography at its best.

Next in importance to the star comes Donald Crisp as McTavish, the Scotchman, a lieutenant of the pirate leader and afterwards a staunch friend and supporter of Fairbanks. His make-up is excellent and so fine is his work, so different from his other roles that he is not recognized so easily. Incidentally, Mr. Crisp is responsible for some delicious comedy touches, notably where in watching the villain he places swords and cutlasses in such a position that if he falls asleep they will prod him and wake him up.

Sam DeGrasse, in the thankless role of the

(Continued on Page 182)

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"Ibanez' Torrent"—M.-G.-M.

Splendid Monta Bell Production Based on Ibanez's Novel—Greta Garbo a Real "Find"

Drama

Reviewed by C. S. Sewell

BECAUSE of the enviable success which so many of the productions based on his novels have won on the screen, the filming of another story by Vicenti Blasco Ibanez is always an event of importance. The Comopolitan production, "Ibanez' Torrent," offered by Metro-Goldwyn-Mayer, however, is doubly interesting, for, in addition to being an Ibanez story it marks the American debut of another celebrated European screen star, Greta Garbo. A third point of interest is the fact that this picture was produced by Monta Bell, one of the best of the newer directors.

Spain, with a few scenes in Paris, furnishes the locale of the story, which deals with the youthful love affair of the daughter of a villager and the son of an aristocratic family. The influence of his mother prevents their marriage and the girl goes to Paris and becomes an opera star. Again they meet and feel the old fascination, but he is persuaded to give her up. Their third meeting occurs several years later. Both realize that their romance is over, and that they have missed the one great thing in life, love. She seeks solace in the plaudits of the masses and the admiration of other men, while he goes back to his good and dutiful wife and children.

CAST:

Don Rafael Brull ..... Ricardo Cortez
Leonora ..... Greta Garbo
Remedios ..... Gertrude Olmstead
Pedro ..... Edward Connelly
Cupido ..... Lucien Littlefield
Dona Brull ..... Martha Mattox
Dona Pepa ..... Lucy Beaumont
Don Andreas ..... Tully Marshall
Don Mattias ..... Mack Swain
Salvatti ..... Arthur E. Carewe
Based on novel by Vicente Blasco Ibanez
Scenario by Dorothy Farnum
Directed by Monta Bell

This picture is finely acted, splendidly directed and unusually beautiful pictorially. Monta Bell has supplied a wealth of convincing and fascinating backgrounds and created a charming and satisfying atmosphere of a picturesque Spanish village. He has smoothly developed the plot, bringing out forcefully the dramatic values, expertly built up the character and chosen fine types.

Greta Garbo proves to be an attractive woman of an unusual type with an abundance of magnetism, and her performance both as the simple village girl and the sophisticated woman is splendid. Ricardo Cortez was an excellent selection for the hero and the lesser roles are all well handled.

Monta Bell has succeeded in making his characters and surroundings so real that you feel as if you were actually witnessing a chapter from life unfolding in the picturesque little Spanish village. This effect is strengthened by the fact that the characters are not conventionally ideal, but possess the weaknesses of ordinary humans. The hero lacks the moral courage to overcome his difficulties and seize the happiness that is within his grasp and the heroine's actions are not entirely above criticism.

Here is a picture offered practically unheralded, which looks like it is going to be one of the season's best pictures. Greta Garbo is a real find and should prove a drawing card and a popular favorite. The story is certainly out of the ordinary and while the romantic angle has not the usual happy termination, the story is dramatic and interesting and offers splendid entertainment.

5,126 Feet

"The Dixie Merchant"—Fox

Fine Characterization and Human Interest in Production Based on Celebrated Novel

Drama

Reviewed by C. S. Sewell

UNDER the title of "The Dixie Merchant" William Fox is offering an adaptation of "The Chicken Wagon Family," Barry Benefield's recent novel, which literary critics have praised highly, declaring it to be a classic.

The story centers in the person of J. P. Fippany, an easy-going man who lets things drift along and is always looking for something to turn up. This attitude causes him to lose his little home and with his wife and daughter they take to the road with a chicken-wagon. It is wrecked in an auto accident and this introduces Jimmy Pickett who falls in love with Fippany's daughter, Adia. A misunderstanding causes Adia to go away and her mother, tired of the struggle, goes with her.

The one great love of J. P.'s life is his race horse, Marsellaise, and to make amends he sells her and sends the money to his wife. She repents, and then begins a search for J. P. who has disappeared. Finally he shows up at the race in which the horse has been entered and drives her to victory, this is followed by a reconciliation and the culmination of the romance of the two youngsters.

CAST:

J. P. Fippany ..... J. Farrell MacDonald
Adia Fippany ..... Madge Bellamy
Jimmy Pickett ..... Jack Mulhall
Josephine Fippany ..... Claire McDowell
Baptiste ..... Harvey Clark
John Pickett ..... Edward Martindale
Minnie Jordon ..... Evelyn Arden
Based on novel, "The Chicken Wagon Family," by Barry Benefield.
Scenario by Kenneth B. Clarke.
Directed by Frank Borsage.

Notwithstanding the romantic angle, the story is really a character drawing of J. P. Fippany, the others in the cast being of minor importance. J. Farrell MacDonald gives an excellent interpretation of this role and makes you feel a warm liking and sympathy for the easy-going, kind-hearted, shiftless J. P. The story is rich in human interest. Claire McDowell gives a fine performance as J. P.'s wife and Madge Bellamy and Jack Mulhall are pleasing as the young couple.

Director Frank Borsage, always an excellent human interest director, has effectively played up this angle concentrating on it rather than on the horse-racing angle. The result is a thoroughly human, interesting and a story of a likeable character, which offers pleasing entertainment for the average patron.

"The Black Pirate"

(Continued from page 181)

pirate sub-chietain, absolutely without honor, secks to force his attentions on the princess and even has the ransom ship blown up to advance his evil designs, gives a sterling performance. Anders Randolf scores heavily as the bloodthirsty pirate leader who orders the murder of men without batting an eye. Some of his acts are exceedingly grim, but have been handled so that they are not repulsive or gruesome, just forceful and excellent indices of the character he portrays. In the role of the fellow whose task is to lay the powder train and to blow up the ships and their crews, Charles Stevens is splendidly effective, and this applies to numerous minor unidentified roles that are admirably handled. A notable feature of the casting and general handling of this picture is the make-up of the "mob" and the fine selections of type. No one could imagine a more terrifying, bloodthirsty looking bunch than the pirate crew and in striking contrast are the splendid specimens of young manhood that comprise the rescue crew.

No report on this picture would be complete without a word of praise for Albert Parker's direction. So easily does the story unfold and so smoothly does it develop that the interest never for a moment wavers and the film seems much shorter than it really it. Not that the action is hurried, for at times there is even the impression that it is faintly retarded that you may get the full dramatic effect and the beauty of the scene in its glory of color. Mr. Parker has noticeably increased the effectiveness of the action and heightened the suspense by leaving out a lot of obvious and explanatory stuff, letting the development of the story provide the necessary solutions.

"The Black Pirate" in its effective use of color photography so smoothly co-ordinated with the action marks a distinct advance in film production.

"The Black Pirate" is built for only one purpose, to entertain, and this it does admirably from every standpoint for all ages and classes of patrons. It is a picture that everyone should see.

6,800 Feet

"Let's Get Married"—Paramount

Richard Dix, Lois Wilson and Edna Mae Oliver Score Hugely in Highly Laughable Production

Farce Comedy

"LET'S GET MARRIED," the Paramount picture featuring Richard Dix and Lois Wilson, is one of those attractions which should lighten the woes of any disheartened person. This joyous comedy of a wild college youth who tries to steady down and win the love of a girl, but runs foul of the law of coincidences, is one of the smartest and most amusing that have been seen lately. It is replete with genuine laughs and it travels at a fast pace.

Dix is perfectly cast as the college youth with a penchant for getting into trouble and Miss Wilson is charming as the heroine, but some of the best work of the picture is done by Edna Mae Oliver as a woman buyer of hymnals who chooses to be known as J. W. Smith. Her work is ludicrous to the nth degree and audiences will howl at her antics.

Reviewed by Sumner Smith

CAST:

Billy Dexter ..... **Richard Dix**
Mary Corbin ..... **Lois Wilson**
Jimmy, a friend ..... **Nat Pendleton**
Tommy, another ..... **Douglas MacPherson**
Slattery ..... **"Gunboat" Smith**
J. W. Smith ..... **Edna Mae Oliver**

From H. A. DuSouchet's "Man from Mexico."
Adapted by Luther Reed
Scenario by J. Clarkson Miller.
Directed by Gregory LaCava.

Dix, as the youth, decides to cut out the wild oats and make good. Dad sends him to sell hymn books to J. W. Smith, who proves to be a somewhat inebriated woman anxious to do the city right. Instead of taking her to a recital, Richard has to take her to the cabaret which last evicted him, she starts trouble brewing and they are thrown out.

Dix is sentenced to thirty days by dad's arrangement with the judge and tells his sweetheart he is going to Cuba. He unwittingly escapes on the last day and faces additional imprisonment. "Let's Get Married," he tells the girl, and they make hurried preparations. A sheriff breaks up the wedding, but with pardon papers.

One of the best scenes is where dad takes the fast family car away from Richard and allots him the electric. Richard reflects on its speed by running around it while it is going. "Gunboat" Smith's battered visage is seen to advantage as the sheriff.

"The Girl From Montmartre"—First National

6,200 Feet

Barbara LaMarr Is Principal Attraction of Story Built Up Along Familiar Lines

Drama

DERIVED from Anthony Pryde's story, "Spanish Sunshine," "The Girl from Montmartre" differs only in minor details from several stories in which a Paris cabaret dancer of the war period becomes the heroine of a post-war development. Nevertheless it is well played to create a number of tense situations, though the struggle is too superficial to deeply engage the interest. You enjoy its showing on the screen, but you carry away with you no deep-seated memories.

The chief interest seems to centre in the fact that this is the last production in which Barbara La Marr appeared. She holds the leading role, that of a Spanish girl of good birth who dances in a Parisian cabaret to provide little luxuries for two brothers who are serving in the allied armies because they are English on one side. She is assisted by her husband, who has lost a hand, and who shoots himself when he is called a slacker.

Reviewed by Epes W. Sargent

THE CAST:

Emilia ..... **Barbara La Marr**
Jerome ..... **Lewis Stone**
Ewing ..... **Robert Ellis**
Rodney ..... **William Eugene**
Robert Hautrive ..... **E. L. Calvert**
Lawrence Faneaux ..... **Mario Carillo**
Carmenata ..... **Mathilde Comont**
Messager ..... **Edward Piel**
Don Angel ..... **Nicholas de Ruiz**
Cab Driver ..... **Bobby Mack**

From the Novel by Anthony Pryde
Scenario by Eve Unsell
Directed by Alfred E. Green

Lewis Stone, as an English officer, comes to her aid when the mob storms the dressing room.

The girl retires to Spain and after the war Stone comes to her home town but does not recognize her. Feeling that she never can marry him, she accepts work in a local dive to discourage him, but he rescues her again and the picture fades on their betrothal.

The material is scant and familiar, but it has been skillfully worked into a succession of spirited sequences, interspersed with strong comedy bits, and it supplies much better entertainment than the plot would argue. The natural locations are beautiful and convincing and the two cabaret sets are unusually well done. There is some good color work.

The acting is above the average. Miss La Marr plays with much of her old time fire and Mr. Stone repeats a familiar performance. Mario Carillo is capital as the dancer's younger brother and Bobby Mack and Mathilde Comont contribute logical and exceedingly diverting comedy.

The picture should find favor with most classes of patrons.

6,596 Feet

"Chip of the Flying U"—Universal

Abundance of Effective Comedy Makes Western Starring Hoot Gibson Amusing Entertainment

Comedy Western

LIKE the majority of the Hoot Gibson pictures "Chip of the Flying U," a Universal-Gibson Special, has a western background, the opening sequence showing Hoot fleeing from a posse, which finally captures him, packs a good punch, which is immediately turned into a laugh when it develops that he is simply trying to escape from kissing a pretty girl.

This situation is characteristic of the treatment of the whole story. The comedy angles rather than the usual type of action is played up and wherever possible the "western" punch scenes have been given a twist so as to get a laugh following the thrill, as for instance where his horse throws Hoot, and drags him and the foreman discloses that he cut the girth to give Hoot chance to fake an injury so as to be treated by the beautiful lady doctor.

Reviewed by C. S. Sewell

CAST:

Chip Benuett ..... **Hoot Gibson**
Della Whitmore ..... **Virginia Browne Faire**
Duncan Whittaker ..... **Philo McCullough**
Dr. Grantham ..... **Nora Cecil**
Whitmore ..... **De Witt Jennings**
Weary ..... **Harry Todd**
Shorty ..... **Pee Wee Holmes**
Slim ..... **Mark Hamilton**

Story by B. M. Bower.
Scenario by H. Dittmar and Lynn Reynolds.
Directed by Lynn Reynolds.

Hoot has the role of an extremely bashful cow-hand, who falls at last for the lady doctor, who is his employer's sister. As the aftermath of the fake injury he is fired when his deception is discovered and the girl turns against him, however, when he gets up his nerve and "kidnaps" her from a dance, she goes willingly with him to the minister.

Hoot gives a pleasing performance and Virginia Browne Faire makes an attractive heroine. The other roles consist mainly of cow punchers whose time seems to be taken up principally in furnishing laughs for the spectator. Philo McCullough is effective as a mildly villainous rival.

While Hoot Gibson fans may miss the lask of western "action" they will find an abundance of amusing comedy to take its place, making "Chip of the Flying U" a pleasing audience attraction.

7,800 Feet

"Broken Hearts"—Jaffe

Lila Lee Featured with Maurice Schwartz in Romance and Struggle of a Hebrew Immigrant

Drama

Reviewed by C. S. Sewell

CAST:

Benjamin Rezanov.....Maurice Schwartz
Ruth Esterin.....Lila Lee
Cantor Esterin.....Wolf Goldfaden
Mama Esterin.....Bina Abramowitz
Victor Kaplan.....Isador Cashier
Sprintze.....Anna Appel
Kruger.....Charles Nathanson
Milton Kruger.....Theodore Silbert
Marriage Broker.....Morris Strasberg

Based on play by Z. Libin.
Scenario by Frances Taylor Paterson.
Directed by Maurice Schwartz.

FOR its first production, Jaffe Art Film Corporation is offering "Broken Hearts" adapted from a play by Z. Libin. Lila Lee is featured along with Maurice Schwartz, who also directed the picture.

It is the story of Benjamin, a Hebrew, who persecuted in Russia by the Czar's troops, escaped to America expecting to send for his wife later. From a friend he received word that she had been killed in a massacre, and becoming fairly established on the road to success, he marries Ruth, the daughter of the cantor in the synagogue, against her family's wishes. Then came the news that his wife was still alive and Ruth persuaded him to return to her, but he discovered that she had been imprisoned and died soon after his departure. Returning to the United States he discovered that Ruth had disappeared and he began a fruitless search for her, but on the Day of Atonement, Ruth, unable to keep up the struggle alone, returned to her father's home with her baby. She received forgiveness and Benjamin found her there.

Much stress has been laid on the picturization of the home life and customs of the orthodox Hebrews with the playing up of the heart interest and family love usually found in stories dealing with these people. These scenes are presented in such detail and introduces so many characters that they retard the dramatic action. In fact the story is more in narrative form for as much stress is laid on the minor scenes as on the highlights.

The main situation is good drama. The dominating note is sadness and except for a few amusing touches of comedy relief and brief scenes of courtship and married happiness it is a continual record of hardship, struggle and sorrow.

Lila Lee is the only familiar player in the cast and she gives a capable performance as the young wife. Maurice Schwartz gives a thoroughly sincere portrayal but from the screen standpoint is inclined to both over-act as well as under-act his emotional scenes, and is not the type of popular screen hero. The entire cast portray various types of Hebrews and the characterizations are all realistic.

Technically, the production is not up to the best standards and near the end the note of sorrow and frustration is so heavily stressed as to lose some of its force and become melodramatic. The entire atmosphere and psychology of the production is that of the orthodox Hebrew who clings tenaciously to the tenets of his religion and the customs of his race, and it is an interesting and authentic exposition of this angle.

4,526 Feet

"The Shadow of the Law"—Asso. Exhib.

Many Popular Players in Exciting Crook Melodrama of Society and the Underworld

Crook Melodrama

Reviewed by C. S. Sewell

CAST:

Mary Brophy.....Clara Bow
James Reynolds.....Forrest Stanley
Lingard.....Stuart Holmes
Brophy.....Ralph Lewis
Egan.....William V. Mong
Martin.....J. Emmett Beck
Aunt.....Adele Farrington
Crook.....Eddie Lyons
Chauffeur.....George Cooper

Based on novel, "Two Gates," by Henry Chapman Ford.
Directed by Wallace Worseley.

IN transferring Henry Chapman Ford's novel "Two Gates" to the screen, Associated Exhibitors have given it the title "The Shadow of the Law" which discloses the nature of the story, for it is a crook melodrama built up around an innocent girl who was railroaded to prison for a framed-up theft.

The story opens with the heroine, Mary, in prison and introduces her father as in the employ of a supposed nobleman and art connoisseur, Lingard, who had framed her. On being freed, Mary returned to her home in San Francisco and won the love of Reynolds, a wealthy chap. Lingard sought to get his revenge when Mary turned him down by exposing her at a swell reception, but the tables were turned by one of his own men who angered by his murder of one of his pals, exposed him as a thief and a murderer and produces a confession that exonerates Mary.

Clara Bow is featured in this picture and gives an excellent and thoroughly sympathetic performance. Forrest Stanley is capably cast as the wealthy hero and Stuart Holmes in a familiar type of role makes about as despicable a villain as the most rabid melodrama fan would want. Ralph Lewis as the heroine's weak but kindly old father and William V. Mong as the vengeful crook who gets even for his pal's murder, are among the well-known players in the cast.

The story is developed largely along familiar but effective melodramatic lines, but due to capable acting and direction it holds the interest and develops considerable punch. The romantic angle is pleasing and considerable suspense developed as to the manner in which the villain will be unmasked and there is a surprise in bringing this about which adds to the effectiveness of the situation.

"The Shadow of the Law" offers entertainment for patrons who like crook-melodrama.

4,900 Feet

"Beyond the Rockies"—F. B. O.

Unusually Thrilling and Exciting Western with Excellent Suspense Stars Bob Custer

Western

Reviewed by C. S. Sewell

CAST:

Con Benteen.....Bob Custer
Flossie.....Eugenie Gilbert
Cottle.....David Dunbar
Lorin.....Bruce Gordon
Marcy.....Milton Ross
Dave Heep.....Roy Laidlaw
Mayor.....Max Asher

Story by J. Edward Leithead
Scenario by W. E. Wing
Directed by Jack Nelson

EVEN the most dyed-in-the-wool fan who dotes on thrill-action pictures cannot complain of a shortage of either of these in "Beyond the Rockies," the newest Independent Picture Corp. production, starring Bob Custer, distributed through F. B. O.

Custer is cast as a detective employed by a cattlemen's association to go into a lawless community and investigate rustling. Naturally he succeeds and finds romance in the bargain. Some of his adventures stretch the credulity, as for instance the case with which he manages to become a member of the lawless band and the manner in which he escapes on several occasions when faced by almost impossible obstacles, but there is snap, punch and excitement during every minute of the film.

Director Nelson has also built up good suspense and introduced a number of good fights and plenty of fine fast riding. Bob Custer makes an excellent hero and the supporting cast is capable with attractive Eugenie Gilbert as the girl. Adventure-loving fans will find that there is not a dull moment in "Beyond the Rockies," which rates considerably above the average of its type.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Following the News Is Often Profitable In That It Yields Many Money Making Features

RECENTLY there was a wave of Charleston Contests that reached from coast to coast. We have received scores of reports and not one manager reported indifferent success. It ran all the way from "We made real money" to an account of how a Pittsburgh theatre had to call the police reserves to handle the crowds waiting in the street to get news of the result of the finals on a contest that ran a week.

More recently there has been a similar run on Old Fiddlers Contests, and from all parts of the country come reports of equal success. H. M. Addison, of the Binghamton (N. Y.) Theatre Company, staged a week of veteran fiddlers and gave it more than local appeal through inviting entrants from other cities in his part of the state. He got them and built it up into an inter-sectional event that made for a standout business.

Thomas L. Jackson, who does the promotion for the Orpheum Theatre, Neosho, Mo., worked along similar lines, getting two big nights at $15 a night, for first and second prizes. The contest was open to the men of two entire counties.

In the Newspapers

This, of course, was induced by the reports of Henry Ford's interest in old fiddlers.

But often there are items in the newspapers which pass unnoticed, yet which could be made into real money makers with very little effort. Read your paper every day with an eye to production possibilities and you will find that you can cash in on the news very profitably.

There was something about the Ford fiddlers that appealed to the imagination of the public, and they were all set for the contests that followed.

And yet we have not had a single report on the old fashioned dances that really were responsible for the interest in the fiddlers.

One night there was a radio broadcast of the old dances. Three different wireless fans told us that they had listened in and had tried out the old dances. One man had only his wfe to share the fun with him, but they solemnly went through with the Virginia Reel and the Lancers and really enjoyed it.

Here is a ready-made production that no one appears to have used, and yet we believe that either as a stage act or an audience feature it would have done as well as the Charleston contest.

Just the other day the seamen of the S. S. President Roosevelt put up a four-day spectacular fight for the lives of the crew of a tramp. The papers rang with it, and for days after there were stories.

One New York newspaper started a fund for the seamen. Not a theatre horned in with a special Roosevelt Night as a tribute to Capt. Fried and his men, yet the stage was all set for a special presentation, with perhaps a few lantern slides, a recitation and a couple of sea songs.

Plenty of Material

The recent operatic debut of Marion Tally was covered by every newspaper in the country, but we have heard nothing of any local effort to discover a potential prima dona, though at the moment such an event would have brought in all sorts of money.

Every day the papers carry good suggestions. The only thing to do is to strike while the iron is hot and not wait to read about what someone else has done. Often a hook-in can be made that will bring more money than an expensive film. Keep your eye on the production angles when you read.

Using an impersonator of Abraham Lincoln in its prologue to The Iron Horse, the Capitol Theatre, Chicago, was able to work a fine stunt for Lincoln's Birthday.

Escorted by a troop of Boy Scouts, two old friends of Lincoln were greeted at the Lincoln Monument by the impersonator and taken to the Capitol to see The Iron Horse. It gave the business a decided upward swing.

Building Up

First National's London office gave an aerial preview of The Lost World, so when Heinrich Frankel, of the Berlin office, copied the stunt, he felt it was up to him to add something.

He added music, but as it was not possible to carry the musicians, they played from the flying field and the strains were radioed to the flying theatre.

Who's next?

Institutional Kids In a Treasure Hunt

Rodney Bush found a distinctly good angle to the Treasure Hunt when he put one on for The Enchanted Hill at the Galax Theatre, Birmingham, Ala.

The hunt was held on College Hill, a short distance out of town. Mr. Bush invited all institutional children to take part in the hunt and arranged with the traction company to supply the cars for their transportation. Naturally the youngsters enjoyed themselves to the limit, and their presence was a good advertisement for the Galax.

A Candy Prize

The grand prize was a two-pound box of candy, with other contributions from local merchants, and in addition 50 passes to the Galax were scattered around as consolations. The institution kiddies did not have to worry about finding passes, since they were all invited to be the guests of the management when the picture showed; the hunt taking place the Saturday morning before the opening.

All of the merchants who had contributed prizes joined in a double truck "co-op" in addition to giving window displays, and the treasure chest itself was exhibited for a week before they buried it.

All of the newspapers used illustrations in their generous write-ups and the hunt was a local event rather than just a publicity stunt. It brought about a third more than the usual business and at practically no cost.

A First National Release

THIS PERAMBULATOR ON NORMA TALMADGE IN THE ONLY WOMAN COST $600.

But that dollar sign stands for pesos and down in Guatemala you can swap a modest U. S. fivespot for six hundred pesos, so J. C. Searcy was not spending too much to put over Norma at the Palace Theatre, Guatemala City. The other shot seems to be his first trial of the cutouts for the house front. It helped to make business.

Gets Slide Advertisements by Writing Copy

Gets Slide Ads By Writing the Copy

M. W. Larmour, of the National Theatre, Graham, Texas, writes that he often gets an advertising slide by writing and submitting the copy.

For example, a local merchant, Bill Stewart, gets out a twelve-page monthly booklet that is read all over that section of the state because of its breeziness. It has been repeatedly written up in every clothing trade journal and has more than doubled the business of Stewart & Kennedy.

Any time Mr. Larmour can get a slide idea along the same lines, he can get the order to run it for a week. One example was: "Ladies: If your husband don't trade with me, knock him in the head. You need a more sensible husband and I need the business."

He suggests that often you can close a deal with the proper copy if you follow the buyer's ideas.

Mr. Lamour sends in a couple of copies of the booklet with the suggestion that a page along similar lines in a house organ would be helpful. It would, but there is not one man in a hundred thousand who can write this style of stuff, and unless it is very good it is plain junk.

If you are interested, we think Mr. Stewart will be glad to send you a copy, but don't tackle it unless you can do a good job. Nothing is more fatal than abortive humor. Mr. Stewart's stuff is so fluent and spontaneous that it looks easy, but it isn't.

Anyhow the big idea is that if you show a man something you can often make a sale. If an advertiser merely has to O.K. your idea you are far more apt to make a sale than if you ask him to write his own copy.

Walter League, of the Strand theatre, Memphis, prologued The Dark Angel at small cost recently.

He built a lattice bower at one side of the stage, dressed this with roses from the ten cent store, and placed a girl singer in a spot to sing Roses of Picardy while the screen showed a Prizma floral picture. It helped to create an atmosphere for the feature, which went over unusually well.

Strand Gave Party To Newspaper Club

Cliff Lewis reports that the Strand theatre, Syracuse, N. Y., gave its party to the members of the "Jolly Juniors," a Sunday feature of the Herald.

The club is the usual affair, with letters to qualify as members, membership largely being represented by a button badge. But Cliff and Manager W. D. MacDowell got together on a party for the members and the Herald gave it a play-up for more than a week.

The Strand supplied a print of The Navigator for the film attraction and there were fourteen acts of vaudeville recruited from the membership of the club. Cliff says if you want to get the real low-down on a vaudeville bill you should spill it on a crowd of youngsters. They are both frank and shrewd.

Anyhow they played some 3,000 youngsters and got about a page and a half of copy, spread over ten days and the goodwill was well worth the slight expense involved.

A First National Release

A FOUR-PART PROLOGUE ON MEMORY LANE FROM THE MARK STRAND, BROOKLYN

For a detailed description of this prologue by Edward L. Hyman, see this department of two weeks ago. Photographs were not then available, but the prologue made such a hit that it is now offered for the benefit of those who may care to copy the idea. The theme song is made the musical feature. Fifteen persons were used.

Fred S. Meyer Got Out Special Daily for Widow

A First National Release

A PERAMBULATOR THAT COST ONE HUNDRED PESOS
That sounds like a lot of money, but at 60 to the gold dollar J. C. Searcy advertised The Lady to Guatemala City for about $1.75. He uses the two-wheel dray, characteristic of the tropics, as the base for his display.

Printed a Daily For Merry Widow

Fred S. Meyer, of the Palace theatre, Hamilton, Ohio, shot the red ink extra several miles to the rear when he brought out his own morning paper for The Merry Widow.

For some months past there have been rumors of a morning paper about to be started in Hamilton. The town has two evening papers and one weekly, but no morning edition, most of the people buying the Cincinnati newspapers.

One morning Hamilton rolled out of bed to find that it had a morning paper, the Herald. This looked like a newspaper because it was gotten out in newspaper style, and the red ink went to a report that the incoming Mayor would shake-up the police department instead of a blurb about The Merry Widow. The sheet was nearly thirty percent real news, and there was no boiler plate. It was eared in red with "First issue" and "Complimentary Edition" and it was handed out by about one hundred regular newsboys. Six thousand went to the homes and the remainder was put out by hand. Everyone looked over the "new paper" and even after they looked it was difficult to say definitely that it was purely an advertising scheme.

Mr. Meyer had a run of 10,000 at a cost of $300, of which a third was defrayed by four business advertisers who were permitted to come in on the scheme. The other $200 and the $75 distribution cost was paid by the theatre. It made for a wonderful opening business and the picture did the rest.

One item referred to the Shenandoah "honest" advertisement with the reminder that the Palace has been following this policy for years. As a matter of fact Meyer's critical estimate was the first regular department of this sort, and his estimates were invariably honest.

Another Charleston

Gus Metzger of the Rivoli theatre, Portland, Ore., got a Charleston contest through a tie-up to The King on Main Street.

Bessie Love dances the Charleston in the picture and was supposed to have donated the cup for the prize. The Portland News was tied to the idea.

On Ice

Danbury, Conn., where the hats used to come from, pulled a new wheeze when the electric company showed an automatic ice-box with the legend "Frigidair continually chills your food. For an entertaining chill see The Phantom of the Opera at the Capitol."

Mr. Larmour's Staff Helps With Displays

M. W. Larmour, of the National Theatre, Graham, Texas, writes that his scheme of finishing off his lobby displays in the lobby itself is making for attention. He gets them rough shaped in the shop, but puts the finishing touches on in the lobby.

Most of his displays are put up Saturday after the show, for the benefit of the Sunday showing; the house being closed, but he works on them in the lobby Saturday morning, always to a good audience, more fertile than helpful in their suggestions.

But he does get real help from his staff, and even the girls are consulted in advance on the nature of the next display, for he finds that often they can make a good suggestion and always they take a personal pride in the result and advertise it to their friends.

This spreads the "made in Graham" idea, and while people used to pass the displays without comment, they now compliment him on his good ones and even critizize seeming lacks.

It might be worth while noting that Mr. Larmour finds that pretty displays get far more attention than those merely novel without being pretty.

Two Cards

Both the King of Hearts cards and the sorry-you-were-out-when-I-called cards were used on The King on Main Street when George E. Brown played this at the Palace theatre, Memphis. The playing cards were handed the departing patrons the previous week and the visiting cards slipped under doors and in letter boxes the week of the showing. Brown did not even take the trouble to use o scvript for the message, and yet it worked well.

One of his best bets was an advance screening.

Six additional trunk lines and six additional operators have been employed to properly care for telephone inquiries about
"THE MERRY WIDOW"
Starts Saturday (except 2Sc)
One Week Beginning
SATURDAY NOV 28th
The
MERRY
WIDOW
MAE MURRAY and JOHN GILBERT
REGULAR POPULAR PRICES

A Metro-Goldwyn Release

PLAYING THE TELEPHONE STUNT IN ST. LOUIS
Loew's State Theatre installed two additional operators to reply to questions about the Merry Widow, and put them in the lobby where the patron of the previous week could get an earful as he entered the theatre.

John Scanlon Gets Merchants to Advertise House

Worked Opelousa Like a Big City

According to the atlas, Opelousa, La., has a population of around 4,500, but the Princess theatre worked a big city campaign on Phantom of the Opera.

The opener was the running of the serial in the local weekly. They had to start three months in advance to get it done by the time the picture showed, but the 39 daily instalments of the story were combined to finish a few weeks before the picture was due, the regular campaign tailing the conclusion of the story.

The first shot was a letter, addressed from the telephone list, telling that the story just concluded would be visualized in the Universal film presently to be shown. Then the 24-sheets went up, and a Universal exploitation man, after vainly trying to break open the city ordinance against banners across the street, landed three banners in the most conspicuous spots in town; the leading hotel, the armory, just across from the Post Office, and at a filling station.

This was just before Christmas, when merchants want their windows for their own holiday goods, but the Phantom Red idea and paintings got some good locations including a drug store where was located the Western Union clock by which the entire town regulated its watches.

The telephone company permitted its operators to call the entire suburban list to tell of the coming of the Phantom, with special mention of a midnight matinee, and rotos were distributed to the schools.

And the whole thing was accomplished at a cost of only $10 above the usual appropriation.

A Metro-Goldwyn Release

THIS TOWER OF LIES WAS NOT VERY TALL

But it was large enough to help swell the business at Loew's Regent Theatre, Harrisburg, Pa. As the lobby was deep and rather low, the tower had to be made squat, but it was something different, and so it sold.

For Next Christmas

About the best pre-Christmas ad to come in is from the Madison theatre, Peoria, Ill.

This is a four twelves in the roto section of the local paper. It is a reverse block with star shaped halftones of Gloria Swanson, Norma Talmadge, Corinne Griffith, Menjou, Chaney, Valentino and Meighan above a night shot of the theatre. At the top of the space is "Starlight nights at the—" with a curved arrow leading to the electric sign in the picture of the theatre. Set into a mortise below the theatre is "Just a holiday suggestion Shop in the morning and attend the Madison in afternoon and evening. Peoria's service institution." It was designed by H. Stickelmaier, and while many might not consider this strong enough, we believe that it covers the ground very thoroughly.

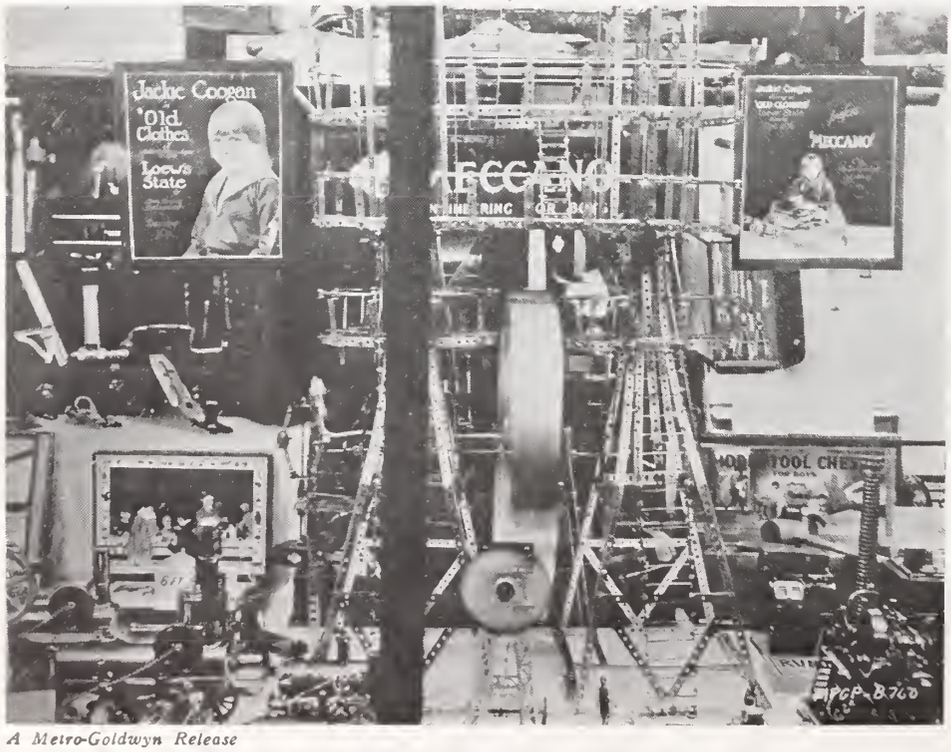
A Merchant Hook-up That Helps to Sell

John Scanlon, who does the exploitation for the Alhambra theatre, Torington, Conn., sends in a good merchant hook-up.

He made up a jigsaw puzzle from a still of Douglas Fairbanks in Don Q., one of those semi cartoon portraits, and turned these over to a dealer in electric cleaners and musical instruments. He not only got an immense heartshaped design and several smaller cards in the window, but the merchant took a third of his space to advertise "Douglas Fairbanks is making a clean sweep of the country in Don Q. The Hoover is making a clean sweep in over 1,500,000 American homes." He took another third for a cut and the other third to advertise the contest, giving the theatre practically all of a three sixes free.

Every child who solved the puzzle was given as a prize a slip equal to the first installment on a Hoover. The ten best were given tickets to the Alhambra. Quite a number of sweepers were sold through this scheme. Naturally the dealer is ready to repeat whenever Scanlon can think of another scheme, and he manages to get one good idea a week, at least.

He writes that the five dollar roll of dimes first reported in this department was a cleanup for The Freshman. In case you have forgotten the stunt, you get a bunch of coin rollers from the bank. Then you cut 5/8 inch dowel into 2 5/8 inch lengths and wrap them in the wrappers, which are printed inside for the picture. It looks exactly like a roll of dimes and will get unusual attention. With a front gay with pennants and streamers it got real business.



A Metro-Goldwyn Release

A MECCANO WINDOW THAT FASCINATED THE KIDS

A tie in to the showing of Old Clothes at Loew's State Theatre, St. Louis. Half a dozen clever meccano structures were operated by a small motor and gave the boys an idea of what they could do themselves.

The Right Idea

For Classified, the American Statesman, Austin, Texas, opened a special office for the receipt of classified ads in the lobby of the Majestic Theatre, in return for which Wilson Erwin donated a few passes to be given those whose names appeared in the classified columns.

No other stunt was required to put this Corinne Griffith over to top business.

All Type Makes Much More Attractive Display

Type Talk Ad is Better Than Cut

Which of these two displays on His People do you think you would be most likely to respond to? Taken by and large we think the all-type of the Colonial Theatre, Indianapolis, is better than the larger illustrated display from the same house. One is 75 by 2 and the other 160 by 3. One is three times larger than the other, yet the smaller is the more conspicuous.

It takes a great picture to do what this picture will do to you - - -
And by "great" we mean great in THEME, great in ACTING, great in DIRECTION, great in the manner in which its tremendously forceful story has been developed —A powerful photoplay that will bring your emotions surging up within you irresistibly and unashamed. For this is a truly sincere and honest comedy drama—a compelling tale of a heart torn by affection and affliction.
HIS PEOPLE
with
RUDOLPH SCHILDKRAUT
THE GREATEST CHARACTER ACTOR OF THE AGE.
Supported by a brilliant cast, including George Lewis, Rosa Rosanova, Kate Price and Blanche Mehaffey
COLONIAL
One Week Starting SUNDAY, JAN. 10

A Universal Release

ALL TYPE WORK

Holding to few large lines gives a fine display to the title and to the house name, as well. You get "His People" and "Colonial" at the first look and half the message is over. Then the top bank is not the usual fluffy praise. Rather it arouses your curiosity by making a definite statement. You read on to see if they make out a case.

This drops the appeal to a ten point in a nice open face that can be read without the slightest effort. There are only three all-capital words to get away from straight type, and these are not confusing. The argument is presented in a direct fashion that gives you the suggestion of something very much out of the ordinary without rousing antagonism by making such sweeping statements that no one will believe.

Announce that a picture is the greatest ever and at once you have your reader in the mental position of daring you to prove your words. But most of them will not come to give you the opportunity to make good. Those who do come will be hard boiled and twice as hard to please. There is none of the "greatest ever" in this paragraph and yet every word expresses the managerial belief that the story is above the ordinary.

Then comes the title and cast and the sale has probably been made.

The other example is about one third cut and none too good cut, at that. In spite of the cut it has not the display value of the much smaller space. The text is set in bold face, and is difficult to read and the house and title are as far apart as space permits.

A MARVELOUS PICTURE
POSITIVELY DO NOT MISS
HIS PEOPLE
WITH
RUDOLPH SCHILDKRAUT
The Greatest of All Character Actors—
Supported by
GEORGE LEWIS—BLANCHE MEHAFFEY
KATE PRICE—ROSA ROSANOVA
He was a loving son—a tender lover—sincere and honest—but life and circumstances forced him to become a prize fighter while his elder brother—favorite of his father—was fast becoming a successful lawyer. But when the pinch came he was THERE—Irish girl and everything—they were His People and he'd fight for them—die for them. A tremendously appealing drama of the modern generation. Tender as a mother with her first born—sweet as a child taking its first sure step—pathetic as the last rose of summer and poignant as a lover's first kiss. It captures that rare, beautiful thing—love of family—belief in one's own—a picture to win your heart—stick in your mind—bring tears to your eyes and laughter to your lips. It will do your heart good to see it.
You denied your father—Dare you deny me—your brother?
It Takes a Great Picture To Do What This One Will Do To You!
Short Features of Delightful Screenfare
Charles Puffy in "The Horse Laugh"
An Aesop Fable "Lighter Than Air"
International Colonial News
An Entertaining Orchestra That Really Entertains
10 AMERICAN HARMONISTS 10
Soloists—Frank Owens, Bob Jones, Floyd Thompson—Soloists
JULIA NIEBERGALL, Planologues
COLONIAL
PICK O' THE PICTURES · MUSIC THAT CHARMS

A Universal Release

THE ILLUSTRATED SPACE

Did we have but one space, we would prefer the all-type, but there is something to be said in favor of the pictorial display if you can have two. This sort of space will appeal to those to whom the tabloid newspapers make their appeal. The people who "read the pictures" in a paper, may respond better to this than to the type argument.

If you can use two spaces, it may be a good plan to get one of these in with a pictorial appeal.

It would be foolish to lay down the hard and fast rule that all-type always is better than some illustration. It is possible to say that as a rule a well written type ad has the better draw except where the class of patrons is almost wholly composed of the semi-illiterate. But if pictures are used, the smallest possible amount of reading matter should accompany the illustration, unless you use the "see the—" type of display in which all of the supposed punches are listed individually. The "see the—" form particularly appeals to the man who responds to picture, but His People is not a series of melodramatic jolts, but rather a smoothly running story, and so the incidents cannot be enumerated in catalogue form. Half of the text in type twice the size would have been better.

Gets By With This Halftone Attractor

Here's one halftone that came through. It's the space of the Grand Theatre, Columbus, Ohio, for The Fool and the combination line and halftone cut gets through very nicely.

A Fox Release

THE CUT CAME THROUGH

The space would have been better had it been notched for type, but we like the manner in which the title has been displayed, and the hand lettering is at least large enough to be read. None of it is smaller than about twelve point and most of it is around a 24. It is a better than average space.

Had Own Classified For Griffith Drama

Most theatres playing Classified made some hook in to the classified section of the newspaper, but the Royal Theatre, Laredo, Texas, created its own classified section around a cut of the star.

FOR SALE
Seats in this theater for the best picture yet
LOST--is he who misses this picture "CLASSIFIED"
Advertisements work wonders in getting results But the "CLASSIFIED" we have for our theater works wonders in winning the praise of folks everywhere
BIG SALE
of Seats in This House for those wanting to witness "CLASSIFIED"
FOR RENT
Seats during the afternoon or the evening
BIG REDUCTIONS
In the number of seats on account of all are going to sell fast
FOR LEASE
Seats in balcony, boxes or on first floor for "CLASSIFIED"
ADVERTISE
That is what we have done for a picture that is really a doody
A BIG BARGAIN
To see "CLASSIFIED" for the low price of only 30 or 50 cents
PERSONAL
Take it from us, folks, here is a picture you all should see today
AN OPPORTUNITY
To see one of the BEST of Corinne Griffith's pictures
WANT ADDS
Much to the comfort of some we want you to see "CLASSIFIED" here
WANTED
Every Laredo movie fan to come in and see "CLASSIFIED"
BIG FIRE SALE
of seats on now for the big Corinne Griffith picture, "CLASSIFIED"
CORINNE GRIFFITH
If you fail to see CORINNE GRIFFITH in
"CLASSIFIED"
You are going to miss a picture that you will never forgive yourself for letting go by
At the ROYAL THEATER December 27-28
FOUND—One of the Greatest Corinne Griffith's Pictures, "CLASSIFIED"

A First National Release

ITS OWN SECTION

Building Up a Cut from a Selection of Stills

Each heading is suggestive of the want ads, but hooked to such copy as "Wanted: Every movie fan in Laredo to come in and see Classified" and "Personal: Take it from us, folks, here is a picture you all should see today."

The copy is not very strong, but the idea is novel, and it gets attention for the attraction.

Built Cut With Athletic Stills

This cut on The Fighting Heart is original with the Colonial Theatre, Green Bay, Wis. The house was after something different and the Fox Exchange in Milwaukee supplied some stills of George O'Brien in various athletic poses. The composite cut served as a sales peg for the picture, stressing O'Brien as an athlete.

ALL MEN ARE LOVERS
But, Oh!—how many different kinds of lovers and love stories!
To some the "shiek" with his suave, wily ways, brings thrills, and to others the he-man, all around athlete is always the love-dream.
Here is a sensational love story which was published in book and magazine form as "Once to Every Man."
And which was surely read by you and most of your friends for it was among the big sellers of the year.
GEORGE O'BRIEN in The FIGHTING HEART
STARTS TOMORROW
For 2 days only
George O'Brien, Famous All-round Athlete Actor with charmbig
Billie Dove, a bevy of beautiful girls and the Comedians from "The Iron Horse," in an exciting love drama by the director of "The Iron Horse."
COLONIAL
Give Ticket Books for Christmas $1.00.

A Fox Release

AN ORIGINAL CUT

The halftones do not come through very well, but the poses show, and that is the main point. It gave the excuse for selling O'Brien from a useful angle. We don't know that it sold any more tickets than a stock cut would have done, but assuredly it is germane to the title, and got the attention of precisely those persons most apt to buy The Fighting Heart, and that counts for much.

On the Map

Maple Valley, scene of the happenings in A Woman of the World, was put on the map by Rodney Bush, of the Galax Theatre, Birmingham, Ala.

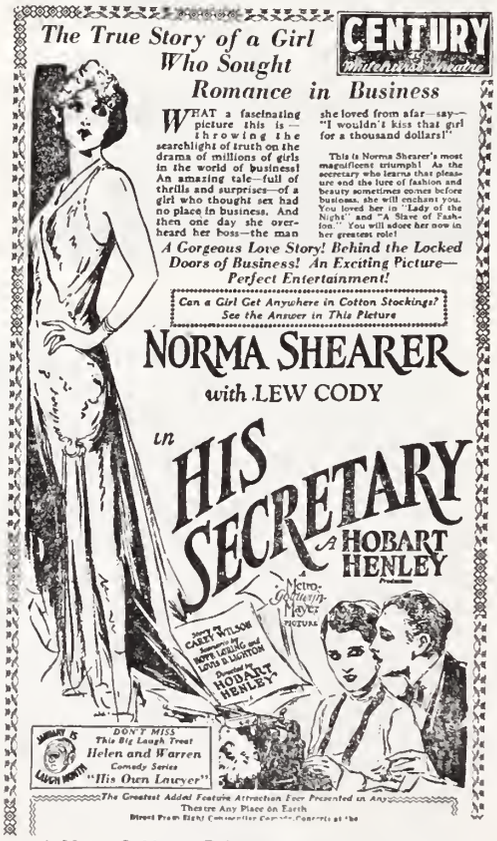
His lobby stunt was a huge globe with the Western hemisphere. The only town was Maple Grove. A cutout of Pola Negri was placed in front and the selling text was placed in the Atlantic Ocean; probably in water color.

But one of the best sellers was a drive on the women for Pola's new style hair bob. Crowds of women came just to see the latest in short cuts.

A Nice Display But Plenty of Type Talk

Baltimore seems to be suffering from a bad attack of jazz orchestras. There is another three inches of orchestra to this space from the Century Theatre, but this is the essential film advertisement, and it gives a nice example of a pictorial display with plenty of talk and still with good play-up for star and title.

This is because the film portion of this display is about a three tens and there is plenty of room for both title and talk. The talk is run at the top of the space, with the title below, balanced by the orchestra announcement, so that the title is almost in the centre of the space. The eye naturally passes from the figure to the scene, and in doing so must pass the title. This gives it the best possible display.


The True Story of a Girl Who Sought Romance in Business
CENTURY
Whitehall's Theatre
WHAT a fascinating picture this is — throwing the searchlight of truth on the drama of millions of girls in the world of business! An amazing tale—full of thrills and surprises—of a girl who thought sex had no place in business. And then one day she overheard her boss—the man she loved from afar—say—"I wouldn't kiss that girl for a thousand dollars!"
This is Norma Shearer's most magnificent triumph! As the secretary who learns that pleasure and the lure of fashion and beauty sometimes comes before business, she will enchant you. You loved her in "Lady of the Night" and "A Slave of Fashion." You will adore her now in her greatest role!
A Gorgeous Love Story! Behind the Locked Doors of Business! An Exciting Picture—Perfect Entertainment!
Can a Girl Get Anywhere in Cotton Stockings? See the Answer in This Picture
NORMA SHEARER
with LEW CODY
in
HIS SECRETARY
A HOBART HENLEY
Metro-Goldwyn-Mayer PICTURE
DON'T MISS This Big Laugh Treat Helen and Warren Comedy Series "His Own Lawyer"
The Greatest Added Feature Attraction Ever Presented in Any Theatre Any Place on Earth

A Metro-Goldwyn Release

A STUNNING FIGURE

There is plenty of talk to sell the story, but we think that most of the selling is done with the figure of Miss Shearer on the left. Her name is associated with fine dressing, and this woman is gorgeously gowned. Most regulars will be sold on the name, plus the figure, without stopping to read.

However the talk is not lost, for it is attractively worded to sell the idea of the play, and may reach those who are not Shearer fans. It never hurts to add a few convincing lines for the benefit of those who do not follow the stars, and this chat puts the plot of His Secretary very interestingly.

Its chief value is the nice placement of the components, though we do not like a figure with its back turned to the main announcement, even though the face is a front view. But it is a splendid piece of drawing; much superior to the usual art work, and it will get attention no matter how it is placed.

That line in the panel is worth a better play-up than it gets. "Can a girl get anywhere in cotton stockings?" is a question that will sell tickets in almost any locality and it was worth at least an eighteen point face. That is a much better sales line than "The true story of a girl who sought romance in business." That sounds as though someone could not think of anything else to say, and yet it is made the lead off line. The stocking line would have been much better, and as true to the film.

Made Big Campaign For a Two Day Run

Figuring that Gene Stratton Porter's name should give him a big business, M. R. Guyer, of the Queen Theatre, Austin, Texas, went after The Keeper of the Bees as though he had it for a week instead of only two days. Going after business in that fashion got him just about double the average receipts.

Several weeks in advance he requested the entire staff to talk up the story both in and out of the theatre. They told everyone they knew and many they did not know but with whom they came in contact.

Then he had special envelopes printed for Honey Bee kisses, the product of a local confectioner, who donated the samples. These were given to patrons of the previous week as well as being handed out on the street. One thousand circulars were wrapped with the loaves from a local bakery, and 1,500 throwaways were given out at a high school concert, on the streets and at a Ford assembling plant, which is the largest shop in Austin.

He got extra stories in the newspaper and gave a special showing to the Gene Stratton Porter Club of the high school. This gave him a classroom announcement not only in the high school but in the upper grades of the grammer schools.

Just goes to show it pays to play up, even for two days.

Both Sides

The highlights of Infatuation were nicely put over by Frank J. Miller when he played the First National at the Modjeska Theatre, Augusta, Ga.

In his shadow box over the lobby he placed a cutout of Corinne Griffith. On one side was a question mark and a wedding ring and on the other a heart and a question mark. Ropes bound her wrists, one end running to the heart and the other to the wedding ring. Real rope gave emphasis to this idea.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Educational's March Releases Set a New High Production Standard

Commendable Stars and Short Features in Current Program; Seven Two-Reelers Listed—Jack Duffy Is Now a Star—Novel "Shorts" Are Available

THERE has been no let-up in the high character of short feature productions coming through from both the Educational and Christie Studios, and in many respects those scheduled for March release by Educational Film Exchanges, Inc., establish new high standards.

In all, there will be seven two-reel comedies, with many of the old Educational favorites, including Lupino Lane, Johnny Arthur, Jimmie Adams, Walter Hiers, Al St. John and Lige Conley, and also Jack Duffy, who makes his initial bow as a featured player in the Christie Comedy series.

Duffy, for a number of years, a leading player in support of many of the stars of both the Christie short and long features, will be remembered chiefly for his excellent characterization of an old man. On account of his comparative youthfulness—he is just past thirty—he offers an excellent chance for newspaper exploitation. If his age were not pointed out, anyone seeing him with his chin whisker make-up would never suspect that he is a day less than seventy, unless it were by reason of his extreme acrobatic agility. The first of Duffy's contributions to the Christie Comedy series is "Dancing Daddy," in which Vera Steadman, another well-known player in this series, will be leading lady.

Not only does Duffy make the most of his first starring opportunity but the Christies have extended themselves in the elaborateness with which they have staged "Dancing Daddy." Real Parisian costumes and enormous sets are features of this comedy.

Lupino Lane, established as a screen comedian of the first quality, has this month added another two-reeler, "Fool's Luck," to his former successes, and it proves to add new laurels to the star's crown. The highlight of this Lupino Lane Comedy is a thrilling bit of outside stunt work, showing Lane atop a grand piano being lowered from the top story of a high building.

One of the foremost "comers" of the Educational comedy stars is Johnny Arthur. His release for March, the Tuxedo Comedy "Home Cured," is one of those "once in a lifetime" type hits that will help greatly his standing as a leading short feature comedian. To begin with, the story is by the old-time comedy scenarist, Donna Barrels, responsible, a few years back, for the stories in which Mr. and Mrs. Sidney Drew made their biggest successes.

A somewhat new type of offering is the new Educational-Walter Hiers comedy, "Wireless Lizzie." It is based on the rapid advance now being made in radio, and Hiers is represented as a rabid nut on the subject. His invention of a radio controlled flivver is a knockout and all goes well until his rival switches the controls and makes it refuse to behave. This is the comedy in which, when it was nearing completion, Hiers met with an accident which nearly put him out of the running. The flivver crashed into a water tower, the supports falling on the rotund comedian.

Jimmie Adams contributes "Whoa, Emma," which, in addition to being extremely funny, is a decided novelty. It introduces a trained horse around which the entire action takes place. This idea is another Christie innovation and adds to the unquestioned leadership of this comedy producer in bringing new ideas to the screen.

Of the Mermaid series there are two releases, featuring Al St. John and Lige Conley. "Light Housekeeping," with Conley, is a sequence of adventures which take place on the high seas and in and about a quaint lighthouse. It is "somewhat different" and includes some very remarkable trick photographic "shorts" of the inside of a ship during a severe storm, during which everything turns topsy-turvy.

The St. John subject, "Sky Bound," made under the direction of Stephen Roberts, former U. S. aviator, is notable because of its thrilling airplane stunt scenes. These, combined with St. John's acrobatic ability, make a combination hard to beat.

Two Felix the Cat subjects of the usual good quality, "Felix the Cat Laughs It Off" and "Felix the Cat Weathers the Weather"; two Cameo Comedies featuring Cliff Bowes—"Quick Cervice" and "Scratching Through"—and one of the best Lyman H. Howe's Hodge-Podge releases yet produced, "Neptune's Domain," are the five one-reel subjects for Educational March release in addition to the customary two Kinograms news reel releases each week.

"MAZIE'S MARRIED"—that's the twelfth of F. B. O.'s "Adventures of Mazie." SOME adventure—marriage!

"Our Gang" in "Monkey Business" On Pathe's List For March 21

"Dixie Doodle" Depicts Winter Sports in America; Chapter 6 of "Casey of the Coast Guard"; Comedies, Review, Fables and News Reel Also

THE Pathe short feature program for the week of March 21st offers a novel "Our Gang" comedy entitled "Monkey Business"; "Dixie Doodle," a Grantland Rice Sportlight picturizing sports of the North and South; Chapter Six of the Patheserial "Casey of the Coast Guard"; "Up in the Air," one of Aesop's Film Fables, Pathe Review, Topics of the Day and two issues of Pathe News.

"Shot From the Depths" is the title of the sixth chapter of "Casey of the Coast Guard," the Patheserial featuring George O'Hara and Helen Ferguson. Will Nigh directed this intriguing story from the scenario of Lewis Allen Browne and William Burt. Schuyler Grey is the producer.

Pathe Review No. 12 brings the famous Houdini to the screen as a master manipulator of playing cards in a novelty called "Velvet Fingers." Also in this issue of the Review are "Crossing Arctic America," 'Knud Rassmussen's three-year pilgrimage through the land of the Eskimos, and "The Toy Town of Bavaria," Pathecolor views of Nuremberg, on the River Pegnitz, Germany.

"Up in the Air" is another of the "Aesop's Film Fables" cartoon comedies created by Paul Terry. Topics of the Day, the film of newspaper wit and humor, and two issues of Pathe News complete the March 21st short feature schedule announced by Pathe.

"Monkey Business" is a merry frolic of fun for all the members of "Our Gang." In this latest two-reeler directed by Robert McGowan, the Hal Roach Rascals are aided in their fun-making by a large member of the monkey tribe. The monk proves a jolly playmate and entertains with his full bag of tricks. However, the police search for the missing link. Just as the "Gang" are having the most fun an officer of the law enters the scene and asks who owns the animal. All deny ownership, saying it belongs to Farina, which leads to a jolly climax.

"Dixie Doodle" is a new word combination coined by Grantland Rice for his new Sportlight which pictures sports of the land of Yankee Doodle—in other words the North and the South. This reel shows that with every climate under the sun on tap in the winter season—ice and snow sports in the North, summer sports in the South—the U. S. A. furnishes variety aplenty to the seeker for recreation.

Ethlyne Clair Chosen For Role Of Mrs. Newlywed," By Stern Bros.

Alabama-Georgia Beauty's Splendid Opportunity; An Art Student, Miss Clair Turned to Screen; Off to Coast, Following Luncheon in New York

STERN BROTHERS, releasing their Universal program, have scored another delightful bit of progressiveness in selecting Ethlyne Clair- an Alabama-Georgia beauty, to play "Mrs. Newlywed" in "The Newlyweds and Their Baby" series, based on the cartoons by George McManus.

It was all-of-a-sudden stuff, too. Miss Clair was chosen for the role on Saturday, March 6, and was introduced to the special writers of the motion picture trade papers and the newspaper press, at a luncheon on Monday, following, and that afternoon she caught the Twentieth Century en route to the Coast

Miss Clair was born in Tailadega, Ala., and raised in Atlanta, Ga. She is 18 years old. After attending Brenan College and Woodbury Hall, Atlanta, she entered the National Academy of Fine and Applied Arts, Washington, D. C. where she studied art.

She came to New York about two years ago, and about eighteen months ago did her first picture work, a minor role in "Sandra." Since then she has played in "The Necessary Evil," "The Making of O'Malley," "Bluebeard's Seven Wives" and, more recently, "A Social Celebrity," supporting Milton Sills, Doris Kenyon, Dorothy Mackaill and Ben Lyons, in First National, Paramount and obert Kane productions.

Miss Clair was designated by George Archainbaud, director of "The Necessary Evil," as the "perfect movie type."

Red Seal's "Silvery Art"

"The Silvery Art," one-reel Red Seal skiing special, has caused a flood of bookings to come into the home office according to General Sales Manager Harry Bernstein. Balaban & Katz's Chicago, Uptown and Tivoli have booked this featurette, as well as sixty-five other important first run houses in other sections of the country, only the past week.

Start "Polar Baron"

"The Polar Baron," latest Fox Films Imperial comedy, has gone into production at the West Coast Studios. Gladys McConnell and Gene Cameron have the leading roles with Frank Coleman and Jack Ackroyd completing the cast. Lex Neal is directing.

"Green Archer" Exploitation

BURT JOURDAN, Manager of the Majestic Theatre, Memphis, Tenn., is putting over "The Green Archer," the Pathe mystery serial featuring Allene Ray and Walter Miller, with one of the most far-reaching exploitation campaign ever used on a serial in that city.

Through the co-operation of the Police Department, a series of advertisements are being inserted in the Memphis newspapers calling Mr. Jourdan's attention to the fact that Chief Burney has been invited to send his most expert and efficient detectives to try and solve the mystery of who is "The Green Archer."

The newspaper ads, printed in the form of a letter to Mr. Jourdan, are signed by John J. Breslin, field exploitation representative for Pathe.

Mr. Jourdan also offered the youngsters of Memphis $25 in gold to solve "The Green Archer" mystery, after viewing nine episodes. Mr. Jourdan also had 5,000 tickets printed, each ticket numbered from one to five thousand, out of which there are 50 lucky numbers, which will entitle the holder to see the entire serial free of charge.

The tickets were given away one week in advance of the opening pisod, and the lucky numbers were posted on the box-office the day the serial started its run. This proved a great business getter.

In order to get the attention of adults for this Patheserial, Mr. Jourdan has two thousand five hundred telegrams, announcing the run of the serial, sent out the day before the opening of the first episode. These telegrams were all delivered through the local telegraph company.

A unique and distinctive lobby layout was arranged, which included a shadow box display of the articles of mystery used in "The Green Archer."

Preparing Scientific Series

Max Fleischer, president of Red Seal Pictures is devoting some of his time these days to prepare a special series of scientific-popular featurettes which will be released next season. "The screen is undoubtedly one of the best educational mediums of this generation," Fleischer stated, "but this series also wants to be entertaining."

Thunberg In News Reel

Thunberg, speedy Finn ice skater, glides his way into Pathe News No. 17 at Saranac Lake, N. Y., and proves his supremacy on the ice. The "Flying Finn" won six of his seven last races held in the United States in special competition with Charles Jewtraw, setting four new world's records.

Tennis Doubles At Nice

Pathe News, in its issue No. 17 presents the tennis tournament doubles at Nice, France, between Helen Wills, the American wonder and Suzanne Lenglen, world's champion woman tennis player, and their respective male partners.

Reviews of Little Pictures with a Big Punch

"The Winking Idol"

Universal Serial with Western Locale, Starring William Desmond, Is Good Audience Entertainment.

Reviewed by C. S. Sewell

WHILE the title is apt to suggest oriental atmosphere, "The Winking Idol" Universal's newest serial, directed by Francis Ford and starring William Desmond, has a "western" background.

The story opens with the villain murdering one man and railroading another to prison, in an attempt to secure a small image of a winking idol which is the key to a hidden gold mine belonging to the Indians. Years later we find the son of the murdered man and the daughter of the imprisoned one taking up the quest and opposed by the villain and his henchman who stop at nothing to get the idol and make way with the hero and heroine.

The plot offers abundant opportunity for typical serial situations, and Director Ford has put in plenty of action and stunts. The work of the cast is entirely satisfactory. Desmond shows to advantage and Eileen Sedgwick gives a good performance as the girl. There is the usual carried over thrill at the end of each episode and a comedy character, a tramp, has been introduced who is very effective.

The first episode ends with the heroine in danger of being blown up by a charge of dynamite exploded for railway construction work. The second shows both hero and heroine thrown over a cliff and hanging on a tree that is gradually giving way under their weight. The third closes with the heroine in the basement of an abandoned dance hall, with the floor crashing in on her.

While the action is of a familiar type, there is plenty of excitement and punch for the serial fan and, based on a screening of the first three episodes, if the same pace is kept up, it should prove a popular attraction.

"Al's Troubles"

(Universal-Comedy-Two Reels)

IN THIS Century Comedy featuring Al Alt, he and his pal lose their clothes in a poker game and clad in B V D's escapes to the street when the place is raided. They have various adventures in this garb and suddenly appear in pajamas and later we find them back in their abbreviated garments with a band of runners. They win a loving cup, pawn it for clothes, escape down a chimney emerging with black faces in the midst of a negro wedding party and are seized as the prospective grooms and told they must marry two colored girls. They finally escape and hide under packing boxes and eventually land in jail. The humor in this comedy is forced and almost entirely of a familiar type of slapstick, with little that is new but will probably prove amusing to slapstick fans.—**C. S. Sewell.**

"Light Housekeeping"

(Educational-Comedy-Two Reels)

A LIGHTHOUSE furnishes the background for this Jack White-Mermaid Comedy featuring Lige Conley as one of the helpers. The action is unusually fast and the comedy is chock full of very amusing slapstick stunts most of which are entirely new. The construction is excellent and a new stunt is started before the old one is fairly completed. In fact there are enough gags for two ordinarily good slapstick comedies. Much of the action is a burlesque of the type of romantic story in which a conspirator seeks to marry the princess of a mythical kingdom, who is saved by the hero. There are chases all over the lighthouse and a ship, including thrill comedy and near-falls on both. Lige Conley is of course the hero and Estelle Bradley is the girl. The ending is novel and clever with this pair and the captain hanging serenely on a wall bracket while the ship turns over and over. Phil Dunham as the lighthouse keeper with a peg leg does the best one legged stunts we have ever seen, including some very rough and tumble comedy. Altogether, we consider this one of the cleverest, fastest moving and most amusing comedies that Jack White has ever made which is certainly going some.—**C. S. Sewell.**

"Wireless Lizzie"

(Educational-Comedy-Two Reels)

DRIVING a flivver by radio and making it do stunts while the operator is some distance away, furnishes the idea and the title of this Walter Hiers comedy produced by Christie. Walter has the role of an electrical wizard. A really clever "invention" of his is an automatic soda water dispenser which takes a glass, fills it and serves it without being touched by hands. His rival crosses the wires and gets Walter in bad then when Walter demonstrates his wireless Lizzie, the rival does the same thing with the controls and later when Walter and his girl elope, "the villain" steals the radio and by making the car do stunts almost breaks up the wedding, but gets the worst of it when the auto runs into a water tower on which he has taken refuge. This is a new angle of the flivver comedy, with a clever idea well worked out.—**C. S. Sewell.**

EVERYBODY'S BOOKING

St. Patrick's Day Special
Week of March 14th
Fleischer Ko-Ko Song Car-Tune

"HAS ANYBODY HERE SEEN KELLY?"

Hand Colored by Brock

729 7th Ave.

YCN...

DISTRIBUTORS

"Hair Cartoon"

(Red Seal—Cartoon—One Reel)

IN THIS issue of the Animated Hair Cartoons, Marcus, the cartoonist as usual by the manipulation of lines and hair changes cartoon characters into likenesses of well-known persons. This time his subjects include Shakespeare, John Barrymore, Bebe Daniels, John Drew, Dorothy Dalton and Thomas Meighan.—**C. S. Sewell.**

Pathe Review No. 10

(Pathe—Magazine—One Reel)

THIS offers three subjects, "Superfine Glass," an exceptionally interesting illustration of how the government makes lenses and prisms; "The Island of Guadeloupe," Pathecolor views of a French possession in the West Indies, and "Plundering the Sea," a camera record of the Arcturus Oceanographic Expedition.—**Sumner Smith.**

"Leaps and Bounds"

(Pathe—Sportlight—One Reel)

THIS Grantland Rice Sportlight features horses, as may be guessed from its title. It shows the leaps of man and horse—the sprinter, the broad-jumper and the steeplechaser, with emphasis on the last named. It will prove of particular interest to the sport-loving populace, and the grace with which horses perform their feats will appeal also to the general public.—**Sumner Smith.**

"The Only Son"

(Pathe—Comedy—One Reel)

AN only son in real life usually has his way made easy for him by adoring parents, and in this Hal Roach vehicle Paul Parrott for a time experiences the same paths of ease. But when love comes to this gentle gent, not even adoring parents can smooth his way through life. The subject has much to commend it. Parrott is one of the funniest single-reel comedians of today, and in "The Only Son" his burlesques are very funny.—**Sumner Smith.**

"Song Car-Tune"

(Red Seal—Novelty—One Reel)

THIS KO-KO Song Car-Tune which is especially appropriate for St. Patrick's Day presents the familiar Irish song, "Has Anybody Here Seen Kelly?" The treatment is the same as the others in this series, the words being shown on the screen and a comedy cartoon figure doing stunts as the chorus is screened. The little figure, this time an Irishman, proves amusing and at the end there is a cleverly made Irish caricature in colors. Well up to the standard of the series as an audience attraction.—**C. S. Sewell.**

Business Builders? You'll Find Them Here

"Colourful Fashions from Paris"

(Educational—Fashions—One Reel)

LIKE the previous issue of McCall Colour Fashion News "Parisian Modes in Color" this reel consists entirely of gowns, wraps and hats from the leading Parisian modistes displayed by Hope Hampton. Vionnet, Drecoll, Jean Magnin, Martialet Armand, Delong, Lanvin, Paul Poiret, Jean Patou, Charlotte, Boue Souers and Perugia are among those whose products are exhibited. Filmed in natural color, with all the delicate shadings and tints of the originals, they are beautiful to behold and Miss Hampton certainly shows them off to advantage. They are striking enough to interest the men and should cause the women to view them with longing and envious eyes—**C. S. Sewell.**

"Searchlight"

(Red Seal—Magazine—One Reel)

TWO INTERESTING subjects are included in issue C of the Urban-Kineto Searchlight. One shows the evolution of a silkworm from the time it starts to make its cocoon until it comes forth as a beautiful moth. The other one shows various experiments with soap bubbles demonstrating their remarkable strength. Especially interesting and instructive is the experiment showing how drops of all liquids assume spherical shape, concluding with an experiment with oil rotated in water, breaking up into small globes, illustrating the theory of the formation of our solar system and the entire universe in fact.—**C. S. Sewell.**

"The Flaming West"

(Universal—Western—Two Reels)

EDMUND COBB, the star of this Mustang Brand western is cast as a cowpuncher who in search for adventure, rescues a girl from two desperadoes for whom a reward has been offered and finally captures them and wins the girl's hand. It develops that the girl's brother has been made to aid the outlaws who threaten to expose him as a murderer, but when the show-down comes, the boy is cleared as Cobb is the man he is supposed to have killed. The story follows conventional western lines and offers average entertainment for the Western fan.—**C. S. Sewell.**

"Pathe Review No. 7"

(Pathe—Magazine—One Reel)

A DECIDEDLY amusing novelty in this issue of Pathe Review is the section taken with the "process camera" showing ingenious trick effect to improve life in a city, among these are disappearing autos and apartment houses that grow like mushrooms right before your eyes and pedestrian traffic that starts, halts, stops and reverses itself automatically. Another section shows an Hawaiian Island inhabited only by birds, and there is a section in Pathecolor dealing with the quaint "Stonebound city" of Rothenberg, Germany.—**C. S. Sewell.**

"Meet My Girl"

(Pathe—Comedy—Two Reels)

IN THIS Mack Sennett subject Ralph Graves again appears to advantage as a young inventor head and heels in love with Thelma Parr. Thelma is having a tough time with heavy Martin Lobach, the supposed possessor of wealth and father's favorite. Ralph and Martin meet and find themselves old college chums. Each insists on introducing his girl to the other, neither knowing it is the same girl. The meeting takes place in a cabaret and Martin is the wallflower. He hires a vamp to reflect on Ralph's character, but the check he gives her proves bad and she reveals the intrigue. Then papa favors the young inventor and all is rosy. Lloyd Bacon directed. This subject ought to entertain any audience.—**Sumner Smith.**

"The Great Arena"

(Pathe-Sportlight-One Reel)

BRINGING out the fact that there is three times as much water on the globe as land, Grantland Rice pictures the water areas as an arena for sports and then illustrates the various kinds of sport in which water plays a part, including boating of all kinds, swimming, diving, skating, etc. Ethelda Bleibtrey, the champion swimmer, appears in some of the scenes, and there are also a number of shots of a recent Florida city when the streets were inundated by a flood, showing how the kiddies derived impromptu sports to take advantage. The ice skating scenes were taken at Lake Placid. An especially interesting number of this series.—**C. S. Sewell.**

"Felix in Blunderland"

(Educational—Cartoon—One Reel)

FELIX THE CAT'S experiences in this reel are a burlesque on the adventures of Alice in Wonderland. He reads a copy of this story and finally reaches Blunderland, gets in bad with King Cole by eating his porridge, escapes from a dinosaur by climbing one of Jack and the Beanstalk's vines which the dinosaur saws in two, falls through the air and then bounces up and down on the breath of a giant and eventually gets back to earth. These experiences show a clever imagination and are amusing. The children especially should like them.—**C. S. Sewell.**

"A Criss Cross Cruise"

(Educational-Hodge Podge-One Reel)

THE title describes this Hodge Podge which is mainly a travelogue showing flashes of life, customs and scenery at random in various parts of the world; among these are Seminole Indians in Florida, hunters in Alaska, quaint shots of Holland, Brazilians in a canoe going up a turbulent stream, wild men in Africa and Arabs on the Sahara. There is less than the usual amount of humorous cartoon work in this one.—**C. S. Sewell.**

"Elsie in New York"

(Fox—Comedy Drama—Two Reels)

CHARACTERISTIC of the majority of the stories by the famous author O. Henry this one has a strong element of human interest, a surprise ending and considerable comedy that is spontaneous and amusing. A country girl comes to New York, gets a job and to escape the unwelcome attentions of the boss, says that a florist is her fiance. The florist's wife appears and creates a rumpus. The boss again gets fresh and Tom, the shipping clerk comes to her rescue and is fired. The boss, called into the office, learns that Tom is really the owner of the place. Tom takes Elsie in his arms. While not the best of the O. Henry series, it is amusing and offers pleasing entertainment.—**C. S. Sewell.**

"The Soul of the Cypress"

(Red Seal-Fantasy-One Reel)

AN ARTISTIC fantasy is this Gem of the Screen, which tells a pretty little story of a musician who invades a grove of gnarled and windswept cypress at the edge of the sea and by his playing brings to life a dryad that lives in one of the trees. She bids him cast himself into the sea that he may become immortal and join her. He does so and lives forever as "The Song of the Sea" while she, "the Soul of the Cypress," sits and listens. It is a pretty little story for high class patronage and there are a number of pretty photographic shots of the sea and the rugged trees.—**C. S. Sewell.**

"Hunting in 1950"

(Pathe—Cartoon—One Reel)

CARTOONIST PAUL TERRY gives rein to his fertile imagination in this Aesop's Fable and shows the old farmer hunting rabbits that escape from him on bicycles, a bear that dons a suit of armor, a monkey and lion that outwit him by escaping when another monk is shining his shoes. Finally he comes upon the whole menagerie listening to a radio and they chase him. He traps them in a barn, but they break down the door and escape. An amusing number, the main point of which seems to be that in the future the animals will be more clever than their would-be captors.—**C. S. Sewell.**

"Felix Flirts with Fate"

(Educational—Cartoon—One Reel)

FINDING that everywhere he looks, sweethearts are billing and cooing, and unable to find a girl on this earth, Felix, spying a beautiful feline on Mars sets off a rocket and visits that planet where he livens things up by introducing the Charleston. He gets everything, even the buildings, doing it and shakes the planet. Finally he is thrown off by a big bouncer and reaches the earth through a big telescope. An imaginative and amusing number.—**C. S. Sewell.**

Dorothy Phillips Returns As Star Of Pathe's "Bar-C Mystery" Serial

Celebrated Dramatic Headliner Given Fine Supporting Cast—Ethel Clayton, Star of Many Big Films, One of the Players; General Release on March 14

WITH the release of "The Bar-CMystery" on March 14th, the feature version of Pathe's Western serial of that title, Dorothy Phillips returns to the screen after a long retirement following the death of her director-husband, Allan Hollubar.

Thousands of fans will readily recall the screen career of this sterling emotional actress, who has shown her versatility by appearing in a large number of roles differing widely in dramatic requirements. Miss Phillips has played opposite many of the foremost male stars in a dozen or more outstanding successes and when Pathe wanted a player for a role which required unquestioned histrionic talent, this Company induced the popular star of a few years ago to again don the studio makeup.

It is seldom in the history of Western productions that a woman star is called upon to do little more than look like a cowgirl and do some riding. However, in Pathe's "The Bar-C Mystery," Miss Phillips first appears as a modiste in a fashionable Fifth Avenue shop where the display of gowns is in striking contrast to the rough dress of the Westerners with whom she is soon to come in contact.

Going West on a strange mission at the urgent call of a mysterious letter, Miss Phillips soon finds herself surrounded by cowboys, a goodly number of whom are playing her for a tender tenderfoot from the East. She soon gains their respect when she proves that she can ride and shoot and take care of herself like a person who has been reared in that type of locale. It is a big dramatic change indeed from the ownership of a smart dress shop to the ownership of a great Western ranch over which the spectre of trouble ever hovers, but the transition is made by Miss Phillips in the true style of a real dramatic star.

In support of Miss Phillips there has been assembled one of the strongest casts to appear in a Western in some years. The leading male star opposite Miss Phillips is Wallace MacDonald, who needs no introduction to the trade or public. The leading heavies and the real instigators of the plot to wrest from Miss Phillips the ranch rightfully hers, are Philo McCullough, who plays the role of a suave gambler and cowboy, and Ethel Clayton, who portrays the role of a dance hall owner and manager of shady business deals.

Others in the excellent cast are Victor Potel, Johnny Fox, Billie Bletcher, Tom London and Violet Schram.

Pathe Tells You!

The Exploitation Department of Pathe Exchange, Inc., has prepared a series of mailing cards with which to notify exhibitors of outstanding local, national or international events in the current Pathe News.

New Ben Turpin Comedy

Eddie Cline, prominent comedy director, is wielding the megaphone for a new Ben Turpin starring vehicle, in which the comedian, following his short retirement, will return to the screen supported by a cast of Mack Sennett funsters, including Madeline Hurlock, Sunshine Hart, Dave Morris, Blanche Payson, Herbert Sherwood and Bud Jameson.

"A-1 Society"

"A-1 Society," Fox Films' latest "East Side, West Side" comedy, is in production under direction of James Gruen. Georgie Harris and Barbara Luddy are portraying the leading roles. Sidney Franklin, Fanny Rhinehart, Walter Perry, Ann Hernandez and Jack Richardson complete the cast. "A-I Society" is Gruen's first picture for Fox Films.

Fox Short Subject Chief Urges "Special Acts" Be Discouraged

Fred C. Quimby Argues for Comedies Instead; Asserts Practice Proves Costly to Showman; Public Suffers, as Prices Must Be Raised

DURING the past two years the larger New York motion picture houses have been showing a large number of presentation acts and prologues in connection with feature pictures. More recently, the smaller exhibitors have displayed a tendency also to experiment with this new form of entertainment.

It is a tendency which should be discouraged, says Fred C. Quimby, Fox Films Short Subject sales manager, partly because it takes the program time formerly allotted to comedies and other short reel films, but principally because the expense of securing these elaborate programs forces up the admission price to a point beyond the reach of the average picture goer.

Mr. Quimby believes that the factor which has had most to do with the popularity of motion pictures is the low price of admission. Plays have always been a luxury to many people, but there are few men who couldn't afford a "movie" for himself and his family at least once a week in the days when a "movie" was just a "movie." Since the advent of presentation programs, admission prices have practically doubled, and the "movie" has become an occasion.

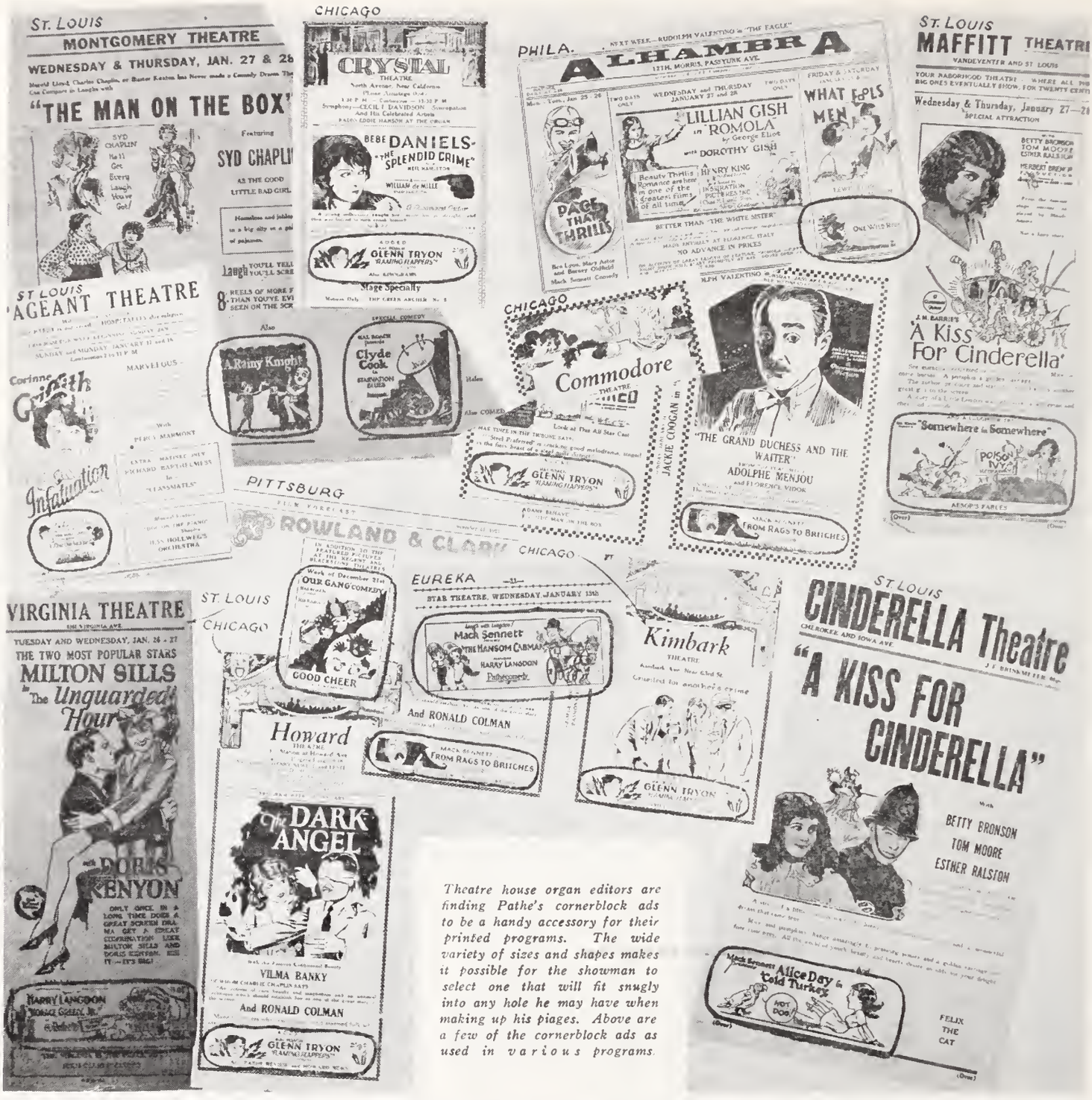
This condition might be justified if there were any reason to believe that those who can afford to pay more for their entertainment are better pleased with what they are getting. But there is not.

On the contrary, the Metropolitan Theatre in Atlanta recently proved exactly the reverse. This theatre, like many others, had been specializing in music acts and, when its musicians walked out on strike, the management anticipated a decided slump in attendance. The slump never came. Throughout the whole period of music-less programs the house held its former box office level, and its audiences seemed to enjoy their pictures without trimmings as much—if not more—than with them.

In New York—as elsewhere—it has become increasingly apparent that motion picture patrons want motion pictures. If they want vaudeville, they go to the vaudeville houses. If they want beautiful stage effects, they can find them—much more expertly handled—in any of the big reviews. People grow tired of saying "Oh!" and "Ah!" at ever-increasing marvels, and want to relax and laugh.

There never has been any doubt that the world at large likes comedy. Comedies are as popular today as they were in the days when motion picture making began. The difference is that producers are now turning them out with more care, and of a quality that makes them rank with feature pictures.

Exhibitors who, in their zeal for more pretentious programs, have sacrificed the comedy time for forty-five minutes of musical features, are beginning to frankly admit their mistake. Repeatedly, they have spent large sums in an attempt to give their audiences the best available entertainment, only to discover a perceptible falling off in box office receipts.

"It doesn't get over," one big exhibitor told Mr. Quimby, "because it's neither one thing or the other. In going out of its own field, it never quite reaches the field of high class vaudeville. It's too 'high-brow' for one type of audience and not 'highbrow' enough for the other type, so nobody is completely pleased."

Theatre house organ editors are finding Pathe's cornerblock ads to be a handy accessory for their printed programs. The wide variety of sizes and shapes makes it possible for the showman to select one that will fit snugly into any hole he may have when making up his piages. Above are a few of the cornerblock ads as used in various programs.

Pathe Cornerblock Advertisements

By S. BARRET McCORMICK,
Director of Publicity and Exploitation, Pathe Exchange, Inc.

THE cornerblock ads put out by the Exploitation Department of the Pathe Exchange, Inc., are proving a handy accessory for the exhibitor to use in toning up his house program.

Because the showmen's printed program is near to him, it is dear to him. He wants to prove that he is a good editor as well as a good showman. Every week he sees it going out under his signature to persons whom he knows react favorably toward his type of program He knows its specific costs in dollars and cents is considerable and he naturally wants it to be bristling with interesting reading matter and cuts so that he can see direct, traceable returns.

But these days of specializatio have not brought forward a rubber halftone or a machine that will shrink zinc plates. The showman has heretofore had to be content with dead pages of type matter, fairly sure to evoke from the recipient a "just-another-of-those-theatre-programs" expressions. Cuts were not made that would fit comfortably into a small house program. And when they were made, they did not tell a complete story and type matter had to be built around them, making more trouble for the showman and the printer.

You can now pick up a house organ in almost every section of the country and find that the Pathe cornerblocks are getting a run and serve to make the programs more interesting and therefore more of a sales proposition.

In "Film Forecast," Rowland and Clark's publication, the Pathe cornerblock cuts on short comedies are given a good display. The Alhambra Theatre, a Stanley house in Philadelphia, gives the Pathe small advertisements a place on its official program. In Chicago, the Howard, the Milford, the Crystal, the Kimbark, the Commodore and dozens of other picture theatres always find room in their house organs for the Pathe ads on short subjects.

Manager George Lindsay of the Star Theatre, Eureka, Utah, devotes an entire page in his house program to each of the Pathe short comedies, using a cornerblock advertisement and a publicity story. The Dakota Theatre, Yankton, S. D., plays up the Pathe comedies with cornerblocks and publicity in its official publication, The Movie News. The Burford Spotlight, published in the interest of the Burford Theatres, Arkansas City, Kan., gives the comedies a break almost equal to that of the feature.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

"Boys, every one of us is running a theatre for the good of the community or city and for profit.

"That's why we realize the need of every booking tip. These reports are OUR contribution toward better booking conditions.

"We avoid bias—we're fair to the picture and to YOU. Use these tips and show your appreciative generosity by sending your tips in turn." OUR GANG

Associated Exhibitors

CAMILLE OF THE BARBARY COAST. (5,308 feet). Star, Mae Busch. A pretty fair picture. Will do for that kind of a picture, has a good cast with some good acting. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Berlting, Favorite Theatre (168 seats), Piqua, Ohio.

HEADLINES. (5,900 feet). Star, Alice Joyce. This is a good picture that can be put over in special style. The title does not draw. Let them know that it is the "stuff" the kind that will please the flapper fans, as there is good acting on this part with Virginia Lee Corbin doing her stuff in real style. Special, yes. Good appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

NEVER SAY DIE. (6 reels). Star, Douglas McLean. This one is not to be compared with "Going Up." In fact, I believe it is the worst he ever made. It wasn't worth half the rental they charged me for it. Lost money on it. Tone, good. Sunday, yes. Special, no. Appeal, fifty percent. Railroad and farm class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

F. B. O.

BROKEN LAWS. (6,412 feet). Star cast. This is an old one but it will be used as one of my ten money makers for 1926. If this has not been shown in your town, get it and advertise well and use trailer. It will bring in new faces. W. C. Whiting, Opera House (250 seats), Whiting Iowa.

CLOUD RIDER. Star, Al Wilson. A good aeroplane story with quite a lot of action. Crowd said very good. Tone, fair. Sunday and special, no. Appeal, eighty percent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. A good Thomson picture. Some did not care for the prize fight. Silver King certainly brought the house down when he tried to imitate his master in jazz dance. Mr. Thomson had better watch his step or Silver King will be the star. Tone, good. Sunday, yes. Special, no. Good appeal. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House (250 seats), Whiting, Iowa.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. Go after this one. It is a special and should clean up for you if you step on your advertising. Lots of comedy and everything that should be in a good picture. Tone, good. Sunday and special, yes. Great appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FLAMING WATERS. (6,591 feet). Star, Malcolm McGregor. Chalk up another jimdandy for F. B. O. Good flashy paper, good stars, good story and a pip of a picture. what more do you want? They looked her over from the outside and then made a rush for the box office. Tone, good. Sunday and special, yes. Appeal, one hundred percent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

MAN RUSTLIN'. Star, Bob Custer. Just another good F. B. O. western with Bob Custer. This boy isn't a comer, because he is already here. Tone and appeal, good. Sunday and special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

PARISIAN NIGHTS. (6,278 feet). Star, Elaine Hammerstein. Photography good, and a good picture. I am criticizing it because they did not bring out the story clear and interesting as it was in the heralds we sent out. Miss Hammerstein and Mr. Tellegen did splendid work. Special, no. Good appeal. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House (250 seats), Whiting, Iowa.

RIDING THE WIND. Star, Fred Thomson. One of my best bets, but this was the worst of this series. Snap out of it, Fred. Demand better stories. Tone, good. Sunday, yes. Special, no. Appeal, eighty percent. Working class city of 150,000. Admission 10-15. Mrs. Bessie Rutledge, Orpheum Theatre (300 seats), Fort Worth, Texas.

First National

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. One of those olden times pictures that the people do not care for here. They want snappy, up-to-date scenes. However, Norma Talmadge will pull it through where she is liked. Tone, fine. Sunday and special, yes. Appeal, seventy percent here. Town and country class town of 1,200. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

BOY OF MINE. (7 reels). Star cast. A very good picture. Good story and good acting. Should please anywhere. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

DARK ANGEL. (7,211 feet). Star, Nilma Banky. This is a wonderful picture. One of the best we have ever played. Ronald Colman's acting is excellent. Miss Banky is wonderful. Will please any audience. Tone, good. Sunday and special, yes. Appeal, one hundred percent. General class town of 2,000. G. Duval Palmer, Hippodrome Theatre, Sheridan, Indiana.

FINE CLOTHES. (6,971 feet). Star cast. This has the cast but the picture isn't there. Will please but nothing to yell about. Will not mean much to the box office. Tone, good. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. Good comments on this one. Norma liked here. First night's business poor on account of heavy rain. A good clean picture. Tone, good. Sunday and special, yes. Extra appeal. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

HER SISTER FROM PARIS. (7,225 feet). Star, Constance Talmadge. Believe me, it is from Paris. The most spickest thing on the market. It simply set the crowd wild. She in this picture was too cute for words. Everyone the first night sent three the next. This report is late as I used the picture the first week in November. W. E. Field, Rylander Theatre, Americus, Georgia.

HIS SUPREME MOMENT. (6,565 feet). Star cast. This is a very fine offering that brought out a big crowd. All came on account of the suggestive name. There is color and action in the picture aplenty. Ronald Coleman and Blanche Sweet very good. Tone, fair. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

LADY WHO LIED. (7,111 feet). Pretty fair picture but the snake scene made all the women scream. Close-ups like them kill a show. Tone and appeal, fair. Possibly suitable for Sunday. Special, no. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LIVE WIRE. (7,000 feet). Star, Johnny Hines. Not on a par with some of his former product, but where Johnny Hines is liked it will get by. Strictly program. Fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOST WORLD. (9,700 feet). Star cast. Tone, good. Sunday and special, yes. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

SCARLET WEST. (5,391 feet). Star cast. This one is a spoiled picture as far as direction and cutting is concerned. However, it has plenty of appeal and action and will get by if you don't promise too much. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

SEA HAWK. (12,045 feet). Star, Milton Sills. An excellent sea story but of the olden times. The biggest majority of the people said it was great and there was a few who did not care for it at all. Sunday, no. Special, yes. Appeal, eighty-five percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

SECRETS. (8,345 feet). Star, Norma Talmadge. I had to wait until the price came down before I could play it. Consider it the greatest picture she has made since "Smiling Through." It failed to draw a profit for me but those who saw it considered it wonderful entertainment. The advertising accessories are good. Tone, okay. Sunday and special, okay. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

UNGUARDED HOUR. (6,051 feet). Star, Milton Sills. A very good subject, however. Not as good as some of his recent offerings. Will please Sills fans. Special, no. Appeal, seventy-five percent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Fox

AS NO MAN HAS LOVED. Star cast. A picture that will please certain classes. Not

a universal affair. Well made, teary, yet artistic. It's up to you to know what you want in your own town as to whether you want to play it. Good attendance. Yes, a special. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BEST BAD MAN. (4,803 feet). Star, Tom Mix. Mix is at his best in this one. It pleased all the Mix fans and those who were not. Tom Wilson supplies the comedy. The blowing up of the dam will bring them up on their seats. Tone, good. Sunday and special, no. Appeal, one hundred percent. Railroad and farm class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

COWBOY AND THE COUNTESS. (5,345 feet). Star, Buck Jones. The first of Buck's pictures that didn't hit the mark that Jones' other pictures did. A little bit of foreign countries in this. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DANCERS. (6,666 feet). Star, George O'Brien. We were supposed to run this one on a Saturday night, but Saturday morning were notified that it was in bad condition and they sent us instead "Married in Transit" with Edmund Lowe. It is a Secret Service picture. It's good if you only watch the picture and not think about the Secret Service. It's impossible how anyone can put it into pictures and try to make anyone believe such hokum is beyond me. I'll bet even Lowe and the surrounding cast had to laugh over it. If Lowe sees this I hope he answers me and tells me just how he felt when making this picture. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five percent. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DAUGHTERS OF THE NIGHT. (5,470 feet). Star cast. First scenes are not so good but story develops nicely and with proper exploitation should meet with success in almost any class house. Didn't get after it enough here and it didn't pull so good. Title punk drawing. Tone, fair. Sunday, no. All classes town of 3,600. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

EAST LYNNE. (Star, Alma Rubens. Death to your receipts. These old-time, slow moving pictures mean nothing to anyone except a few old folks. Acting is good, but paper will keep them away. Only run this if you have to. Sunday and special, no. Appeal, twenty percent. Working and mixed class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

FOOL. (Star cast. Will be liked by the more intelligent audiences. Not suitable for farmer or lumberjack towns. Fox got all the money. Tone, excellent. Sunday, yes. Secial, yes. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

GOLD HEELS. (6,020 feet). Star, Robert Agnew. Had a good many favorable comments on this one. The kids went wild during the horse race. Tone and appeal, good. Sunday, yes. Special, no. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House (250 seats), Whiting, Iowa.

KENTUCKY PRIDE. (6,507 feet). Star cast. Very good and everyone enjoyed the change. Tone, fine. Sunday, yes. Special, no. Fine appeal. Farmers town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

LAST OF THE DUANES. (6,842 feet). Star, Tom Mix. Just the kind of a picture the fans want to see Tom Mix in and in the right length, seven reels. A fine, clean, outdoor western with plenty of action and just the right amount of romance. Mix, in a straight western like this always pleases one hundred percent and he deserves the praise the fans give him, as he is sincere in his efforts to furnish good, lively, clean entertainment of the highest class. Photography excellent. Film condition only fair. Tone, fine. Sunday, yes. Special, yes. Appeal, one hundred percent. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IT ISN'T A FAR CRY to box-office success when the picture is First National's "The Far Cry" with Blanche Sweet and John Sainpolis.

LAZYBONES. (7,214 feet). Star, Buck Jones. A nice picture of small town life. Admirably directed and well acted. Feature Buck Jones and you will draw them in, as picture should please. Tone, questionable. Sunday and special, no. Appeal, eighty percent. Working and mixed class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. A real western classic. Enough society stuff to please all women and the men and kids raved over it. W. E. Fields, Rylander Theatre, Americus, Georgia.

PALACE OF PLEASURE. Star, Edmund Lowe. Just a fair program picture with a weak little old foreign story. However, film and photography almost perfect. In fact, Fox photography is nearly always excellent. Cast too good for this type of story. Tone, okay. Sunday, yes. Special, no. Weak appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, La.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. This Mix is good but nothing to brag about. Have seen better, but Zane Grey's name put it over more than Mix's, but as our audience did not ride in it we should worry. I will be able to tell better after we run "Rainbow Trail," which we will run in a few days. Tone, questionable. Sunday, no. Special, no. Appeal, eighty percent. Print fair. Five misframes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

YANKEE SENOR. Star, Tom Mix. Played it on Saturday and did good business. Not up to Tom's standard. About two hundred feet of technicolor. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

Metro-Goldwyn

ETERNAL STRUGGLE. (7,374 feet). Star cast. This is an old one, but mighty fine one of the Northwest Mounted Police. Excelicnt for Saturday night. Tone, fine. Special, yes. Appeal, one hundred percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

MYSTIC. Star, Aileen Pringle. Not so much, and that opinion was unanimous. Didn't pan hard. A program product, that's all. Fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ONLY THING. (5,824 feet). Star, Eleanor Boardman. Another high priced picture gone and couldn't see nothing but loss. I'm getting wise, though. The few who saw this liked it. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SLAVE OF FASHION. (Star, Norma Shearer. A good program offering that will entertain. Good Saturday attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SPORTING VENUS. (5,958 ft). Star, Blanche Sweet. Not a bad show, one that needs an entirely sophisticated audience. A bunch of roughs can't appreciate it. Pretty fair film for the story that is wished. Tone, fair. Sunday, no. All classes town of 3,600. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

TOWER OF LIES. (6,849 feet). Star cast: Fair. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. Miss Davies' new role. Just an ordinary picture, but everyone seemed pleased with it, but I believe that it could be cut down one or two reels and still be good or even better. You won't lose anything by running it. Don't boost it. Let your patrons do that if there is any boosting to be done. Tone, okay. Sunday, yes. Special, no. Appeal, eighty percent. Print good. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Paramount

ADVENTURE. (6,002 feet). Star cast. A program picture that compares favorably with many so-called specials. Pauline Stark is very good. Patrons seem to enjoy the Berry-Haton combination. Not a Sunday picture nor a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

AIR MAIL. (6,976 feet). Star, Billie Dove. Another very good program picture that

BOTH WELL PLEASED — Louis B. Mayer, vice-president in charge of production at the big Metro-Goldwyn-Mayer West Coast studios, and Renee Adoree. The contract says she is to be under his banner for several years more—after her "Big Parade" work. Everybody's satisfied.

held interest throughout. Good paper on this helped to draw them in. Suitable but Sunday, but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CODE OF THE WEST. (6,777 feet). Star, Owen Moore. One hundred percent picture from all standpoints at the box office and audience appeal. Has plenty of comedy. A wonderful forest fire scene. Be sure to book it, brother exhibitor. Sunday, yes. Appeal, one hundred percent. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

ENEMY SEX. (7,851 feet). Star cast. Just a fair society drama. Nothing to rave over. Tone fair. Sunday, yes. Special, no. Appeal, seventy percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

GOOSE HANGS HIGH. (6,186 feet). Star cast. A good family picture that pleased about eighty-five percent. A program picture. Suitable for Sunday but not strong enough for a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

HANDS UP. (6,500 feet). Star, Raymond Griffith. This is good burlesque comedy, but I don't believe same is popular. It goes right out over the heads of some of my most intelligent patrons who think it is silly. I got an awful kick out of this myself, but also several kicks from good patrons. Emphasize the fact that it is burlesque strong and then you will get those that want same. Tone, good. Sunday, yes. Special, no. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

LOST A WIFE. (6,420 feet). Star, Greta Nissen. This is not going to do much for you. I exploited this new star, Miss Nissen, and here she did not appeal. She's good looking, and can act some, but the picture caused not a great amount of favorable comment, and the majority thought it very very ordinary, despite Adolphe Menjou's efforts. Fairly good attendance. Not anything at all like a special. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MANNEQUIN. (6,981 feet). Star cast. A good picture. Rental too high for this small town; lost money after using special advertising. Good tone and appeal. Yes for Sunday and special, with consideration of above. Draw merchant and farm class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MANNEQUIN. (7 reels). Star, Dolores Costello. A very good (sob) picture that didn't do much business as usual, High School had an entertainment. Very clean picture. Print new. Tone, good. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MARRY ME. Star, Florence Vidor. Just a fair picture, little odd smiles here and there, played it on a Saturday and it came in for no great censure, attendance good. Just a program effort. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NOT SO LONG AGO. Star, Betty Bronson. And not so much of a picture. Artistically okay but lacks interest When do they intend screening "Mary's Little Lamb." Tone, pure as snow. Suitable for Sunday only. Special, no. Appeal, thirty percent. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

STAGE STRUCK. (8,691 feet). Star, Gloria Swanson. We don't blame Gloria for wanting to withdraw this one from the market. Not exactly terrible or a "lemon" but not worthy of this star. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

STREET OF FORGOTTEN MEN. (6,986 ft.) Star, Percy Marmont. Another "Miracle Man." Bear down on this one and get the money. It will stand a little increase in price. You get a picture like this about every three years. Buy it. Tone, okay. Sunday and special, yes. Appeal, ninety percent. Farmers town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

THAT ROYLE GIRL. (10,252 feet). Star, Carol Dempster. Of all the different reports on this picture this is a real wonderful production and the star Carol Dempster delivered the goods. If they want thrills give them this one. Tone, okay. Sunday and special, yes. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

Producers' Dist. Corp.

BAD LANDS. Star, Harry Carey. This picture was well received here. Had sufficient action, fighting humor, etc., and was a little different from the general run of pictures of this class. Tone, okay. Sunday and special, no. Good appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

FIFTH AVENUE. (5,503 feet). Star, Marguerite De La Motte. Good show of 'Little town girl' who goes to the big city and strikes it good by landing a job as a designer in a big Fifth Avenue style center. Sunday and special, no. Very good appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

HOOSIER SCHOOLMASTER. (5,326 feet). Star cast. Splendid for small towns and schools. Comedy, action, and story. Old, but good. R. J. Knoblock, High School Theatre, Forest, Mississippi.

THREE FACES EAST. (7,419 feet). Star, Jetta Goudal. A truly fine picture and our patrons told us so. The whole cast is good, the story is tremendously interesting, and all in all it is a fine, clean and splendid picture. Tone, good. Sunday, no. Special, yes. Fine appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

United Artists

EAGLE. (4,754 feet). Star, Rudolph Valentino. This one finished Valentino here for good. A few thought they liked it, but as a whole nothing to it. Leave it alone. Tone, okay. Sunday, yes. Special, no. Fair appeal. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LITTLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickford. One of the best little pictures I have ever run. Nothing big about it, but still it holds the interest all the way through. Had no complaints and many good comments. Tone, okay. Sunday, yes. Hardly suitable for special. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Universal

LOVE AND GLORY. (7,084 feet). Star, Madge Bellamy. A picture that holds the attention all the way through. Some comedy, some pathos, and much of human interest. A story of France, at the time of the Franco-Prussian War, in 1870. Extremely well acted and beautifully staged. Will appeal to all classes of people. Suitable for large or small town. All classes. Admission 10-20. George Lodge, Green Lantern, Claymont, Delaware.

LORRAINE OF THE LIONS. Star cast, This was a good picture. The jungle stuff was well put over and the plot was nothing particularly outstanding; it was okay and held the interest. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PHANTOM OF THE OPERA. (11 reels). Star, Lon Chaney. Locally this was liked and disliked. Some thought it too gruesome. That, however, did not prevent them in this particular instance to attend. Personally, my opinion a very artistic affair, well produced, on the order of a huge spectacle at times. The engagement was perfectly satisfactory here, financially, and in the main the majority favored it. Looks to me like a

question of the price you pay in the smaller towns. The very small towns had better look out, it's a question whether it's entertainment in that type of town. Good attendance. Special, yes. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RED RIDER. Star, Jack Hoxie. I hate to kick on all of them, but this line is not worth ten cents here. Maybe there are people that like Hoxie, but his brand of acting don't register a bit. Tone, fair. Sunday and special, no. Appeal, eighty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

SIGN OF THE CACTUS. Star, Jack Hoxie. A very good western program picture. Well liked by my patrons. Tone, good. Sunday and special, no. Appeal, ninety percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

STORM BREAKER. Star, House Peters. A fair picture, not a special and a picture that should be bought at program price if you are to get an even box office break. Program picture, nothing more. Good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

STRAIGHT THROUGH. Star, William Desmond. A very good Western program picture. Will please the majority. Sunday and special no. Appeal, ninety percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

TEASER. (6,300 feet). Star, Laura La Plante. Here's a little gem of a comedy-drama. None better. La Plante is a sure comer if she will stick to this type. Tone, good. Sunday, yes. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

TURMOIL. (7 reels). Star cast. Nothing much to this one. Tone, fair. Sunday, yes. Special, no. Appeal, seventy percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

Warner Brothers

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin (dog). I call this a real show. Had more comments on this than anything I ran lately. If you have not run this picture do so, for it will make you money. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five percent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

LMITED MAIL. (7,144 feet). Star, Monte Blue. Good for two days in any town, best business the second day. Full of action with splendid story. W. E. Field, Rylander Theatre, Americus, Georgia.

Independents

BUCKING THE WEST. (Steiner). Star, Pete Morrison. A western comedy drama which pleased a Saturday attendance. Print fair. Good appeal. All classes in big city. Stephen G. Brenner. Eagle Theatre, Baltimore, Maryland.

FEARLESS LOVER. (Perfection Pictures). Star, Eva Novak. Just a very ordinary picture dealing with a young fellow on the New York police force. Young Fairbanks might do fairly well if he had the right kind of a producing staff and technical workers of greater ability. Tone, fair. Sunday, no. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

FIGHTIN' SMILE. (State Right). Star, Bill Cody. This boy might be a comer if he stays at it long enough. The pictures I have run of him have not been much. Tone and appeal, fair. Sunday and special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

A CLIMAX in Josie Sedgewick's "Daring Days," which Universal releases.

LTTLE GIRL IN A BIG CITY. (State Right). Star cast. This will go over for you if they like this kind of stuff. My patrons don't like this mush stuff and it won't go over. Fair cast and good acting. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

PRINCE OF BROADWAY. (State Right). Star, George Walsh. A good fight story with plenty of action and showing the old-time fighters, Tommy Ryan and Jeffries and Ad Wolgast. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio

RECREATION OF BRIAN KENT. (State Right). Star cast. Here is one fine picture of a man who has the will power to come back from the depths he had fallen to, to make an honest upright man of himself. Tone, excellent. Sunday and special, yes. Appeal, ninety percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

SHINING ADVENTURE. (State Right). Star, Percy Marmont. A dandy picture, but my patrons don't want costume pictures. Tone, good. Sunday and special, yes. Appeal, ninety percent. Farmers and oil field class town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre (300 seats), Wynona, Oklahoma.

SOME PUN'KINS. Chadwick Pictures). Star, Charles Ray. Too long. This would make a dandy five-reel feature, but in seven it is too drawn out, although it s good the action is too slow, even the fire scene is drawn too much. Tone, good. Sunday, yes. Special, no. Appeal, eighty percent. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pa.

SOULS FOR SABLES. Star, Claire Windsor. Dependable. A splendid picture well acted, produced and directed and a credit to its producers. A very high grade program offering that could, on a pinch, be entitled a special. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SPORTING CHANCE. (State Right). Star cast. This made a good Saturday night offering that didn't do bad at the box office. It has a real horse race that brings the thrills out and good comedy. Will make a good offering anywhere. A picture for all classes of people. Tone, okay. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff. New Radio Theatre (250 seats), Correctionville, Iowa.

UNSEEN ENEMIES. (State Right). Star, Al Hoxie. A coming star but not as good yet as his brother Jack Hoxie, but will be when he is in it long enough. Tone and appeal, good. Sunday and special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

WARRIOR GAP. (State Right). Star, Ben Wilson. One of the old-time Indian war stories and a good one. Plenty of action and good cast. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

WEEK-END HUSBANDS. (Equity). Star cast. Just an average show with a little rum-running thrown in to give it a few thrills. Not by any manner of means a big show. Doubtful tone. Sunday and special, no. Appeal, eighty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman. Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

WILDCAT JORDAN. (State Right). Star, Richard Talmadge. Just another good Talmadge. Keep it up, boys. Yes for Sunday. Draw from town of 3,500. E. C. Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

WIZARD OF OZ. (Chadwick Pictures). Star, Larry Semon. A very good picture, lots of fun, a fairy tale but very good. It can be run three days and business should be good especially with the younger folks. Good print. Tone, good. Sunday, yes. Special, no. Appeal, eighty percent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WOLVES OF THE ROAD. (Arrow). Star, Yakima Canutt. Here is another real western actor and don't have to stand behind any of the so-called stars. But be sure you get good prints as it has been a long time since I have seen a real print on one of his pictures. Tone, good. Sunday and special, no. Good appeal. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

WRONGDOERS. (State Right). Star, Lionel Barrymore. A dandy drama, true to life. Pleased all who saw it, but failed to draw as it should. Tone, good. Sunday, questionable. Special, no. Appeal, ninety-five percent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	5,475
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994

ASSOCIATED EXHIBITORS

			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000
The Skyrocket (Peggy H. Joyce)	Drama	Jan.	23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb.	13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb.	20..	6,258
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb.	27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar.	6..	5,438
North Star (Strongheart)	Dog melodrama	Mar.	6..	4,715

CHADWICK PICTURES CORP.

			1925	
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
The Bells (L. Barrymore)	Drama			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec.	26..	6,500
			1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan.	2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan.	9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb.	27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar.	6..	6,400

COLUMBIA

			1924
Danger Signal (Novak)	Railroad melo.		5,548
Unwritten Law (Hammerstein)	Drama		5,345
Steppin' Out (Revier-Sterling)	Comedy		5,221
S. O. S. Perils of Sea	Melodrama		5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama		5,700
Ladies of Leisure (Hammerstein)	Drama		5,770

WALDORF

			1924
Enemy of Men (Revier)	Drama		5,507
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

A Dollar for Your Time

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or "2,000" feet is applied, broadly, one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

PERFECTION

	Kind of Picture	Review.	Feet
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

EDUCATIONAL FILM CORP.

			1925	
Going Great	Mermaid comedy	June	13..	2,000
Wake Up (Bowes)	Cameo comedy	June	13..	1,000
Baby Blues	Juvenile comedy	June	20..	2,000
Prop's Dash for Cash	Hurd cartoon	June	20..	1,000
Call a Cop	Christie comedy	June	20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June	27..	2,000
Mexican Melody	Hodge-Podge	June	27..	1,000
Never Fear (Bowes-Vance)	Comedy	July	4..	1,000
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec.	5..	2,000
Marionettes	Color fantasy	Dec.	5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec.	5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec.	12..	2,000
Bachelor's Babies	Juvenile comedy	Dec.	12..	2,000
What's Up (Bowes)	Cameo comedy	Dec.	12..	1,000
Weak But Willing	Walter Hires comedy	Dec.	19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec.	19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec.	26..	1,000
			1926	
A Salty Sap (Dooley)	Christie comedy	Jan.	2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan.	2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan.	9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan.	23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan.	23..	1,000
Parisian Modes in Color	Special	Jan.	30..	1,000
Brotherly Love (Bowes)	Comedy	Jan.	30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb.	6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb.	6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan.	30..	1,000
Careful, Please	Hamilton comedy	Feb.	13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb.	20..	2,000
Sea Scamps	Juvenile comedy	Feb.	20..	2,000
Page Me (Vernon)	Comedy	Feb.	27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar.	6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar.	13..	2,000

FILM BOOKING OFFICES OF AMERICA

			1925	
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr.	4..	4,850
O. U. West (Lefty Flynn)	Western	April	11..	5,000

Quick Reference When Looking Up Footage

	Kind of Picture	Review.	Feet
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 9..	5,550
Speed Wild (Flynn)	Melodrama	May 16..	4,774
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1.000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	5,182
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210

FIRST NATIONAL

			1925	
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,660
My Son (Nazimova)	Emotional dr.	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Silla)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec.	12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec.	19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec.	26..	7,900
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan.	2..	7,774

	Kind of Picture	Review.	Feet
		1926	
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400

FOX FILM CORP.

			1925	
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,348
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,362
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O- Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famons play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,709
His Own Lawyer	Helen & Warren	Dec.	26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26..	2,000
Cupid a la Carte	O.Henry series	Dec.	26..	2,000
Parisian Knight	Van Bibber series	Dec.	26..	2,000
Iron Trail Around the World	Variety	Dec.	26..	1,000
		1926		
The Feud	Van Bibber series	Jan.	2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan.	16..	6,200
Whirlpool of Europe	Variety	Jan.	16..	756
Fighting Tailor	Imperial comedy	Jan.	16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan.	23..	5,467
Old Virginia	Variety	Jan.	23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan.	30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb.	6..	6,038
A Flaming Affair	Imperial comedy	Jan.	30..	2,000
A Bankrupt Honeymoon	Comedy	Feb.	6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb.	13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb.	13..	5,345
Officer of the Day	Imperial Comedy	Feb.	13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb.	20..	5,600
Egypt Today	Variety	Feb.	20..	707
Pawnshop Politics	Imperial comedy	Feb.	27..	2,000
Moving Day	Helen and Warren	Mar.	6..	2,000
Drops From Heaven	Varieties	Mar.	6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar.	6..	6,258
Woman of Letters	Helen and Warren	Mar.	13..	2,000

GOTHAM PRODUCTIONS

Overland Limited (McGregor-Lake)	Railroad drama	6,025
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,040

Star and Type of Story in a Handy Place

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)			5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

			1925	
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar.	7..	5,684
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,651
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,964
Lady of the Night (Norma Shearer)	Underworld dr.	Mar.	14..	5,441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar.	28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human Interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep.	12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman	Married life com.	Oct.	17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
			1926	
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan.	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13..	6,688
Mare Nosturm (Rex Ingram prod.)	Ibanez Novel	Feb.	27..	.....
La Boheme (Gilbert-Gish)	Famous opera	Mar.	13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb.	27..	6,239

PARAMOUNT

			1925	
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,080
Air Mail (feature cast)	Melodrama	Mar.	28..	6,5??
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,395
Pony Express (Cruze production	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,703
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Zebra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
			1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb.	20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27..	6,314
Moana	South Sea study	Feb.	27..	6,123
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13..	7,169

PATHE

			1925	
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	1,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct.	10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct.	10..	1,000
Clever Feet	Sportlight	Oct.	17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct.	17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct.	17..	2,000
Air Cooled	Terry cartoon	Oct.	17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct.	24..	1,000
Closer than a Brother	Terry cartoon	Oct.	24..	1,000
A Punch in the Nose	Roach comedy	Oct.	24..	2,000
A Sweet Pickle	Sennett comedy	Oct.	24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct.	31..	2,000
Better Movies	Our Gang	Oct.	31..	2,000
Honor System	Terry cartoon	Oct.	31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov.	7..	2,000
Amundsen Polar Flight	Specialette	Nov.	7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov.	14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov.	21..	2,000

Review Date Where It's Readily Accessible

	Kind of Picture	Review.	Feet
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,820
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000

PRODUCERS DISTRIBUTING CORP.

			1924	
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Sileut Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb.	20..	5,503

B. P. SCHULBERG PROD.

Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	4,714

	Kind of Picture	Review.	Feet
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,334
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1925	
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Laud rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600

UNIVERSAL

			1925	
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,623
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,357
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logau)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,051
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (Horse Peters)	Sea town melo.	Sep	19..	6,06
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Scottie [illegible]	Mustang western	Oct.	24..	2,000
Hidden Loot (Hoxie)	Action western	Oct.	31..	4,738
Boundary Line (Fred Humes)	Short western	Oct.	31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct.	31 .	2,000
Triple Action (Pete Morrison)	Action western	Nov.	7..	4,800
Rustlers From Boulder Canyon	Short western	Nov.	7 .	2,000
Kick Me Again (Puffy)	Comedy	Nov.	7..	1,000
Oh, Buster	Buster Brown	Nov.	7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov.	14 .	8,943
Two Many Ducks	Mustang westn-com.	Nov.	14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov.	14..	1,000

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
A Speedy Marriage	Century comedy	Nov. 14..	1,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,410
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000

VITAGRAPH

		1925	
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug. 8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

		1925	
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139
		1924	
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8..	7,237
Kiss Me Again (Luhitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov. 21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov. 28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	10,250
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925	
On the Go (Buffalo Bill, Jr.)	Western		4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

	Kind of Picture	Review.	Feet
BANNER PRODUCTIONS			
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992
BRITISH NATIONAL PROD.			
Nell Gwyn (Dorothy Gish)	Comedy-drama	Feb. 6..	9,000
C. B. C.			
		1924	
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
		1925	
Crackerjack (Hines)	Typical comedy	May 23..	6,700
CRANFIELD & CLARK			
Let's Go Fishing	Holland—scenic	Nov. 7..	1,000
GINSBERG DISTRIBUTING CORP.			
		1925	
Love Gamble (Lillian Rich)	Melodrama	July 11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,89-
Big Pal (Wm. Russell)	Prize fight dr.	Oct. 24..	5,800
INDEPENDENT PICTURES CORP			
		1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9,..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000
LEE-BRADFORD CORP.			
Lights of London (Wanda Hawley)			6,000
Passion's Pathway (Estelle Taylor)			6,000
Unrestrained Youth (Brandon Tynan)			6,000
Passionate Adventure (Joyce-Brook)			8,000
Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9..	6,560
MADOC SALES CORPORATION			
After Marriage (M. Livingston)	Marriage drama	Nov. 21..	4,960
POST SCENICS			
Holland	Scenic	Nov. 7..	1,000
RAYART			
Butterfly Comedies (Gloria Joy)			
		1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb 7..	5,227
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Snob Buster (Reed Howes)	Action melodr.	Aug. 23..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 26..	5,855
Magic Hour	Gem of the Screen	Dec. 26..	1,000
Marvels of Motion	Issue C	Jan. 2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan. 9..	5,989
Friend of all the World	Xmas special	Dec. 26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan. 16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan. 16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan. 16..	1,000
Film Facts (Issue I)	Magazine	Jan 16..	1,000
Hair Cartoons	Marcus cartoon	Jan. 16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan. 23..	1,000
Film Facts	Magazine	Jan. 30..	1,000
Song Car-tune	Novelty	Jan. 30..	1,000
Marvels of Motion	Slow motion	Jan. 30..	1,000
Marvels of Motion (Issue I)	Novelty	Feb 6..	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb. 6..	1,000
Reelview (Issue B)	Urban magazine	Feb 6..	1,000
Dolly Gray	Song car-tune	Feb 6..	1,000
Fish for Two	Gem of the Screen	Feb. 13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb 20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6..	1,000
SHORT FILMS SYNDICATE			
		1925	
Thirty Years Ago	Novelty	Aug 15..	1,000
I Remember	Pastoral	Aug 15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17..	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31..	1,000
TENNEK FILM CORP.			
Hank Mann Comedies	Twelve subjects		
Chester Conklin Comedies	Twelve subjects		
Two Star Comedies (Layman-Dorety)	Twelve subjects		
All Star Comedies (star casts)	Twelve subjects		
International Detective Stories	Twelve subjects		
Laugh Stories (Selig Animals)	Twelve subjects		
Chuckles	Twelve novelties		1,000
Travelogues			1,000
Fantasies			1000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"Camp Meetin' Bound"

A Presentation Introducing Negro Spirituals

Specially Devised at Exhibitor's Request by Colby Harriman

THE Negro Spirituals are distinctly a product of the southern section of the United States. There has been a great amount of attention focused on these particular songs during the last few months. The Spirituals are not only one hundred per cent. harmony but they carry with them a certain rhythm that is intoxicating as far as audience reaction is concerned. We have studied audiences under various conditions when Spirituals have been sung and chanted such as in concert halls, theatres, motion picture theatres, etc., and we have noted a similar reception in each type of audience. This presentation suggestion is offered this week on the request of an exhibitor who desired a simple but effective scenic background to introduce a quintette of jubilee singers. This presentation is given just a bit of action to color the singing of these songs, and represents a spot along the road traversed by the negroes on their way at the close of day to their camp meeting ground.

THE SETTING

The setting as indicated in the accompanying sketch is a semi-cameo and represents a large tree in the foreground beyond which a river is highlighted with the tones of the setting sun. The set may be constructed out of compo-board and crepe paper, with the exception of the draperies. The general details follow:

GROUND PLOT

The Ground Pot as outlined in Fig. 1 consists of a sky drop hung back in three. This may be of tab proportions. About one foot in front of it a tree top and water row should be placed; the upper part of the row cut out to represent the silhouetted sky line of distant tree tops with a lower base highlighted from the sides to give the effect of a stretch of river. About three feet in front of this a combination water and foreground row should be placed painted or arranged to give the effect of strips of land jutting out and breaking up the bayou. In the foreground a profile of an old tree with gnarled, distorted branches should be placed and a low ground row in front of this to mask. On either side light metalline curtains such as silver or pineapple cloth should be hung in one to mask and carry off. These should be toned a dark blue at the base blending to green and purple at the top. A very pretty effect may be secured by having a branch of leaves off stage in front of the olivette so that these may be silhouetted against the top of the masking legs. In front of each masking leg a section of a low fence should be placed, the one on right to be broken with a tree stump near it; the one on left to carry off.

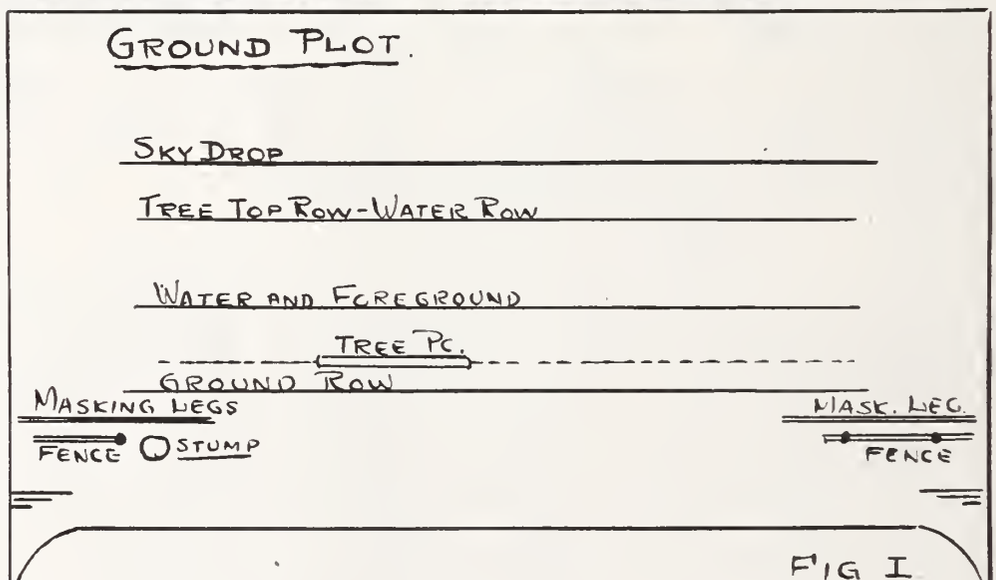
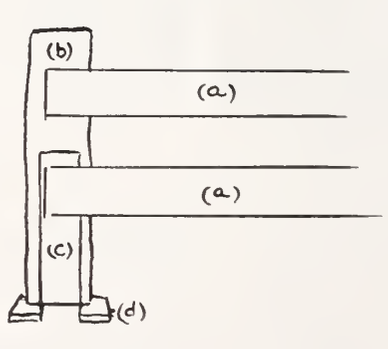


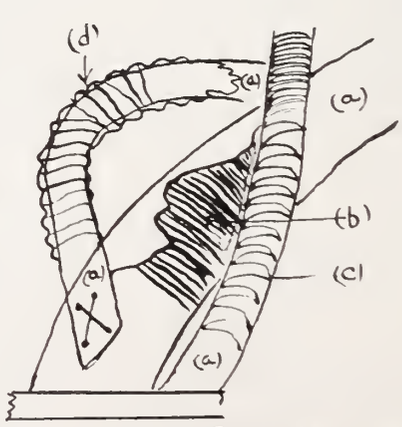
FIG I

TREE CONSTRUCTION

The tree may be made of beaver board cut out on the angle with the other cut outs fastened to it as indicated in Fig. 3 and marked (a). The bark effect marked (b) may be achieved with wrinkled crepe paper



-FENCE-
FIG II



TREE CONSTRUCTION
FIG III

HARRIMAN

pasted in fullness upon the beaver board, giving heavy creases to represent bark. Narrow strips of crepe paper rolled like a rope made up zigzag down the narrow branches or sections of the tree as indicated by (c) to give the effect of roughness, and where needed wide strips of crepe paper ruffled may be wound around the beaver board sections as in (d), to give the effect of loose bark. The main section of the tree may be supported with a batten to which wires may be fastened and attached to an upper pipe batten so that the tree will be given a support. Or the whole thing may be netted, although this is not necessary.

FENCE

The fence as indicated in Fig. 2 may be made with a beaver board post (b) and crepe paper rails (a). The beaver board post may be supported with a strip (c) attached to the base (d).

LIGHTING TREATMENT

The foreground should be toned a blue green with an orange amber spot off right and a canary spot off left masking down to eliminate any spill light on the set, but highlighting the characters who appear in one. The tree should be in semi-silhouette with a purple haze base on the back units and the sky a rose blending to a deep blue.

ROUTINE

It is suggested that a character made up to represent a negro mammy and a quartette of negroes in characteristic garb be used. After the curtains open the voices are heard off stage singing. They are singing to give the effect of coming up the road and as their first number is concluded they enter. They render two spirituals and on the fourth one start to make their exit left and the same effect is to be achieved after they exit, of singing on their way down the road to the camp meetin'. As their voices die out the curtains should slowly close. The selections may include any of the Negro Spirituals which might include, "Deep River," "Steal Away," "I'm Sweepin' Through the Gates," etc.

"A GARDEN FESTIVAL"

Produced by Frank Cambria
Rivoli Theatre, New York City

THE second unit offered by Frank Cambria at the Rivoli Theatre was an artistic treatment of The Watteau Painting of the same title. The idea itself is not new but its treatment, we may say, is perhaps the most pretentious given the idea. The scene as it opens represents a huge painting set in a massive gold frame. The painting is done on a scrim and the frame presumably constructed of papier mache. The painting depicts several characters in life size proportion. An artist is discovered at right to be the finishing touches to the large masterpiece. The first movement of the song is focused on, a character in costume identical to that indicated in the painting, is revealed standing directly back of the painted character.

After this number is rendered the character next to him is revealed and finally the entire ensemble in a colorful background is introduced. There is a dignity to this number which is enhanced by the artistic lighting treatment, and in spite of the slow movement of Schubert's "Serenade" the feature got away to a good start. After the introduction of the ensemble a ballet of eight are introduced, and Yurieva and Swoboda appear for the solo dance and form a part together with the ensemble in the painting for an artistic finale. We could write a page concerning the lighting treatment. It is most colorful and the work was indicative of a well conceived color scheme, well organized and executed.

The program offered in this unit was as follows:

The flutist played, "Call Me Thine Own," by J. S. Cox; the soprano, Helen Cahoon, sang, "The Shadow Song," from the opera "Dinorah." The quartette sang Schubert's "Serenade"; the ballet danced to a "Gavotte" by Gillett and "Gavotte" by Francis Joseph Gossec, and a violin solo, Chopin's "Nocturne."

"BURKHARDT'S PLASTIC FILM"

Colony Theatre, New York City

WHEN a screen novelty can make a return appearance on Broadway and still create as much comment and interest as a previous showing, there must be something unusual about the subject. This film which we have covered in detail in a previous review in this department, is one of the best stereopticon novelties available without the use of gelatine glasses. The producers have arranged the equipment necessary in such a manner that it can be easily staged in almost any theatre. Full instructions to electricians, the projectionists and stage crew are furnished, and these instructions are so explicit that the exhibitor does not need to fear complications in using them. As they say "We are trying to give the illusion that the people are on the stage and that it is really not a film." We congratulate Mr. Flotow as distributor for really achieving this effect.

"MARK STRAND FROLIC"

Week February 28
Produced by Joseph Plunkett
Mark Strand Theatre, New York City

THE "Frolic" accompanying the showing of "Irene" (First National) was devised by Mr. Plunkett for atwo week's run and introduced two featured artists of vaudeville, Orville Harrold and his daughter, Patti. We recognize the popularity of the Harrolds but question them as suitable presentation timber. The evening we caught the "Frolic" there seemed to be an indifference on the part of the artists which was rather difficult to understand, as the Mark Strand audiences demand a consistent and sincere performance from every artist at every showing, as Mr. Plunkett has educated his patrons to expect one hundred percent effort at all times. With the publicity opportunities offered by the Strand for an artist it is only a matter of fairness that the artist give the very best and not appear to "ritz" the audience or "just get by."

The opening number of the "Frolic" was a novelty bit of staging. It was in the unit entitled "The Gypsies." Mme. Klemova and M. Daks dressed in colorful Romany costumes appeared in a full stage set which consisted of a black plush cyc. As the dance progressed the top of a huge gipsy tent appeared at center and was gradually elevated until it reached its full height of about twelve feet. From out of the top came a ballet of twelve and a very spirited gipsy dance number was offered. The tent was flooded amber and green. The other units offered in the program were as follows: Unit (b) Orville Harrold and his daughter Patti. 1. "M'Appari" by Flotow. 2. Orville Harrold "Lo! Hear the Gentle Lark".... Bishop. Unit (c) Rita Owin. 1. "Somebody Loves Me." 2. Dance. Unit (d) Tevis Huhn, Bank Virtuoso, in a Program of Popular Numbers. Unit (e) "The Shop Window." 1. "Falling in Love with Someone".. Herbert Orville and Patti Harrold; 2. Rita Owin; 3. Mark Strand Ballet Corps "Alice Blue Gown"....Tierney—Patti Harrold. 5. Finale, Rita Owin and Mark Strand Ballet Corps.

"RIALTO THEATRE OVERTURE"

Conducted by Irvin Talbot
Rialto Theatre, New York City

THE outstanding musical feature on the Rialto program was the overture, entitled "A Hunting Scene" played by the Rialto Theatre Orchestra under the direction of Irvin Talbot. This number carried with it all of the effects attendant to a hunting scene introducing what we are going to call, "the singing Ensemble of the orchestra." The Rialto orchestra boasts of musicians who are also good singers, and the way this number was directed and produced proved to be one of the best applause getters on the entire bill.

"OVERTURE FEATURE"

Staged by Jerry DeRosa
Colony Theatre, New York City

THE overture feature for the showing of "The Cohens and the Keyys" (Universal), is the "American Fantasy" by Victor Herbert, and is well rendered by the Colony Music Masters under the direction of Dr. Edward Kilenyi. In the final movement of the overture the light toned fabric curtains are drawn half way revealing a blue tone painted drop with a circular opening hung in one. Back of it a pedestal with a large white marble bust of George Washington with a wreath at the base is set. A blue sky backing with very vivid clouds in motion is seen. The bust is highlighted with canary from a high standard spot. This is simply a flash but proved an effective finale. Such artistic treatments are so simple to achieve and are of value to the program.

FRANK CAMBRIA'S PRODUCTIONS

Frank Cambria, Art and Production Director of Balaban & Katz, Chicago, has offered the first of his contribution of presentations to the Publix theatres' programs with "Grand Moments from Grand Opera," which is appearing at the Rivoli Theatre, New York, this week. We regret that space will not permit us to give a detailed account of this unit, but it will be published next week. Most of all we hasten to commend Mr. Cambria for the manner in which he has produced these three bits of grand opera. It also proves that a thing worth doing is worth doing well. The technical movements and the general mounting are almost faultless in their execution. The audiences responded most heartily to an old idea, and we feel that with a few minor changes in routine it will prove one of the best attractions Publix will offer this season.

PRESENTATIONS ADD TO THE PRESTIGE OF YOUR THEATRE.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Here's W. B. Bobbitt's Win-Letter Giving Small Towner Second Award

Projectionist of Chadwick Theatre Down in Suffolk, Virginia, Gets a Duplex Patching Block for Things Done to Protect the Print

MANY small town entrants in Moving Picture World's campaign to Protect-the-Print, which has been one of YOUR EQUIPMENT'S features for some while back, have written as they submitted lists of things shown in Christmas Tree Photograph, with letters showing what entrants were doing to protect the print—"Don't expect a small town feller stands a show."

Well, they DID stand a show—just as much as anybody. It was a question of what efforts were made to protect the hardworking print, not a matter of geographical location or size of theatre or exchange. W. B. Bobbitt is a "small town feller' and he has been awarded the Duplex Patching Block so kindly donated in the interest of forwarding the Protect-the-Print movement by Duplex Film Industries. And here's what he said that brought him the award:

W. B. BOBBITT
Second Award Getter, is Chief Projectionist for Suffolk Amusement Co., Suffolk, Virginia.

To begin with, I must first tell you of the equipment we have here at the Chadwick Theatre. No doubt the readers have seen photos of same but since the time of the photos we have changed from the G. E. high intensity to the peerless reflector lamp, which gives us a very satisfactory light.

We deal exclusively with the following film exchanges (and short subjects from most any one), First National, Famous Players, Metro-Goldwyn and Fox Film Exchange.

All of our prints come in from the above four exchanges—new, first run, after the censors, and are in excellent condition. Now and then we find a very poor split, perhaps where a scene has been taken out by the censors.

Careful Procedure When Print Lands

Immediately upon receipt of a print is is taken out of the shipping case and transferred from the exchange shipping reels to our projection room reels, film fast 14". After the film has been doubled up ready for projector, the shipping reels are straightened out if any are bent and put back in the case, the bands and leaders are rolled up and put back in the case with the reels, the bands are cleaned off, that is, all of the old inspector seals are torn off and the leaders are clipped on the ends to avoid splitting as they leave the end of the reels.

Our splicing is done on a General Film Splicer. Our splices are made with a 3/32" lap which is a very neat and durable splice. We use Eastman Film Cement.

Our rewinding is done on a Fulco enclosed rewinder and is ground to 12 minutes per 2,000-foot reel with just enough spring tension to keep the film tight and avoid slipping of the films.

Keeping Prints in Proper Condition

The film cabinet is a Fulca and has a capacity of 24,000 feet of film (12-14 reels). Under the cabinet we have built a drawer 1½" deep; in this we have placed a 1" piece of felt which is soaked with glycerine; in the bottom of each partition of the cabinet is drilled twelve ¼" holes, so when the film is taken from the rewinder, still hot, and put into the cabinet it has a tendency to draw a certain percentage of moisture from the glycerine pad which keeps the film moist and pliable at all times, not enough to hurt but it does the trick. Try it.

Our projectors have been in use one year and we have changed sprockets, aperture plates and shoes three times. We are now on the third set, first put in January 1, 1926. The two sets that were taken out had just begun to show wear under an ordinary reading glass. The values in the magazines have been changed once.

They are thoroughly cleaned out after each reel by pulling a rag through them first as the film travels.

The valve rollers are oiled with whole oil, commonly known as clock oil; this oil is very thin and is used no other place on the projector but on the valve rollers. Why I use whole is, because if a drop happens to get on the film it is no more than alcohol and soon disappears, but does the trick to the rollers. The magazines are cleaned out after each reel so no dirt or dust is possible in them for the next part. Fourteen-inch reels are also used on the takeup.

(Continue on Page 210)

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First National Builds "The Finest"

Equipment and Buildings for Magnificent New West Coast Plant Will Cost $1,500,000; Plans Approved; Work Under Way

WITH architects' plans completed and actual construction getting under way, the new First National Studios at Burbank, Calif., to cost over $1,500,000 and designed to be the finest in the world, are close to becoming a reality. On a site three miles from the heart of Los Angeles, but a few miles from one of the oldest California missions and nearer still to the Church of the Angels, California's ancient and picturesque place of worship, there soon will rise a studio plant of surpassing beauty, equipped with every latest mechanical device than can contribute to the making of motion pictures.

As befits the traditions of this section of the country, the great studios will be of Spanish architecture. While equipped with every technical improvement requisite for production efficiency, the architects plan to have the whirl of the production machinery muffled in the serene quiet of the old Spanish missions.

The studios are being erected as an ideal home for the making of First National pictures and due consideration is being given the need for harmonious surroundings of inspirational beauty where creative minds may work at ease.

"We aim," said Richard A. Rowland, general manager of First National Pictures, "to keep the old Spanish background throughout; but within the exterior walls, everything that is modern and complete for the making of motion pictures will be installed. Nothing will be spared in giving the players and technical workmen the finest tools possible. The slightest detail will not be overlooked in any of the many departments.

"Under the personal supervision of C. P. Butler, one of First National's officials, the buildings will soon take shape. There will be some forty structures covering the acreage we control. Five of the main buildings will face the principal road, the others being within the walls of the plant and including ten stages, wardrobe buildings, prop buildings, dressing room buildings, executive buildings, and workshops.

"The stage space that First National will control," continued Mr. Rowland, "will be the greatest in the world. Each stage will measure in size, approximately 135x250 feet or about 35,000 square feet to each stage.

"Heating will be mapped out in unit system and will be controlled by a giant control board that will heat the largest or smallest part of any building or stage.

"The main administration buildings," continued the executive, "will be the last word in office efficiency and manipulation. Telephone connections for every desk are provided and one of the biggest switchboards in the West has already been ordered.

"Transportation, both to the studio and within the walls of the plant has been given careful consideration. Trackless trains will be a feature. Flat cars will be used to haul materials as well as players and workmen from one stage to another. Electricity will be the means of transportation.

Bungalows For The Stars

"The stars will be housed in bungalows of Spanish design and the other players will be furnsihed duplex bungalows, also Spanish. A huge center court-yard will be one of the features with arcades leading from every building.

"Much time is being devoted to the landscape details. A corps of the finest garden experts has been retained for this important task. It is the purpose of the First National organization to make the new studios the most beautiful in design as well as the most perfect in equipment.

"Careful consideration is being given the rooms for the extra people to make up and dress in," continued Mr. Rowland. "The most modern buildings have been drafted for this purpose. Special mirrors and lighting equipment will be featured in these quarters. We have plans for the largest extra dressing rooms in the world. There will be approximately 125 rooms set aside for the extra talent of the studio."

John McCormick, general manager of production activities on the West Coast, is highly enthusiastic over the new plant and is spending much time in conference with Mr. Butler and his associates on the countless details that are necessary for consideration before and during construction.

Wardrobe and Properties To Be Most Complete

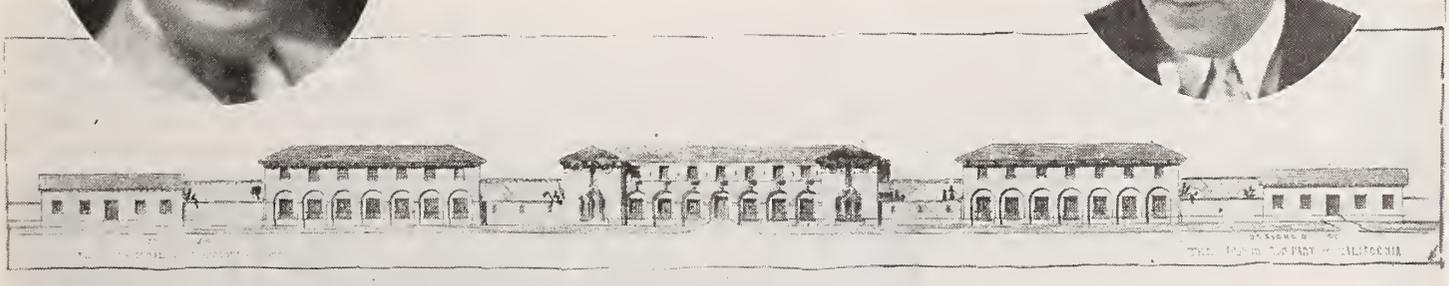
"Wardrobe buildings are important factors," said Mr. McCormick. The largest wardrobe buildings in the West have been outlined for the new studio. They will be equipped with wardrobes covering every period. Likewise the property buildings will be the best equipped in the country, containing period furniture and drapes and antiques, such as are constantly used in dressing the sets for our productions. There are 275,000 square feet in the property building alone, according to specifications. Hydraulic elevators will be utilized within these buildings and trackless trains will be used in transporting the effects from the buildings to the respective stages where they will be used.

"The buildings for the scenario department and the directors will offer everything in comfort and convenience.

"One important item," said Mr. McCormick, "is the light and power question. We will operate our own generator plant and this will be along the most improved lines. We will have six huge generators in service at all times.

(Continued on Next Page, Column 2)

THE STUDIO-TO-BE will give First National the production plant pluperfect. Richard Rowland (at left), General Manager of First National Pictures, Inc., with his usual broad vision, knows the value of perfect equipment, and John McCormick (right), West Coast Production Manager, is able to carry out the plan to full fruition.



Second Award

(Continued from Page 208)

When a print is through its work it is taken off of our reels and put back on its original shipping reels and the leaders and titles properly put on each part, bonds tightly wound, the film cases are cleaned out before putting the films back so there will be no dirt or trash during transit.

If a band happens to be torn or worn we replace it with a new one, as we have extra ones on hand for this purpose.

I am sure that any of the mentioned film exchanges will verify my statement about the return of their films. We are in a small town and only run six hours a day, but are trying to do our bit for the better print fight.

Five Days On the Job That Gave Rivoli New Inside

A $100,000 theatre alteration job started and completed in a span of five days, a stage double in size, completely rebuilt and re-equipped; a theatre transformed —that is the remarkable accomplishment of the men who, under the general supervision of R. E. Hall & Co., Inc., architects and engineers, have been engaged in redccorating, re-equipping and rebuilding the interior of the Rivoli Theatre at Broadway and 49th Street.

At twelve o'clock midnight, December 20, 150 skilled workmen—electricians, painters, carpenters, plasterers—went to work on the first 8-hour shift. From that hour up to Christmas morning, three shifts a day were employed with the result that at noon Friday everything was in spic and span order and virtually a new theatre was open to the public. The interior of the house presents a striking and beautiful appearance. The dominating color of the wall decorations on the ground floor is gold, the side walls being paneled with gold draperies. Starting at the entrance door, this gold is relieved with red, at first only in small rosettes at the top of the gold draperies and gradually increasing as the eye follows along the side wall toward the proscenium and culminating in a deep red valance which hangs above the outer curtains across the proscenium arch. At intervals along the walls are ten paintings on silk, set in panels. There are the work of Don Sindona.

Stage Space Doubled

The biggest change of all is in the stage, which has been more than doubled in size and has been completely re-equipped with rigging. Fifty sets of ropes make it possible to hang that number of drapes, the largest equipment of its kind in any theatre in New York City. The draperies are all of chiffon velvet of the finest texture and will enable John Murray Anderson and his assistants to stage acts which will be as handsomely mounted as any ever seen.

At the sacrifice of only 100 seats a new orchestra pit of the elevator type has been built, permitting the orchestra to be raised and lowered and allowing the musicians to pass out under the stage unnoticed by the audience.

First National Builds Studio

(Continued from Preceding Page)

"Our water facilities are ideal. We have more water supply on the property proper than in the entire Beverly Hills district. There are over 150 Miner's inches of water with a flow of 1,350 gallons per minute. In addition, one border of our property is the Los Angeles river bed which can be utilized for many purposes in the making of films."

Summing up the new studios, both Mr. Rowland and Mr. McCormick feel they will be the last word in equipment and beauty and a showplace for the entire country.

Equipment Put in Delta Gives Hamilton, Ont. Something Fine

FREDERICK GUEST, prominent for years in the moving picture business of Hamilton, Ontario, has just opened a new moving picture theatre, the Delta Theatre, situated at the angular junction of Main and King street East, Hamilton, the building being of triangular shape on the corner site.

The theatre accommodates over 800 persons on the ground floor and provision has been made for a gallery for future use. Manager Guest announced that he would present the pick of second run pictures, operating it as a high-class community cinema for the substantial Delta residential section. The prices adopted were 25 cents for adults and 16 cents for children, amusement tax included. The Delta will be open every night except Sunday, with a matinee on Sundays and holidays.

Has Splendid Equipment

The Delta Theatre has excellent equipment. The Coleman Electric Company, 258 Victoria Street, Toronto, a leading Canadian theatre supply house, installed all projection equipment, including two Motiograph De-Luxe projection machines; General-Electric motor generator compensare; Superlite Gold Fibre Screen and Radiant Lenses. Special mention is made of the fact that the chairs in the theatre are 21 inches in width, these being provided by the Interior Hardwood Company of Kitchener, Ont. Ventilation fans etc., were installed by Sheldons, Limited, of Galt, Ontario. Massilon bar joists were incorporated in the roof of the theatre by the Sarnia Bridge Co., Limited, Sarnia, Ontario. Dennis & Jocelyn of Hamilton, Ontario, were contractors for the metal skylights, fire doors, slating, tiling, etc. Goodram Bros., 248 King street West, Hamilton, agents for the Williams Oil-O-Matic oil burner, installed the heating system.

BY PROTECTING THE PRINT BETTER PROJECTION YOU WILL GET

Theatre News

New Baltimore House

C. N. and Nelson Fritz have provided plans for a 2,500-seat theatre to be built by Chas. Raith, with stores in the same building, which is to cost approximately $500,000, and is to be erected at Fulton and Pennsylvania avenues, Balimore, Md.

New Box Office

There's a new box office among the many improvements now nearly completed in Warner Bros. Metropolitan Theatre, Baltimore, Md.

Crandall-Stanley Building

A 2,000-seat house to cost $250,000 is to be built in Frederick, Md., by the Crandall-Stanley interests. Finest equipment is to be installed, as in all this firm's theatres.

Link Organ for Lincoln

Lincoln Theatre, Messrs. Muhleman and Koontz, proprietors, is happifying its audiences in Martinsville, West Virginia, since the two-manual Link Organ began its career as part of that theatre's excellent equipment.

Aberdeen, S. D., Builds

In Aberdeen, South Dakota, there will be a $150,00 theatre to seat probably 1,500. It will be under the banner of men who know what the best equipment does—Finkelstein and Rubin.

Madison, Wis., Alive

No dead ones in Madison, Wisconsin, with Walter Schroeder and his Capitol Investment Company planning a million dollar theatre in that city. It will be operated by the Saxe Enterprises when completed.

New Screen in Overton Gem

With other improvements, the Gem Theatre, Overton, Nebraska, has installed a new screen.

Blank in Iowa City

A. H. Blank Enterprises will build a theatre in Iowa City, Iowa, to replace the recently destroyed Englert Theatre, wiped out by fire.

Trout Helps Exhibitors

THE TIP comes in from an exhibitor who desires not to be credited with the boost that Wesley Trout, of Enid, Oklahoma, well known in the Oklahoma supply activities, is busy co-operating with exhibitors in his territory, showing the Preddey Reflector Lamp and figuring out carbon saving—and of course he mentions Phelco Perfect Arc Carbons.

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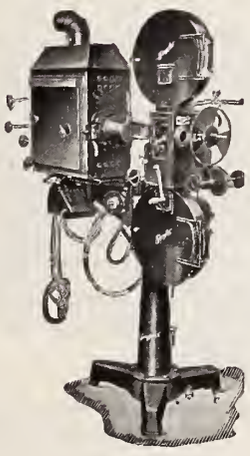
For Better Projection

15 15

The other day the Rowland and Clark Circuit of Pittsburgh, through our local distributor, sent us an order for 15 Simplex Projectors with which they will equip their six theatres.



Simplex

The Simplex Projector is built according to the designs and specifications of Engineers whose many years of experience have given them a thorough knowledge of projection requirements.

The construction of each machine is attended by the most precise workmanship. A Simplex guarantees good projection.

What such orders mean

1. There could be no better evidence of the realization on the part of progressive exhibitors that from the standpoint of good business it is important that the projection be as good as scientific knowledge and engineering ability make possible.

2. They further show that the superior merits of Simplex Projectors are being more thoroughly appreciated every day.

SIMPLEX DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street, New York City

Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

Probably in Error

A MICHIGAN projectionist, whose name and location I conceal because I think he has made a mistake, writes thusly:

Dear Friend 'Rich': Although we have never met, and possibly never will, still I call you friend because of the fact that you have helped me out through the department and the Bluebook many, many times. Let the good work go on, for it's great stuff. I'm going to start answering the Bluebook School questions. In fact I will attach answers to two of them to this letter.

I have been a reader of the department for eight years, and never miss one. It has, as I said, helped me many times, and now I want help directly from its editor, because I am in the midst of an argument over our lenses, which are No. 1 as to size.

We have double bearing Simplex, equipped with G. E. incandescent. The condenser is parabolic—NOT carbolic, but what I said. Distance apex of converging lens to aperture 6⅛ inches. Working distance of projection lents 3 5/16 inches. Projection distance 79 feet. Free diameter of projection lens 1 9-16 inches. That is the optical line-up.

The argument is this: will a No. 1 projection lens pick up more light? I hold that it will, but some one told the Big Boy at the home office that it would not. Will you be good enough to advise me, and thus settle the argument?

I'll do the best I can. I am not quite certain as to the exact action of the parabolic condenser used with incandescent light source, but believe there is presumed to be little or no divergence of the light beam beyond the aperture. If this is true, then your lens is picking up all the light and a No. 2 would not help.

However, let's settle the matter right smack in front of your manager, and then there will be no doubt. Without any film in the projector, lift the automatic fire shutter, shove the sliding sleeve out of the way as far as you can, project light through the aperture and blow smoke into it. You will thus be able to see exactly what the beam is doing. If it converges beyond the aperture, that is that, and you are in error in assuming that a No. 2 lens would pick up more light, because the No. 1 is already admitting all there is, and the smaller the diameter of the projection lens the better, provided it admits all the light.

On the other hand, if there seems to be doubt whither the lens is admitting all the light, you will have to get a look, see at the beam clear back to the lens, which I am not certain wither you can do or not with the Simplex, without removing the sleeve which incloses the beam. I cannot possibly remember all the details of all the projectors. It can't be done, and I have no Simplex here. At the worst you can remove the whole dad blamed projection lens holder —see instruction No. 32 page 681 of Bluebook—and then, by blowing smoke in the beam of light, you can measure its exact dimensions at 3 5/16 inches from the aperture. If I were you I would obtain for myself that bit of information anyhow.

I'm sorry, Old Topper, that I believe (though I'm not absolutely certain, mind you) that you have slipped a cog this trip. If you find you have not, then lemme know and we'll both give three of those huzzas, a cupla vivas and a good loud United States of America cheer!

You are wise to get in on the Bluebook School answers. It is in actually digging out the answers for yourself that you benefit Get busy.

Gone But Will Not Be Forgotten

THIS year has already seen the final exit of a man well known and loved by the entire engineering fraternity of the great and growing picture industry.

Dr. Herman A. Kellner, for many years identified with the Bausch and Lomb company, has gone forward into the mists. He set forth on life's greatest adventure on January 28, after a long illness.

Dr. Kellner was a gentleman in the best sense of the word, and an able scientist who did much to further knowledge along the lines of applied optics. The motion picture industry will utilize, to its advantage, the results of his labors as long as it shall endure.

We sorrow at his passing, for the world has lost a truly good man, and those privileged to know him a valued friend and coworker.

Rest in peace, Kellner. We shall all of us join you a little later on.

"A sigh for the past and a tender tear
"For those who have gone before,
"On the phantom trains that disappear
"In the mists of that Endless Shore!"

Bluebook School

Question No. 467—Suggest some practical thing illustrating the fact that the projectionist cannot, with the unaided eye, judge as to sharpness of definition (focus) when the projection distance is long.

Question No. 468—Compare advantages and disadvantages of main floor, front of balcony and other possible projection room locations.

I shall submit no other questions this week, as that last one offers an excellent opportunity for men who understand their business to prove to us that they do. Almost the whole gamut of projection optical knowledge is involved in this one question.

AND NOW GET BUSY. The International Projector Corporation has placed the sum of twenty-five dollars at my disposal as a prize for the best answer to these two questions, but more particularly the last one, of course.

The Moving Picture World has placed the sum of ten dollars at my disposal as a prize for the second best answer to the question and I will myself give certain original drawings of cartoons which have been published in this department from time to time, as a third prize. I cannot be more definite than this about the third prize, because the drawings are at my summer home, where they are not available until the last of April. I don't know how many of them there are, but anyhow they should constitute a very acceptable prize for the man who gets them. They will be delivered to the winner in May.

In addition to this the Westinghouse Electric and Manufacturing Company just a few days ago, through its J. L. Faircloth of the New York City office, recently presented me with fifty rulers, six inches long by one and one fifths wide. On one side it has six inches divided into halves, quarters, eighths and sixteenths. On the other side is a scale of fifty millimeters. In the center is a tabulation of fractions of common fractions from 1-64th to 63-64ths of an inch, with the decimal equivalent of each fraction opposite it. They are very well made.

These rules were to be given out to department readers, but I have concluded to first give a ruler to each one who makes a creditable reply to this question, therefore we may safely say, judging by past performance, that every one answering correctly will receive a prize. I have secured heavy manila envelopes to fit the rulers, and they are all ready to be sent.

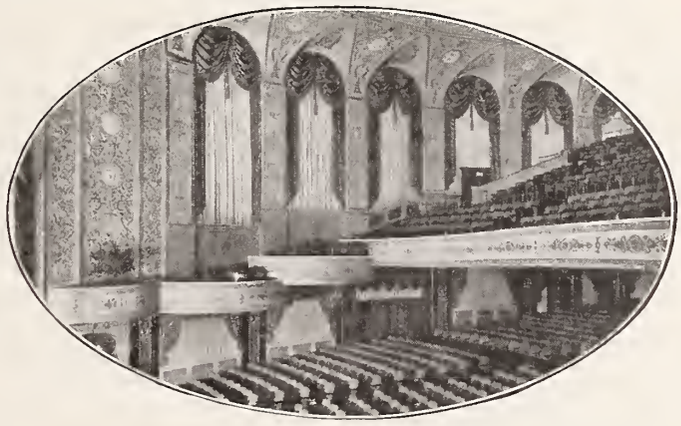
To recapitulate: First prize a tool kit costing twenty-five dollars, given by the International Projector Corporation.

Second prize, a cash prize of ten dollars, by the Moving Picture World.

Third prize, several original drawings of department cartoons, suitable for framing.

Fourth to fiftieth prizes, a ruler which will be a really excellent addition to your tool kit. So there you are. Get busy.

In the event that there is a tie for any of the prizes, equal prizes will be given to those tying.



Above—Interior view of The Earle Theatre
Washington, D. C.

Left—Interior view of San Mateo Theatre
San Mateo, California

The Nation's Seating Standard

A WELCOMED place in the auditoriums of the country's largest and most distinguished theatres warrants the statement that our theatre chairs have attained recognition as the *Nation's Seating Standard*. Our efficient production, distribution and servicing organization will retain this distinction for many a year to come.

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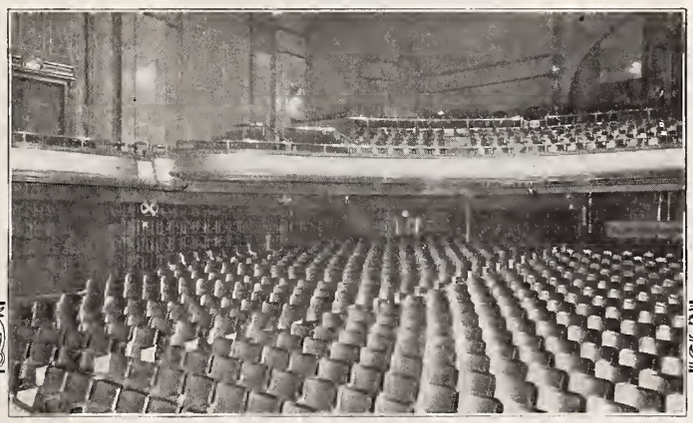

Interior view
of The Exeter Street Theatre
Boston, Mass.

Bluebook School Answers No. 446 to 449

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 446—What rules apply to switchboard installation, insofar as has to do with projection room installation?

The list of correct answers to this one consists of C. H. Hanover, Burlington, Ia.; Charles Oldham, Norwich, Conn.; G. E. Lawrence and R. J. Bell, Sackville, Nova Scotia; C. G. Steele, Salt Lake City, Utah; G. L. Doe, Chicago, Ill.; W. C. Budge, Springfield Gardens, Long Island. A neatly typewritten set of correct answers to the whole list, without any name attached. Too bad credit can't be given. Why will you persist in ignoring the request that your NAME AND ADDRESS BE PLACED ON THE FIRST PAGE OF YOUR ANSWERS, and your name on EVERY PAGE of it. This is absolutely essential. Please observe it, Allan Gengenbeck, New Orleans, La.; Chas. Colby, Santa Fe, New Mexico, and George G. Johnson, Duluth, Wis. NOTE: Messrs. Lawrence and Bell, Imperial Theatre, Sackville, Nova Scotia, sent correct answers to question 445. It came too late for credit last week.

"There are, of course, a great many Underwriters' rules bearing on switchboards of various kinds, but I do not understand that you want all that set forth. It is all contained in the Electrical Code. What I understand this question to call for is those general rules which make for safety and convenience. and they are simple. Here they are: Projection room switchboards should be installed at the most convenient available location, in accordance with the rules laid down by the National Board of Fire Underwriters and set forth in the electrical code. They should, of course, be so protected that there will be no chance for accidental contacts of any object with the live parts of the board apparatus, and no chance for fire being caused by proximity of inflammable material. But, after all, that is all taken care of by the Code rules, a copy of which every projectionist and machine operator should have.

Several of the men set forth rules at considerable length, but after all I think Doe is right. These are contained in the Code, which every one of you ought to have, and may get by asking for it; also the essential rules are set forth on page 97 of the Bluebook, hence it would perhaps not be wise to use space here for their reiteration.

Question No. 447—From whom may authoritative information be had as to Underwriter's rules concerning switchboards?

Steele says:

From the local Board of Fire Underwriters, if there be one, or from the National Electric Code. If there is a local electrical inspector it will be well to consult him.

With that last I thoroughly agree. ALWAYS consult the local man. It is said that "Hell hath no fury like a woman scorned," but I dunno. Maybe a small local official ignored, or not consulted, may prove to be quite a "fury" before he gets through with you. Possibly the local official is a corking good man, but you may take it from me that the less he knows the more he will be insulted if you fail to consult him.

Johnson answers the question very well, indeed, thusly:

"First of all consult the local official, if any there be, who has authority over such matters. Listen to his instructions and advice with great apparent respect. The less you think he knows, the greater the respect you had better show him. Then consult your National Electrical Code, and if you find there is conflict between its instructions and those of your local man, suggest to the L. M. that you think you must have misunderstood him, at the same time showing him the Code, which may be had from the National Board of Fire Underwriters, 123 William street, New York City. Send five cents in stamps for it.

Answering the question, the place to get really official information and instruction on switchboard installation is the National Electric Code.

Excellent, Brother Johnson. If you can sling a typewriter (machine) that way, why not remain in "school" and become one of us?

Question No. 448—What factor or factors should govern your selection of a projection room switchboard location?

In effect every one agrees that the governing factor is convenience and efficiency in operation. One reply, however, surprised me. It was from the man who forgot to name himself. He said:

Yes, I do believe the switchboard should be talked over between the manager and architect, the location being the place agreed upon by both. It is a matter which should have careful consideration and thought.

Um, well! Do you think the manager or the architect is going to use that board, brother? Why should not the architect consult the man who will use it, and who at least is presumed to know something about projection room convenience. Why consult the manager? What in heck does the average theatre manager know about such things? Usually he would merely rubber at the plans and say, "oh you'd better put it over there where it will be outa th' way," and that would be that!

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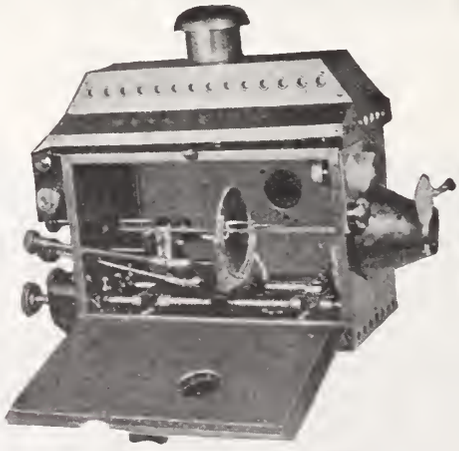
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



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WALTER G. PREDDEY
187 Golden Gate Ave., San Francisco, Cal.

My own version of that little thing would read like this: Instruct the architect to consult the projectionist, or if one be not yet employed, then some projectionist of recognized ability, as to the best location for the switchboard, and SEE THAT HE DOES IT TOO.

And now we arrive at Question No. 449, which reads: "What are your ideas concerning the projectionist handling the auditorium lighting, with suitable equipment installed in the projection room, of course."

I issued a special invitation to several persons to give us the benefit of their ideas on this subject. That Rabel, of the Independent Movie Supply Company failed to answer was my own fault. I agreed to call his attention to the matter in time to permit of him preparing a reply. I myself overlooked it, and when I did remember, he was out of town and will not return in time to attend to it.

Just why Dentlebeck and Jack Griffith failed to answer I don't know, unless they are growing fat and lazy. However, we have a reply of such excellence from brother Hanover that "we should worry." Here it is, and I suggest that you all join me in three of those huzzahs for the man who, while not occupying a position as Supervisor of Projection, still has the interests of the profession sufficiently at heart to expend energy trying to benefit it by adding to its knowledge—which to this time not one of or S. of P. are doing or have ever done, except Charlie Dentlebeck.

The question is one of very real importance, and of growing importance too, as, increasingly beautiful and complicated lighting effects are being used in many modern motion picture theatres.

But I do not believe the question can be answered with the same formula for all theatres. In my opinion much depends upon the individual theatre, or rather upon the conditions therein. That, though, still does not make my idea clear, so I will proceed to set matters forth in detail, asking, however, that you look upon my effort leniently, remembering that my experience opportunities for observation have been but comparatively limited. What little I do know was gleaned from what I saw while on the road one season with a Griffith picture.

Roughly I think theatres may be divided into three classes as to auditorium illumination. First, there is the theatre, usually a small one, in which the lights are switched on and off, being, just like that. In such a house there seems to be no good reason why the projectionist may not attend to that as well or better than any one else—and that, too, without involving any hardship in the way of additional duty, provided the management arranges the switch so that it may be handled from projection working position. This may easily be done in either of several ways, one of which is a circuit breaker handled by a rod on the ceiling or front wall, with a lever near each projector.

Second, there is the theatre, large or small, where the auditorium lighting is handled by means of a bank of dimmers, each controlling one circuit, but all dimming out or in simultaneously.

This also may be handled by the projectionist, BUT if there be only one man on duty, then only if the dimmers be so connected that they may all be handled by a

(Continued o nPage 216)

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(Continued from Page 214)

single rod having two levers, one at each projector. This sort of an arrangement may easily be constructed; also it may be so made that it may be instantly disconnected in case it becomes necessary to handle one or more of the dimmers separately.

Of course if there be two men constantly on duty, then the dimmers may be handled, either separately or as a whole, by one of the men, while the other attends to the starting or stopping of projection.

In my opinion it is entirely feasible for the projectionist to handle auditorium lighting in a theatre of this kind, providing there be only music and pictures. If vaudeville or tableau be used, that sets up an entirely different condition.

The third class of theatre is the one which uses motion pictures and vaudeville or divertisements, or all those, with spots and more or less elaborate colored lighting effects. As a rule it is necessary that the projectionist handle certain of the effects, but it would, I believe, not be practical for the general auditorium lighting to be handled by him or them. In such theatres, under modern practice, it is not at all unusual to have effects which rejuire several men to put them on. Some are handled from the stage, some from the projection room and some from a station or stations above the theatre ceiling, the whole being combined into a wonderfully beautiful whole.

One thing is, or should be necessary, or even imperative, namely, that no matter what the lighting may be, the projectionist should be able to light the auditorium instantly in case of emergency.

An excellent answer, it seems to me. Brother Hanover has things sized up in a way which agrees with my own ideas. It seems to me that since the connection with beginning and ending motion picture projection and darkening or lighting the theatre auditorium is so intimate, handling the auditorium lighting ought, wherever practical, to be under the control of and handled by the projectionist, especially in theatres where two projectionists are on duty.

As Hanover points out, however, it is entirely practicable to connect a circuit breaker so as to be able to handle all the lights from a master circuit, even by means of a bank of dimmers in such manner that either the breaker may be opened or closed by a lever located beside or above each projector, or the dimmer bank may be handled, as a whole, in the same way. It would, even be entirely practical to handle the dimmers separately from projection position by a suitable arrangement of levers.

Brother Budge discussed the matter very well, but he only considered it from the angle of the large theatre such as Hanover discussed in his "third class."

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Joseph Hornstein, Vice President and General Manager Howells, Cine Equipment Company, which company does a great deal of projection equipment installation especially in New York and vicinity, was invited to give us the benefit of his advice in this matter. He says:

Dear Frank: With regard to question No. 449 in the "Bluebook School," my personal opinion in this matter is that where there is no stage in the theatre, the projectionist should have control of the dimmers, which should, of course, be in the projection room, and so located that he may manipulate them from a convenient position from which he will have a full view of the entire auditorium, and thus be able to blend the color schemes, as per his cue-sheet, to give best effects. He must have this view in order that he may observe the effects and control them intelligently.

However, where there is a stage, or where there is a prologue, acts, etcetera, it is my opinion that the house electrician should have control of the auditorium lighting and, of course, operate the dimmers.

There are, however, many "pros and cons" to this very important question, and what will be right and proper under one set of conditions might not fit so well in another. I believe, however, that in the great majority of straight picture theatres the projectionist may be relied upon to handle the auditorium lighting admirably.

All right, Joe, my reason, or one of them at least, for asking yourself and Rabel to answer this particular question, is that men who do much installing of equipment naturally can exert a lot of influence in matters of this kind, and that influence will be good, too, provided they really study the matter from all its several angles, and use their influence for the benefit of each separate installation, viewed as a unit, after consideration of all the factors involved.

Cleaning Metallic Screens

EARL BOYER, Projectionist Victory Theatre, Poteau, Oklahoma, member of L. U. 455, says:

Dear Friend Richardson: As to the stickers some exchanges are now placing on films, they certainly are an insult. However, take a slant at attached letter and tell me what you think of that kind of a stunt, and just what you would call it. Personally I think the genius who composed it ought to win the second hand casket, hands down.

It was handed to my boss by a "film booker," who advised us that the print was a brand new one, and our screening would be the second time it had ever been on a "machine." He did not say whether he meant a threshing machine, a sewing machine or a printing machine. "Please advise your 'operator so he can adjust his 'machine.'" Oh H——l! The only reason that chap is not redheaded is that ivory won't rust.

The letter reads: "Victory Theatre, Poteau, Okla. Dear Sir: Please be advised that the print of Ghost Rider, which you use September 16, is a brand new print and your screening of same will be the second time it has ever been on a machine. Please instruct your operator accordingly, so that he can adjust his machine to take care of this print, and eliminate any possibility of damaging same. Signed Oklahoma Specialty Film Co., Inc. Griffith Brothers."

There are two ways of looking at this particular thing. There really is nothing wrong with the letter, had it been worded sensibly and addressed to the projectionist, with correct nomenclature. It is probable the O. S. F. Co. had no intention of offering an affront by declaring you to be merely a machine operator, and not a motion picture projectionist. It is probable they just plain did not know any better.

They probably did not realize that the best possible way to get a projectionist to abuse their film was to send such a letter to the manager. They possibly have had more or less sad experience with machine operators and, not knowing very much about projection anyhow, assumed that all men in that territory are nothing but machine attendants or machine operators. It is quite possible they don't even know the difference in a motion picture projectionist and a machine operator.

Had they written a polite letter, addressed to the Projectionist of the Victory Theatre, calling his attention to the fact that the print was a new one and asking that he handle it carefully, I would not have blamed them. They might even have suggested examining the adjustments on his projectors (NOT his "machines") and I still would not have blamed them, or do I think you would, but addressing the letter to the theatre and slapping you in the face by declaring you—and to the boss at that to be merely a machine operator was, as you say, pretty close to a deliberate insult.

Projectionists Hold Banquet

REALLY I nearly had heart failure when I saw a newspaper clipping which told me the Jackson, Michigan, Motion Picture Projectionists held their annual banquet in the home of Thomas Butler, Paul Walker presiding as Toastmaster.

The guests present were: Thomas Butler, Oliver Blaine, Capitol Theatre; L. McCarty, Leslie Tingley, Family Theatre; S. Jones, Rex Theatre; Claire Stader, Regent Theatre; Clay Paddock, Majestic Theatre, and Paul Walker.

Games were played, and at midnight a delicious chicken dinner was served.

Golly, even newspapers are slowly awakening to the use of correct nomenclature and to the fact that men who have to solve the many intricate problems involved in modern motion picture projection are not merely machine attendants or operators.

My congratulations to the Jackson men. Next time I'm with a—Naw, that's wrong. I'll start over again. Next time I EAT chicken I'll think of you.

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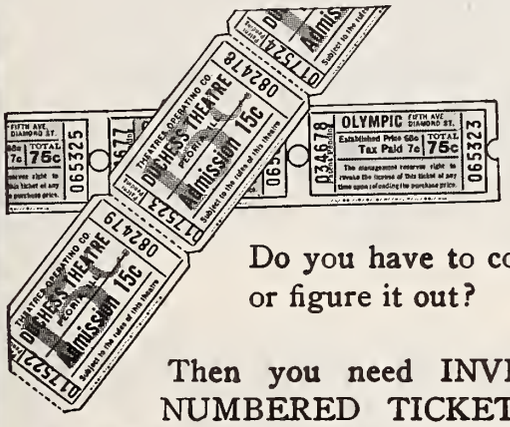

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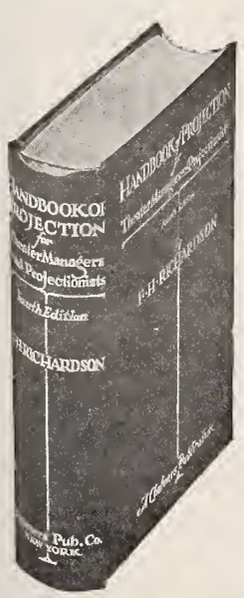

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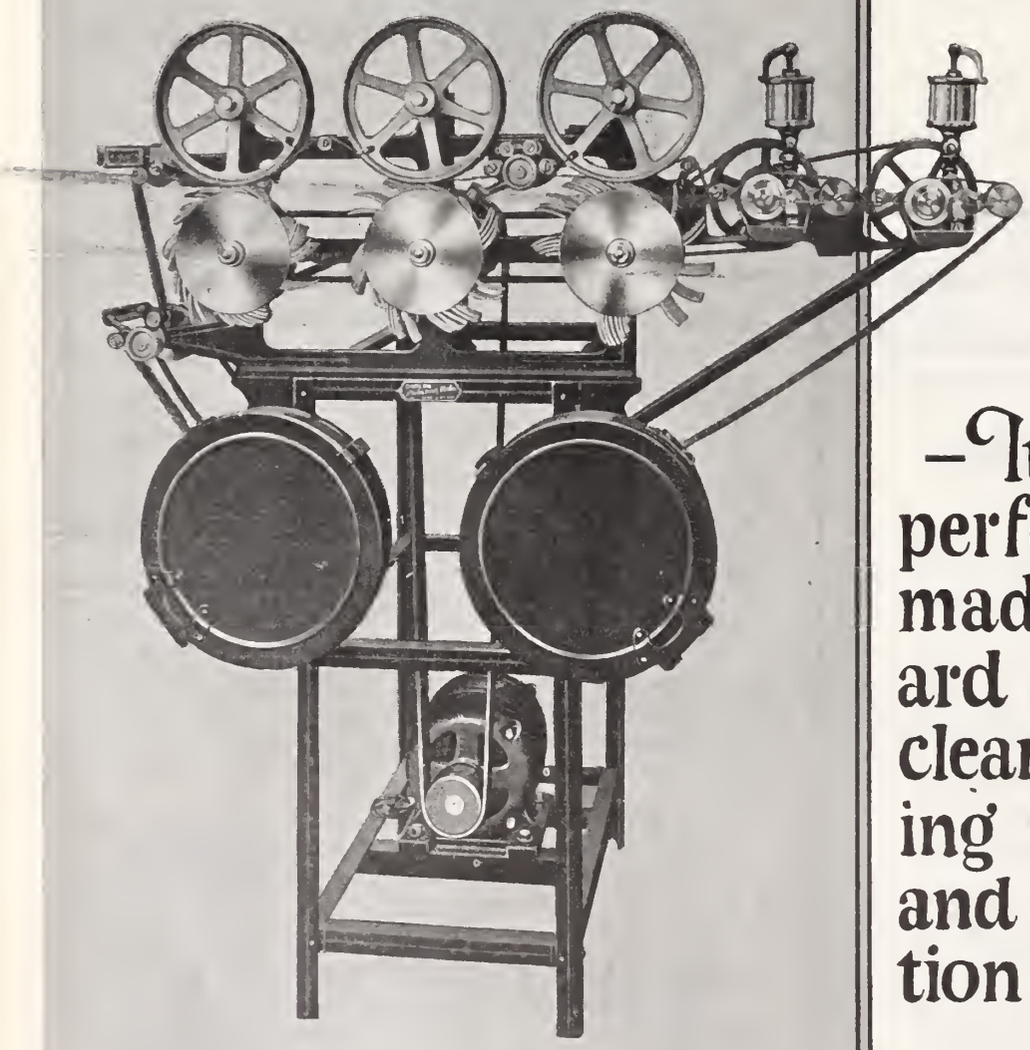

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Lenox Theatre
Lyric Theatre
Majestic Theatre
Palace Theatre
Princess Theatre
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We are very pleased therefore to give our approval to "The Radio Detective" and wish for it the success it deserves, and anything within the bounds of propriety we can do that will help to that end, be assured we will be very pleased to do.

Sincerely and cordially yours,
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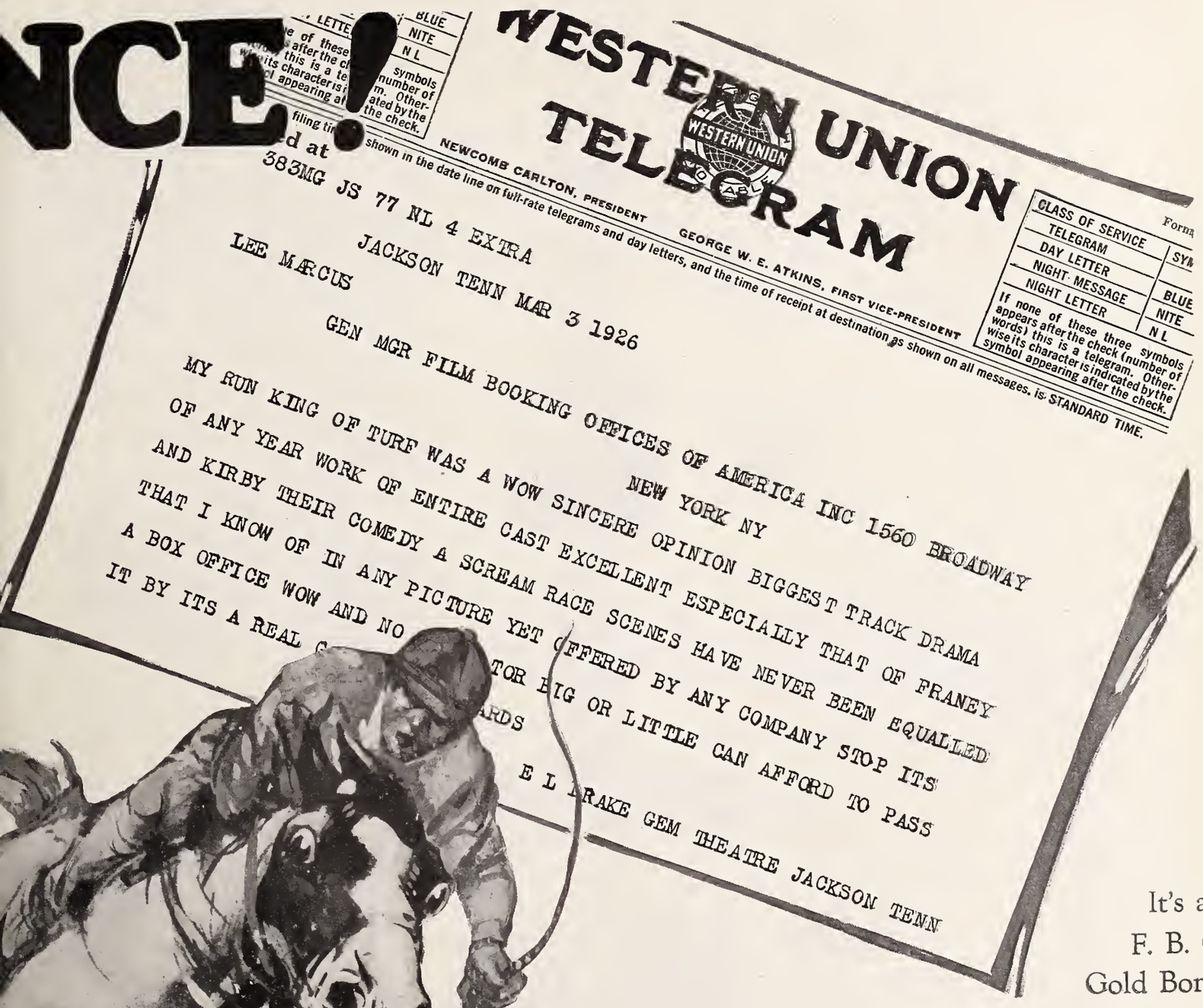
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"Shadow on the Wall"
"Hearts and Spangles"
"The Police Patrol"
"The Part Time Wife"
"Phantom of the Forest"
"The Sign of the Claw"
"Little Girl in a Big City"
"One of the Bravest"
"The Speed Limit"
"Racing Blood"

1926 GOTHAM PRODUCTIONS 1927

"The Golden Web"
"Heroes of the Night"
"The Silent Avenger"
"Mountains of Manhattan"
"Sinews of Steel"
"Quarantined Rivals"
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"King of the Pack"
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"The Woman Who Didn't Care"
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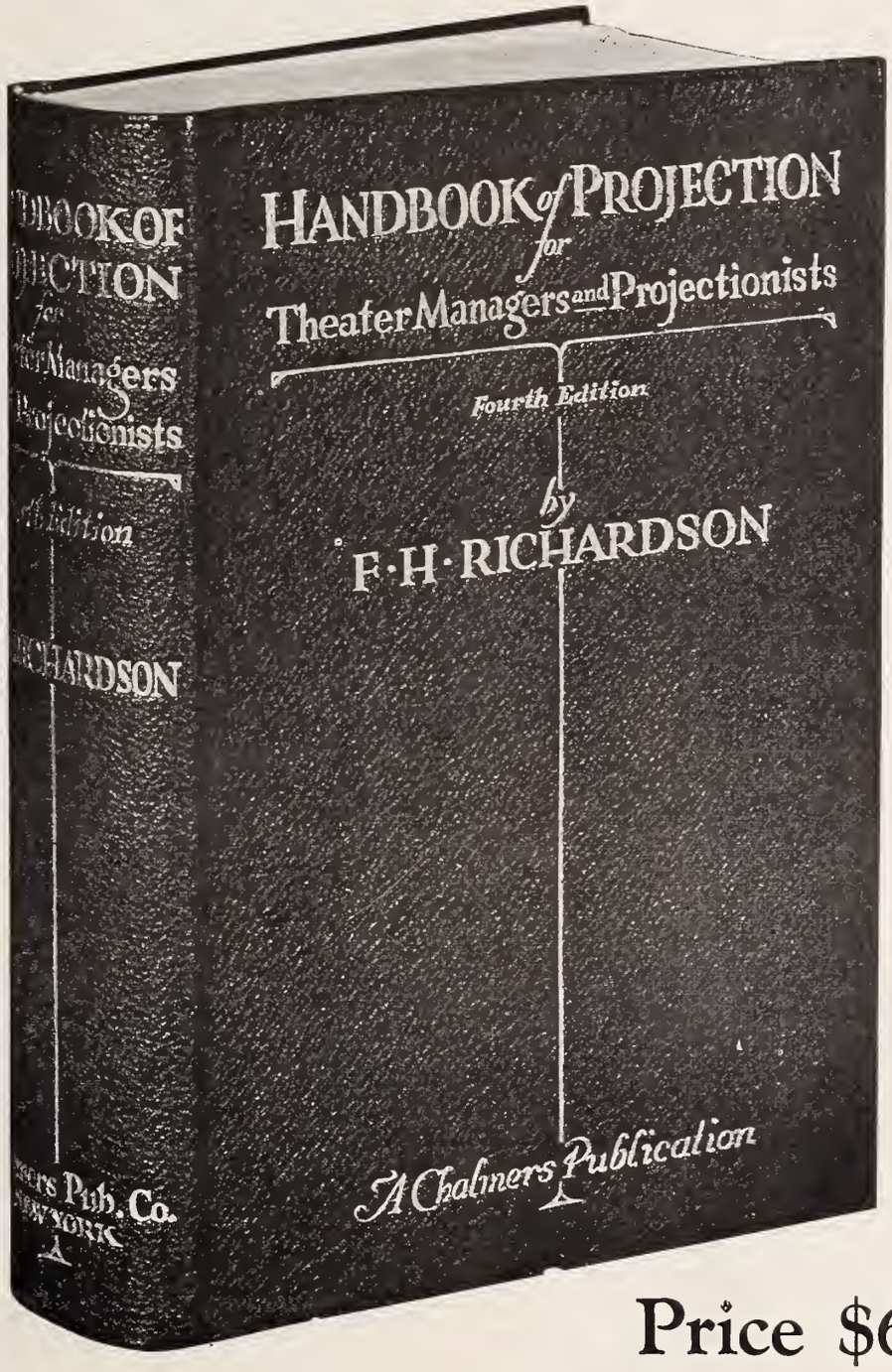

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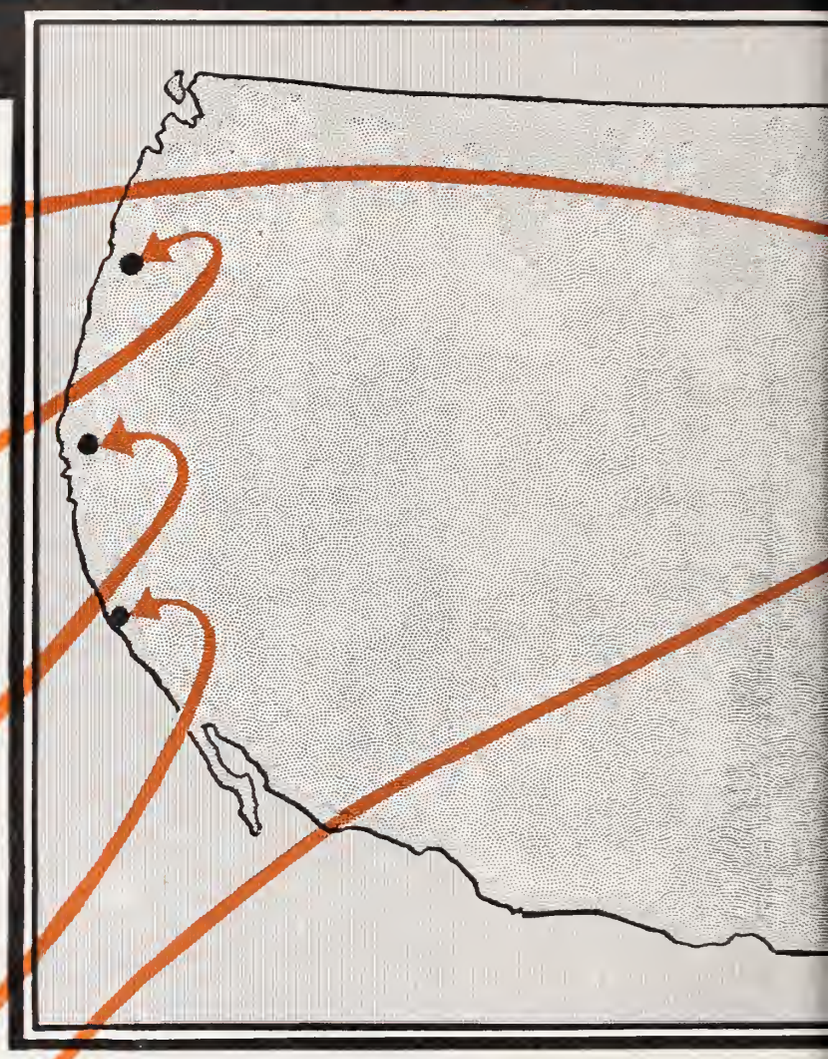

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Broke all house records!

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Smashed all records!

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MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

Now opens the season of the early worm, and all theatre owners will do well to profit by his example. Incidentally, keep your galoshes on.

VOL. 79 NEW YORK, MARCH 27, 1926 No. 4

F. P. Leases Site For 4,000-Seat Seattle Theatre

Fox Announcement Is Also Expected at Early Date

(*Special Dispatch to* MOVING PICTURE WORLD)

Seattle, March 16.

Famous Players announces completion of a deal with L. N. Rosenbaum, Seattle capitalist representing a New York syndicate, for a 25-year lease at Ninth avenue and Pine street, Seattle. A $1,250,000 theatre, seating 4,000, will be begun on this site within the next few weeks, and will be completed within a year. The deal has been confirmed by Harold B. Franklin. The house will occupy a site having a frontage of 240 feet on Ninth avenue and 120 feet on Pine street. The lease will be held by Publix Theatres, Inc. The total rental will approximate $3,500,000.

It is anticipated that within a few days final announcement of the selection of a site for the proposed new theatre for Fox will be made by Elon L. Brown, company representative, and Howard J. Sheehan, vice-president of Fox, both of whom are here to conclude the deal.

It is practically certain that the Fox location is between Eighth and Ninth on Pine street. The Fox theatre will cost $1,500,000.

The completion of these two theatres, the finest yet to be erected in Seattle, will make a complete change in the theatrical center, and in addition to the new Producers Distributing house at Fifth and University, and the New Orpheum at Fifth and Stewart, will revolutionize this city's theatres.

Robbed Twice

Two hold-ups in one night was the record set by the Strand Theatre, Kansas City, March 8. About 6:30 P. M. three bandits entered the lobby and escaped with $60. At 11:30 P. M. a lone well dressed bandit appeared on the scene.

"You're late," Paul C. Porter told him, "we have already been held up."

"I'm sorry," replied the bandit, taking $25 and walking leisurely out of the lobby.

Avert Panic

As a result of his howling "Fire!" in the Regent Theatre, Erie, Pa., John Neyman, 18 years old, of that town, is being held by the Police on technical charges of disorderly conduct

A near panic was averted by quick action of Manager Frank Fairgraves, who assured the audience that there was no fire in the theatre.

Film Robbers Get Keys to 45 Theatres

Fear that forty-five theatre owners in Brooklyn may be the victims of a band of film robbers has caused Isidor Seidcr, general manager of the Prudential Film Delivery Service, to inform these exhibitors, all customers of his organization, of a novel hold-up of one of his employes in the vicinity of the Nostrand Theatre, 276 Nostrand avenue, Brooklyn, late on the night of March 7.

The purport of his message is for Prudential customers in Brooklyn to change their locks or maintain nightly vigils from now on, since the only booty still in the possession of three highwaymen is the all-important bunch of keys which open doors leading into compartments of these theatres where film is stored.

The courage of the driver in jumping up and running after the truck after he had been pulled from his seat and knocked to the ground by three men, is credited by the Prudential manager with the saving of an unusually heavy truck load of film from Sunday's shows, which would have represented a loss of over $15,000 and untold inconvenience.

Cashier Wins in Change Argument

(*Special Dispatch to* MOVING PICTURE WORLD)

Louisville, March 15.

An unusual arrest was made at the Capitol Theatre, Frankfort, Ky., when Ben Davis was arrested as he stepped from a moving picture theatre, fifteen minutes after he had entered the house.

According to the cashier, Davis presented a dollar bill and bought a ticket. He claimed he had given the girl a $10 bill. The girl, not knowing what to do, handed him change from a $10 bill. Davis entered the theatre, and the girl called Officer Wainscott to prevent him from leaving, counted her change and checked up, proving that it was a dollar bill and not a ten.

Davis started to leave the theatre 15 minutes after entering. The officer arrested him. Davis returned the money but was detained by the police pending an investigation which has not yet been completed. Exhibitors are watching the case with interest.

McFarland Freed Of Sunday Charge

(*Special Dispatch to* MOVING PICTURE WORLD)

Denver, March 14.

W. M. McFarland, owner and manager of the Gem Theatre, Golden, Col., was acquitted by a jury of the Justice of the Peace Court on a charge of running his theatre on Sunday and thereby violating Section 4000, Colorado Compiled Statutes of 1918, which forbid the licensing of theatres, circuses, etc., for Sunday showing.

Mr. McFarland's defense was that in view of the fact that scores of Colorado theatres are having Sunday movies, it might correctly be inferred that the state law against Sunday shows was not applicable to picture theatres and was so construed by the various district attorneys. On the sixth ballot the jury returned a verdict of not guilty. This is the second time Mr. McFarland has successfully defended himself against charges of this kind. He does not anticipate further trouble, at least not immediately.

Canadians Affiliate With Big Retailers' Federation

Branch of Influential Merchants' Association Formed in Ottawa—Now a Legislative Power

(*Special Dispatch to* MOVING PICTURE WORLD)

Ottawa, March 17.

An important organized movement for exhibitors has been launched in Ottawa, Ontario, in the establishment of an Ottawa Theatre Managers' Branch of the Retail Merchants Association of Canada, this being the first time that any theatres have become affiliated with the influential retailers' federation in Canada, which has approximately 100,000 affiliated members from coast to coast.

Ottawa exhibitors believe they have started a movement which will be taken up in many of the leading cities and towns of the Dominion and may also spread to the United States, where exhibitors would be privileged to form sections of general retail trade organigations.

Dealing with the new situation, Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, pointed out that previously exhibitors had been largely compelled to work locally as a very small group, as compared with other business interests, but now they were directly allied with many trades and all together they formed a real power in legislative and community matters.

Immediately after the formation of the new Ottawa Theatre Managers' Branch, a deputation representing the Retail Merchants' Association waited upon the city government with a request for a substantial reduction in the annual city license fee on theatre illuminated signs, which ranged from $8 to $15 per year. The result was that the delegation got what it went after, the annual fee being reduced to the nominal sum of $1.

Ben Stapleton, proprietor of the Centre Theatre and one of the oldest exhibitors in Eastern Canada, was elected president of the Ottawa Branch, Manager J. M. Franklin of Keith's Theatre being elected vice-president and Leonard Bishop, manager of the Regen Theatre, secretary. The members include James T. Moxley, manager of the Imperial; A. Donaghy, manager of the Francais Theatre; A. H. Coplan, owner of the Princess; W. H. Maynard of the Columbia; Herbert Benson, Fern Theatre, and P. J. Nolan of the Rex Theatre, Ottawa.

No Reduction

St. Louis first-run houses will not reduce their admission fees when the war tax is knocked off on March 28. The Missouri, Grand, Central, Loew's State and St. Louis are expected to continue their present top of 65 cents charged on Saturdays, Sundays, holidays and at night. This will increase the net revenue of these four houses upwards of $300,000, it has been estimated.

The managers contend that at 65 cents the owners have really been paying the war taxes themselves, as St. Louis has been receiving 75-cent shows for 65 cents.

United Artists Expands Distribution Schedule

United Artists Corporation, according to Hiram Abrams, president, announces the extension of a sales plan whereby exhibitors in the smaller towns will have an even greater opportunity than heretofore to book and present United Artists pictures closer to release date.

With United Artists expanding both in production, sales and distribution activities, the attendant benefits will accrue to all exhibitors inasmuch as the new plan of volume distribution will reach even into the hamlets and communities during the early life of a production.

Renews Contract

Universal has renewed its contract with Edward J. Montagne as supervising scenario editor for the coming year, according to announcement from Carl Laemmle.

The renewal of the contract settles rumors that Montagne was planning to leave Universal to accept an important production post with another studio.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

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Vol. 79 No. 4

Equipment Makers Talk Separate Unit

The Manufacturers' Division of the Motion Picture Equipment Dealers of America met at the Hotel Astor on March 12 and 13 and discussed the advisability of equipment manufacturers forming a separate, individual organization in place of the present Manufacturers' Division of the M. P. E. D. A.

The purpose is to secure a more efficiently functioning and more independent body as opposed to the present status of the association as a unit, merely, of the organization functioning at present.

A decision was not reached, though the members present favored the new plan. The unit, which at present comprises over sixty of the most prominent equipment manufacturers, was well but not fully represented at the meetings, and it was deemed advisable to defer final action until a complete census of opinion could be secured.

Sam Lears, president of the Manufacturers' Division, stated that the members of his unit would be advised fully by mail of the purposes and aims of the new, independent association and upon the full vote would rest the final status of the discussed plans.

The officers of the present unit are: Sam Lears, president; J. J. Hertner, first vice-president; J. W. Brenkert, second vice-president; L. M. Fulton, third vice-president; Irving Samuels, fourth vice-president; J. C. Kroesen, treasurer.

"By-laws and other points," said Mr. Lears, addressing the members, "will best be devised, and possibly new officers elected, when the full opinion of the entire membership is ascertained."

Members of the Manufacturers' Division who attended the New York gathering were:

Sam Lears, Arlington Seating Company, Arlington Heights, Ill.; A. E. Rose, Projection Optics Company, Rochester, N. Y.; R. C. Martin, Charles W. Phellis Company, New York; C. H. Fulton, E. E. Fulton Company, Chicago; J. C. Heck, Da-Lite Screen Company, Chicago; A. L. Raven, Raven Screen Corporation, New York; J. E. Robin, Morelite Company, New York; E. J. Vallen, E. J. Vallen Elec. Co., Akron; W. C. Kunzman, National Carbon Company, Cleveland; H. B. Hammond, Rockbestos Products Company, New Haven; J. C. Kroesen, Edison Lamp Works of General Electric Company, Harrison, N. J.; Paul Becker, of Hugo Reisinger, New York; Frederick Kalenbach, General Machine Company, New York; O. F. Spahr, Enterprise Optical Company, Chicago; Walter Green, Simplex Division, International Projector Corp., New York; Herbert Griffin, Power's Division, International Projector Corp., New York; Irving Samuels, Automatic Devices Company, Allentown, Pa.; H. H. Freedman, manager, Ring & Weinstein, New York; Carl Brinkert, Brinkert Projection Optics Company, Detroit; L. W. Atwater, Lux Alba Company, New York; O. A. Van Ess, Kohler Company, Kohler, Wis.

F. P. Announces 1925 Earnings

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports net profits of $3,459,862.90 for the nine months to September 26, 1925, $2,258,190.95 for the three months and $5,718,053.85 for the twelve months ending December 26, 1925, after deducting all charges and reserves for federal income and other taxes.

There were issued and outstanding during the first nine months of the year 243,341 shares of common stock, and during the last three months of the year 370,114 shares of common stock.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $18.39 per share on 275,102 shares, which was the average number of shares of common stock outstanding during the year.

To Run Studio

Norman E. Kohn has been appointed superintendent of studio operations at Paramount's West Coast studio by Milton E. Hoffman, executive manager. Kohn had six years' experience in Paramount exchanges throughout the country, for two years was purchasing agent for Realart and was later studio manager for Dependable Pictures.

Ask Congress to Reopen Hearing

The M. P. T. O. A. is working to reopen a hearing of a bill which would provide Sunday Blue Laws in the District of Columbia. This measure, known as House Bill 7179, was introduced recently before Congress by Representative Edwards of Georgia.

When information that the bill had already been heard by the committee headed by the Hon. Clarence McLeod leaked out in the national Capital, A. Julian Brylawski, chairman of the administrative committee, informed national headquarters. National President R. F. Woodhull immediately wired a petition for a reopening of the hearing.

Wires were dispatched to the directors conveying this information and requesting the recipients to communicate instantly with their representatives at Washington. Less than a day later the wires at Washington were laden with petitions.

Cooper Improving

Oscar Cooper, managing editor of Motion Picture News, who has been seriously ill of pneumonia, has been allowed to return to his home and is expected at his desk within two weeks. This is good news for the industry, which claims Mr. Cooper as one of its most likeable and capable personalities.

Baker Named

Another candidate for president of the M. P. T. O. Kansas-Missouri has entered the field from which a successor for R. R. Biechele will be chosen at the annual convention in Joplin, Mo., April 20 and 21. He is A. F. Baker, manager of the Electric Theatre, Kansas City, Kas., the largest non-producer owned house in Kansas City, manager of produce-owned theatres not being eligible to hold office.

An avalanche of letters was sent out from M. P. T. O. K-M headquarters in Kansas City this week, instructing exhibitors to contract for no more films between now and the convention. It is understood that film rentals will occupy the entire first day of the convention and it is believed some pointed resolutions may be adopted.

See David Harding as Successor to Biechele

Rumors along Kanss City movie row have it that David Harding, vice-president of Capital Enterprises of Kansas City, an organization controlling a large string of theatres in Missouri and Kansas, will be a favorite candidate for president of the M. P. T. O., Kansas-Missouri, at the annual convention in Joplin, Mo., April 20-21.

R. R. Biechele, president head of the M. P. T. O., K.-M., still clings to his assertion that he will not run for office again.

Mr. Harding and his brother, Samuel Harding, own the Liberty, first-run downtown house of Kansas City, which at present is under lease to Universal.

Hill Promoted

Edwin C. Hill, for a year and a half scenario editor of Fox Films, has been promoted to the position of supervisor of western productions, according to announcement of Winfield R. Sheehan, general manager of the Fox organization. He will be succeeded as scenario editor by Ned Holmes.

In Middle West

With the coming season's production schedule completed and all advance plans for the 1926-27 season outlined for distribution, Budd Rogers, vice-president of Lumas Film Corporation, distributors of Gotham Productions and Camera Pictures, has left to visit exchange franchise holders in the South and Middle West.

Joining "Jaydee"

Adrian Johnson, scenarist, and Shaw Lovett, production manager, sailed this week for London where they will join the production staff of British National Pictures, Ltd. Together with Herbert Wilcox, who will direct Dorothy Gish in three pictures for the English company, they will start immediately upon preparation for the first of the series.

Blue Law Fight Takes Bad Turn in Kansas City

Chorus Girl Affair Starts Action by Grand Jury

(*Special Dispatch to* MOVING PICTURE WORLD)

Kansas City, March 16.

Before there were paved streets in Kansas City, blue laws of the radical type were more or less a mockery and have been ever since that time, but when a grand jury recommended a clean-up of screen and stage this week a serious aspect was given to an otherwise harmonious condition existing between exhibitors and the public.

The Jackson County grand jury, in session this week, recommended a theatre clean-up, both on stage and screen, and suggested two methods of procedure—one under an old city ordinance which now exists and the other through common law which may be invoked through county officials.

The row started when a chorus girl at the Empress Theatre was arrested the other day, along with Frank Sears, manager of the theatre, for "indecent exposure" on the stage. The fight has been carried to the screen in the report of the grand jury.

"We welcome any investigation any individual or organization cares to make," said C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. "The same pictures that are being shown in our first-run theatres are being exhibited in schools and churches. We are not the least bit worried over any probe."

Maloney Returns to Pathe in New Series

Leo Maloney becomes a Pathe star upon the completion of an existing contract calling for one more picture, according to the terms of an agreement recently consummated between the western star-producer and Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc.

The acquisition of Maloney marks a return to the fold, for the star has previously made some of his best pictures for the house of Pathe. The Maloney Westerns will be virile, action pictures of the great outdoors.

A Club Building

A syndicate, headed by David R. Hochreich, president of the World Wide Film Corp. and representing the Cinema Club of America, Inc., plans a twenty-two story combination hotel and club building costing $5,000,000 at 150 West 59th street, New York City. The new building will be known as the Cinema Club of America. Features would be a cinema hall of fame, bachelor apartments and gymnasium facilities.

Theatres Die

The number of picture theatres in Poland has declined from 800 in 1924 to 500 in 1925 and to a total of 383 at present, according to the Polish Cinema Union, states a recent report fom Assistant Trade Commissioner L. J. Cochrane of Warsaw to the Department of Commerce.

This is particularly due, it is said, to unusually high taxes collected by various municipalities which, for example, in the case of Warsaw run to 50 per cent. on gross receipts. A strong protest is being raised by the theatre owners thoughout the country against these municipal taxes, and recently all theatres in Lodz closed after negotiations had failed.

Publix Theatre Leased by Loew

(*Special Dispatch to* MOVING PICTURE WORLD)

Dallas, March 15.

Dallas, Texas, developments indicate that the Melba Theatre has been leased by Publix Theatres, Inc., of New York to Marcus Loew for first-run vaudeville and pictures. All pictures booked for the Melba by Publix for periods beyond March 27 have been cancelled, the management announces. No official announcement was made, but mail addressed to New Yorkers who will presumably manage the new house arrived at the Melba on Friday.

This development follows a rumor that Loew would build a large office and theatre building in Dallas to cost several millions. The Melba, situated poorly for an amusement house, has had a hectic career since the house, one of the most beautiful in the South, was erected four years ago and named after Hope Hampton, the name later being changed to the Melba.

It is declared that an immense new theatre is bound to follow, to be built either by Publix or Loew. Loew's entrance gives Dallas three first-run vaudeville houses and but three running under an all-picture policy.

King Joins F. B. O.

Edwin C. King, for four years general manager of the Paramount Studios in Long Island City, has resigned to accept a similar position with F. B. O. at its Hollywood studios. This will go into effect on April 1. The engagement of Mr. King was concluded by Joseph P. Kennedy, new chairman of the F. B. O. board just before he left for Hollywood last week.

Sunday Concerts

Bertha, Minn., decided against Sunday closing recently by a vote of 77 to 32. Benson, Minn., will vote on the question at the spring election and hopes to open the town. Spring Valley, Minn., faces a campaign against the Sunday movie conducted by a newspaper.

Reformers Ask Amendments on News Reel Bill

Pictures Not Getting Better, Charges Canon Chase

(*Special Dispatch to* MOVING PICTURE WORLD)

Albany, March 17

There is a possibility that the bill now before the New York State Legislature exempting news reels from the present provisions of censorship may be further amended because of a public hearing held before the Senate Finance Committee at Albany on March 16.

Canon Chase and the Rev. O. R. Miller appeared in opposition to the bill, although their opposition was rather weak-kneed. Exhibitors were not represented. Former Senator J. Henry Walters of New York City, associated with the Keith interests, spoke in favor of the bill.

Canon Chase said that passage of the bill would save the industry and cost the state $30,000 a year in tax money. He deciared that the chief danger was that the public would lose the protection it now has through censorship.

"Motion pictures are not getting better," said Canon Chase, "except where we have censorship. I think the news of the day on the screen should be supervised."

George H. Cobb of Watertown, former chairman of the New York State Motion Picture Commission, suggested amendments to the bill so that the commission might have the power of recall.

F. B. O. Employees Dance Night Away at Astor

The personnel of F. B. O.'s home office and the New York Exchange held its fourth annual dance on March 12 in the North Ballroom at the Astor Hotel. Including invited guests, more than 400 were present. With brief intervals for solo dances and contests and vocal music the dancing lasted until well after 3 a. m.

Edward McNamee headed the Committee on Arrangements, which included Miss Ann Benzoni, Miss S. Cantor, Miss Clara Doerrler, Ed McQuire, Ralph Crocco and Al Tuchman. It was on Miss Benzoni that many of the plans fell and to her much of the success of the dance is due.

Ginsberg-Kann Move

The Ginsberg-Kann Distributing Corporation has leased new office space at 1650 Broadway, New York, to take care of the expanding business under the new partnership arrangement. The new quarters will contain about double the amount of floor space at the present offices at 1540 Broadway. The corporation will move into the new building about April 20.

Music Week

Fifteen thousand members of the M. P. T. O. A. have pledged their theatres, representing 85 per cent. of all in the United States and Canada, to stage a music contest during the first week in May in which every school child will be eligible. This movement is being promoted by the General Federation of Women's Clubs, including 3,000,000 women in America and representing 16,000 women's clubs.

New Appointments In Warner Force

Sam E. Morris, general manager of distribution for Warner Bros., has appointed Nat Barach division manager of the Cleveland district, with supervision over Cleveland, Detroit, Cincinnati, Pittsburgh and Indianapolis.

Mr. Barach takes the place of Herbert E. Elder, who hereafter will be New England division manager with headquarters in Boston. Norman H. Moray has been appointed Cleveland branch manager, succeeding Jack Stewart, who has been transferred to the Cincinnati office as branch manager.

J. V. Allan, formerly manager at Cincinnati, goes to Detroit. James Young, recently branch manager at Detroit, will act as special salesman for Mr. Allan.

Mr. Morris also announced shifts in the New York sales organization. Arthur Abeles has been appointed New York district manager, with supervision over Manhattan, Brooklyn and New Jersey. Nat Beier will remain as branch manager of Manhattan and George Balsdon, Jr., as branch manager of New Jersey. Harry Decker has been appointed Brooklyn branch manager.

A Half Interest

The John H. Kunsky Enterprises, operating four first-run theatres in Detroit, has with six other motion picture corporations acquired a half interest in West Coast Theatres, Inc., of California, according to George W. Trendle, general manager of the Kunsky organization.

Await Verdict

The Wasbington M. P. T. O. is awaiting word from Mrs. Josephine Preston, state superintendent of public instruction at Olympia, expressing her opinion whether "schools have the right to show pictures in competition with theatres."

Her opinion will doubtless be based on information contained in an exhaustive article presented by Secretary J. M. Hone of the M. P. T. O., citing specific instances wherein this practice has damaged the business of exhibitors in various parts of the state, and citing similar instances and court rulings on their legality in various parts of the country.

Another to Test "Jonah" Theatre

(*Special Dispatch to* MOVING PICTURE WORLD)

Detroit, March 17.

The Ferry Field Theatre, one of the most puzzling theatre propositions in Detroit, has another new owner and will embark on a new picture policy as a result of a deal last week in which Charles H. Miles relinquished his rights to William A. London for a consideration said to be $300,000.

Located at the intersection of West Grand boulevard and Grand River avenue, by test the busiest corner in the city, the Ferry Field has had a checkered career for five years. It was originally built as a picture theatre and in turn has played straight vaudeville, combination, stock and musical comedy. After a whirl at both stock and vaudeville and pictures, Charles Miles closed the house about five months ago.

A few days ago Phil Gleichman, former manager of the Broadway Strand, dropped into the city, bought the Ferry Field lease back from Miles, to whom he had originally sold it, and within a few hours had turned it over to London. Miles bought it originally for $285,000, but spent about $40,000 in improvements. London is associated in several theatre enterprises here with his brother, Israel J. London, and together they plan to operate the Ferry Field, opening on Easter Sunday with a straight picture policy at popular prices.

Universal Salesmen Meeting in New York

The first big Universal sales convention of the year is being held this week-end in New York City. Headquarters are in the Hotel Astor, and branch managers and salesmen from Universal exchanges from St. John to Philadelphia are in attendance. For three days, Friday, Saturday and Sunday, the out-of-town Universalites will be addressed on subjects connected with the launching of Universal's 1926-27 product—the Greater Movie List. Many of the pictures in this list will be projected for the visiting film men.

The New York conference is being held for the eastern division of the Universal sales force. Immediately following this convention, a second will be held in Detroit for the exchanges of the Ohio Valley. A third will be held directly thereafter in Chicago for the Mid-western branches, a fourth at New Orleans for the Cotton States, and finally, a fifth convention in Los Angeles for the West Coast group.

The Universal Sales Directorate, Louis B. Metzger, Earl Kramer and Ralph Williams, will attend all conventions, as will Julius Singer, sales manager for short product; Joseph Friedman, special sales representative, and other home office executives. Among these executives will be George Brown, director of advertising; Abe Stern, vice-president of the Stern Brothers; Nat Rothstein, general director for "The Flaming Frontier," and Dave Bader, manager of advertising accessories.

Eastman to Undertake New "Teaching" Films

Production of teaching films, closely correlated with selected courses of study and in accordance with a definite educational plan, for use in classrooms will be undertaken at once by the Eastman Kodak Company of Rochester, N. Y.

The films will be used in a broad experimental way in an effort to solve the problem of supplying pictures for the schools, and no apparatus or productions will be for sale to schools during the period of experimentation.

Details of the plan were outlined by George Eastman, president of the Eastman Kodak Company, in a letter to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

Tamper with Clock

The M. P. T. O. Kansas-Missouri is confronted with a battle against a daylight saving plan being sponsored in Kansas City. Daylight saving was adopted in Kansas City several years ago but has not been adopted since that time.

Change Premiere Date On "Flaming Frontier"

The world premiere of "The Flaming Frontier," Universal's drama of the West, will take place at the Colony Theatre, New York, on Saturday evening, April 3, at midnight, and not on March 25, as previously announced. This date is definite.

"The Flaming Frontier" will set a precedent at the Colony Theatre in the matter of presentation. There will be two performances a day, one at 2.30 and another at 8.30 p. m. The picture is the first to go into the Colony for a two-a-day performance since its opening a year and a half ago.

Film Men Win

The hockey team of the Famous Players Canadian Corp., Toronto, won the Commercial championship of the Toronto Hockey League by shutting out the Banfield team 3 to 0 in the final contest on March 11, taking the trophy which is emblematic of the title. A big crowd witnessed the playoff, including such notables as N. L. Nathanson, managing director of Famous Players Canadian Corp.,

Brophy Sells

L. W. Brophy, pioneer exhibitor of Muskogee, Okla., announces the sale of the last five of his picture theatres to Robb, Rowley and Underwood of Dallas, Texas, for a sum approximating $50,000.

The deal involves one theatre in Muskogee and two each in Vinita and Claremore, Okla. The purchasers recently had bought another theatre in Dallas and now own about sixty houses in Texas, Oklahoma and Akansas.

Reorganization in P. D. C. Publicity

Barrett C. Kiesling, for several years personal representative of Cecil B. De Mille, has returned to California to undertake a newly created position as general publicity director for P. D. C.

Under this new plan, as outlined by Cecil B. De Mille and John C. Flinn, who made the appointment, all advance publicity will be under the control of Mr. Kiesling, with headquarters at the De Mille studio, Culver City.

The present New York publicity department has been divided into two sections. Charles Giegerich and Frank Wilstach will represent Mr. Kiesling in New York for advance publicity, while George Harvey will direct all advertising and exploitation. Mr. Giegerich will have charge of trade paper publicity while Mr. Wilstach will represent the corporation before the New York newspapers and all magazines.

Billy Leyser will retain his position and authority as publicity director for the Metropolitan studios. Charles West has been appointed publicity director of the De Mille studios and personal press representative of Cecil B. De Mille. Phillip Gersdort of the Metropolitan studios became special magazine and newspaper representative for both studios.

Miss Gish Sails

Dorothy Gish, star of "Nell Gwyn," sailed this week for London where she will star in three productions for British National Pictures, Ltd., under the direction of Herbert Wilcox. The star's mother and R. Field Overbaugh, the American cameraman, accompany her.

To Talk Hays

Members of the M. P. T. O. of New York, Buffalo Zone, will hold the spring meeting in the Hotel Statler, Tuesday, March 30, according to an announcement by J. H. Michael, chairman of the zone.

There will be a luncheon at 1 p.m., followed by a business meeting when the new uniform contract and the affiliation with the Hays organization will be two of the principal topics discussed. Mr. Michael will preside and a large attendance is expected, not from local theatres, but the surrounding towns.

MOVING PICTURE WORLD
Founded in 1907 by J. P. Chalmers

A STIRRING LOVE SCENE may be looked for every time the producer casts Anna Q. Nilsson and Conway Tearle for the leading roles. In the June Mathis-First National special, "The Greater Glory," these two artists give a great performance. Showmen can promise their patrons "the best ever," in this case.

Presentation Showmanship

WHO is the greatest showman in all the world? In "Paradise Lost" Milton gives us a picture of Jehovah putting on a god-like presentation for the creation of the universe. In the beginning there was only Heaven. Then Hell was made for the insurgent angels. Between Heaven and Hell was only empty space.

From the battlements of Heaven Jehovah rode into this limitless space in a great, gleaming chariot.. Standing on one foot in this blazing sky wagon, Jehovah, with the other foot described a vast circle, marking the limits of the universe He was about to create.

That was the original prologue. That was the first presentation.

Showmen who build up their programs with the presentation can trace their ancestry back to the dawn of the world.

Theirs is a proud heritage.

All over the country today these modern showmen are doing their best to offer pleasing, novel units of picture theatre entertainment. The showmanly presentation of pictures requires a co-ordination of imagination and practical knowledge of stage effects, costumes, lighting, paints, economical construction material. In the presentation producer the artist and the artisan meet.

With this issue Moving Picture World celebrates the first anniversary of its presentation department, conducted then and now by Colby Harriman. The department was inaugurated with the feeling that the dissemination of practical knowledge on the art of presentation showmanship would help the man who wanted to increase the pulling power of his program and who was only waiting to be shown how.

Exhibitors who used to think of the presentation in terms of $1,500 a week, and who, therefore, fought shy of it, now know what they can do with $15, some compo board, paint, and a little imagination.

Doug Fairbanks brought "The Black Pirate" into New York last week and showed what could be done with a husky voice off a black stage asking the audience to "come on back—to the days of the Spanish Main"—an invitation punctuated by the boom of a cannon.. A prologue of sound only.

A presentation idea is like an exploitation idea. It can be modified and used with a fresh angle over again. Mr. Harriman who is active in the presentation field himself, never loses sight of the practical side of his work. The exhibitor readers of Moving Picture World are fortunate in having a man like this at the idea helm.

About two months ago, we increased the usefulness of Mr. Harriman's department by giving our readers specific presentations for specific pictures. A showman thus had a complete plan of box-office attack worked out for him the minute he booked that picture.

We take pride in our celebration this week of the first anniversary of a modern service to the modern showman. In his department "The Theatre of Today," Mr. Harriman this week gives you a complete presentation for your entire program. The feature picture treated is the Cosmopolitan production for Metro-Goldwyn-Mayer, "Ibanez Torrent."

The "Torrent," incidentally, came to the Capitol practically unheralded. Unaided and unabetted, as it were, by any extravagant prophecy. A great picture, it has found its level. After two weeks at the Capitol it moved to the State where it is still packing them in. Greta Garbo has the most valuable NEW face, form and presence on the screen today. And Monta Bell has done as clean-cut, air-tight piece of picture making as has ever been done. The "Torrent" lifts him into Class AA of directors.

We hope that Mr. Harriman's presentation for the "Torrent" published next week will help the showman clean up with this fine picture.

At any time, when you want help on any problem of presentation, just write Mr. Harriman.

This week you will find "The Theatre of Today" on page 241. Every week you will find there a box-office stimulus.

Mr. Showman—at your service.

WILLIAM J. REILLY.

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

E. W. HAMMONS

President, Educational Film Exchanges, Inc.

Covarrubias has laid emphasis on the thinking qualities of the man who made features out of "shorts."

It took an immense amount of "heavy thinking" to achieve this amazing result.

When Mr. Hammons opened his first office, in Madison avenue, about twelve years ago, shorts were merely "shorts," and nothing more.

But Mr. Hammons saw it in another light. He knew it was all wrong. Said they were "features," and offered to demonstrate his position. He did.

Then he bought, made and distributed "finer and funnier" shorts, and showmen began to get the big idea. Six years ago he opened exchanges for his short features. More gasps! Greater surprise. But again Mr. Hammons crashed through with complete success for every contention.

No man has done more to stabilize the short feature field than Mr. Hammons. He signed great stars; built big studios; installed better production methods, and, partly in recognition of the great advance in short features, January last was set aside as "Laugh Month."

Men of the Hammons type work early and late, whether in Gotham, London, Paris, Berlin, Hollywood, or Altoona. It takes "brains" to swing THIS STUFF!

"What's New?"

By Bill Reilly

"BEN-HUR" is a great picture. That is not news. "Ben-Hur" was almost snuffed out in the making, not as a picture but as a novel. That IS news.

This interesting sidelight on a current screen epic is presented by Walter Noble Burns in his brilliant story of hair-trigger days in early New Mexico, "The Saga of Billy the Kid," just published by Doubleday Page.

It was the six-shooter of Billy the Kid, the gun notched for twenty-one men, "not counting Indians", that brought General Lew Wallace to New Mexico to end the Lincoln County war and gear up that part of the Southwest to the progressive trend of the times. This same gun might have prevented "Ben-Hur" from reaching the publishing house, the stage, the screen.

"General Lew Wallace came to New Mexico as governor in August 1878", says Burns in "Billy the Kid", "determined to carry out President Hayes's orders and end the feud.

"Governor Wallace's first step was to issue a proclamation of amnesty to all who had taken part in the war, except those under indictment for crime, on the understanding that they lay down their arms.

"Billy the Kid ignored the governor's proclamation . . . . . Governor Wallace determined to have a personal interview with Billy the Kid and use his powers of persuasion to induce him to leave off fighting and lawlessness and settle down to useful citizenship. With this purpose in mind he drove across the country from Santa Fe to Lincoln.

* * *

"AS Governor Wallace sat with General Hatch, Juan Patron, and a group of army officers on the porch of the Ellis House, a lone horseman appeared riding slowly toward them through Lincoln Street.

"'Here comes the Kid', remarked Juan Patron.

"Governor Wallace was moved to quick interest. He viewed the picturesque figure of the young outlaw with fixed attention. The Kid carried a rifle across his saddlebows, and if the governor's eyes had been keen enough, they might have noted that the gun was cocked. The Kid . . . came on at a running walk past the Murphy store, headquarters of his enemies, without so much as turning his head to glance at the group of men lounging there who eyed him with cold hatred . . . He walked briskly up the path to the porch, his rifle in his hand, his six-shooter at his belt. Governor Wallace arose.

"'So you are Billy the Kid', said the governor to the outlaw.

"'I am', said the outlaw to the governor.

"The two men shook hands. In appearance they were as much alike as a drawing room and a corral . . . . It was a meeting, not so much of two men, as of two worlds. . . . . The governor was an intellect; the Kid a trigger finger."

As the author points out, this gulf could not be bridged. Finally, the governor asked the Kid to stand trial, on the promise of pardon if he were convicted.

"The Kid thought for a moment in silence. Abstractedly, he lifted his rifle and blew a speck of dust off the magazine.

"'No, Governor', he said, 'I can't do it. No use. It's too late. I've got to go on as I am, and when the time comes, die with my boots on.'" The Kid rode out of Lincoln.

"TWO years later, Billy, in the shadow of the gallows, recalled the governor's promise of a pardon. But the pardon did not come and his friendship turned into hate.

"'The Lincoln County reign of terror is not over', wrote Mrs. Susan E. Wallace, the governor's wife, and we hold our lives at the mercy of desperadoes and outlaws, chief among them Billy the Kid, whose boast is that he has killed a man for every year of his life. Once he was captured and escaped and now he swears, when he has killed the sheriff and the judge who passed sentence upon him, and Governor Wallace, he will surrender and be hanged.

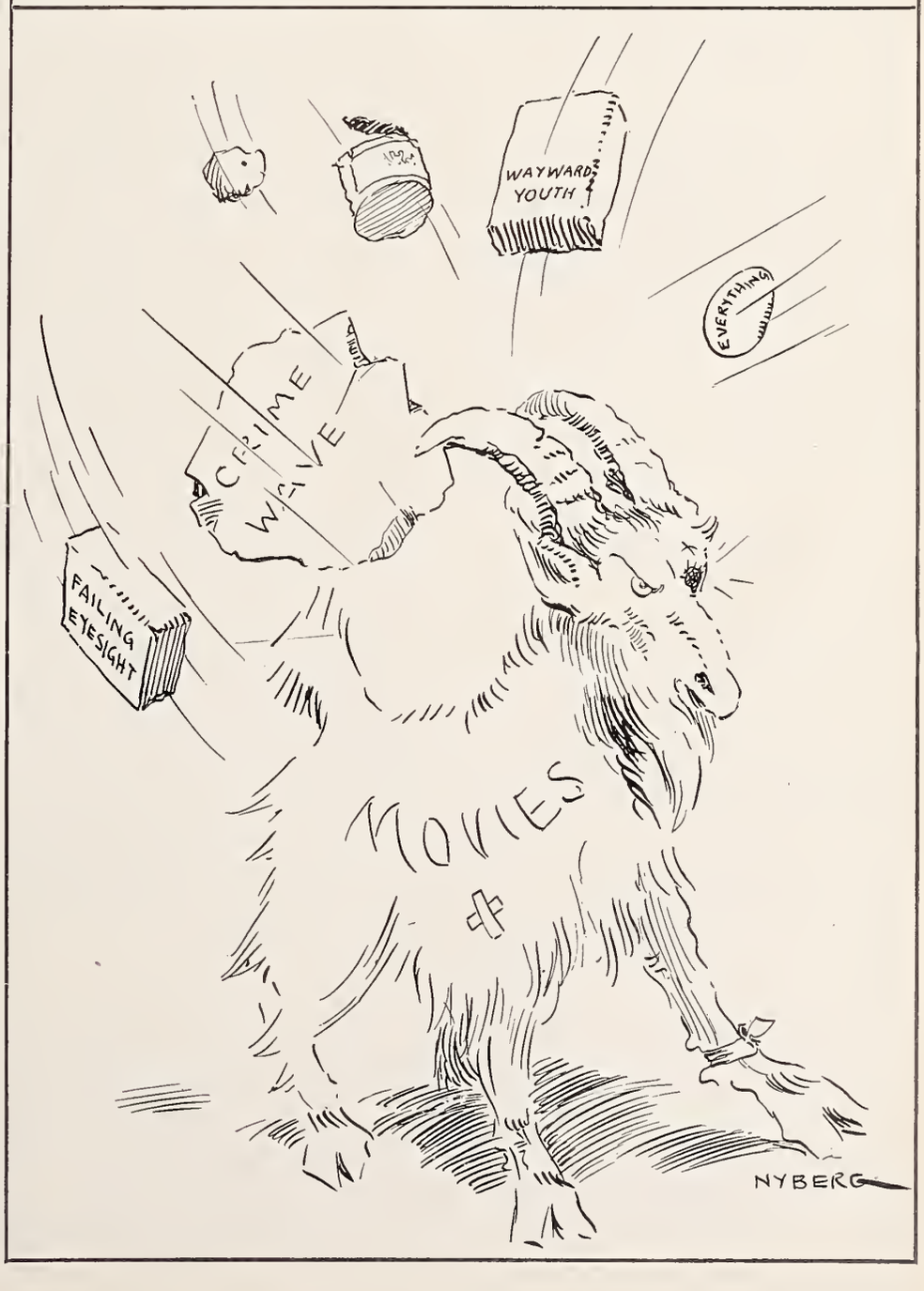
"'I mean to ride into the plaza at Santa Fe, hitch my horse in front of the palace, and put a bullet through Lew Wallace'.

"'These are his words. One of my friends warned me to close the shutters at evening, so the bright light of the student lamp might not make such a shining mark of the governor working until late on 'Ben-Hur'".

"Mrs. Wallace's picture of the author sitting by the open window of the palace working upon his book late into the night under the light of the lamp with the vague menace of Billy the Kid's six-shooter out in the darknes off Santa Fe's silent streets is singularly interesting and adds a touch of romance to the history of the novel whose fame was soon to fill the world. What if the Kid had made good his threat and his bullet had come out of the night to stay the hand of the writer? Where, then, would have been 'Ben-Hur', and how much pleasure would have been denied to millions of men and women in the reading of it?"

"Rocking the Industry"

By Nyberg
Moving Picture World Staff Artist



Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"Love's Blindness"

ELINOR GLYN is at her perennial sex hydrophobia again. This time it takes a worse turn than usual. "Love's Blindness," publishers, The Author's Press, Auburn, N. Y., is the lowest sort of cheap sentimental drivel, badly written, with no dramatic or artistic reason for surviving. However, it will undoubtedly be made into a ravishing picture which will prove a delight to the average movie fan. And since these movie fans are the people who fight the wars and pay the taxes and do the work of the world, they must be pleased if the film box office hopes to continue functioning.

But to get back to Elinor Glyn's latest mud piece—Vanessa Levy is the daughter of an Anglo-Jewish money lender and an Italian aristocrat. She has since her mother's death been reared on the Continent and knows nothing of the stigma attached to her father's daughter—a Jew money lender's offspring as London society disdainfully designates her. When she becomes of age Benjamin Levy, her father, brings her to London. With considerable cunning, he has forced Lord St. Austel, a Britisher of noble birth, into a bad corner. St. Austel must either marry the Jew's daughter or cause financial ruin to scores of his friends. For honor's sake, etc., he reluctantly accepts the girl whom he is determined to hate. But instead of the dowdy little swarthy Jewess whom he expects, he finds himself wedded to a glorious beauty. He takes a large swig of brandy and then. . . . (Not to give the secret away I'll use some of Elinor Glyn's own dots.)

For two hundred and forty-six pages of lascivious gush the issue is dragged out until finally Vanessa and Lord St. Austel fall into each other's arms—this time permanently we hope.

"Mary Glenn"

Sarah Gertrude Millin, whose previous book, "God's Stepchildren," received such enthusiastic responses throughout the country, has written a new novel, "Mary Glenn," a fine realistic story of South African life, eminently suitable for the screen.

Mary Adams (Glenn) was the proud and condescending child of most humble, uneducated parents, who resided in Lebanon, a remote little South African town. She looked an aristocrat, she was an aristocrat except in two vital respects—she had not been born an aristocrat and she knew it. On these two points the whole book hinges.

Mary went for a holiday and came back engaged to Elliott Glenn, a high-born Englishman. They marry and go to England. The war breaks out. After nearly ten years Mary returns with her husband to South Africa—to her mother's boarding house, her father having died in the meanwhile. She is paler, thinner. Her clothes have a threadbare home-made look. But she is a game loser. Well-known names drop from her lips—Lord so and so, Lady X, Countess Y. But the truth of the matter is she never saw society; she has worked her whole married life; and her husband hasn't a shilling. They used their last farthing to get to South Africa.

The tragedy, the highest dramatic point, comes near the end of the book. Brand Van Aardt, a wealthy man who has loved Mary all of his life, gives her husband a chance on one of his farms. Mary and Elliott, with their son, Jackie, move to the country and manage to make a bare living out of the soil. But Mary keeps up or tries to keep up the high standard of what should be done in a proper English home. They dress for dinner, observe as many of the social amenities as possible and each year Mary insists that Elliott must go away on a hunting trip. This year Elliott wishes to take his son Jackie. It is against Mary's wish, as Jackie is her life. She is expecting another child and is naturally nervous and upset. Her better judgment tells her to keep her son home. But in the end she tells him to go.

They are to be gone but a week. Seven days pass. No return. Eight. Nine days. Finally Elliott comes back alone. He says Jackie is lost. Mary, Elliott, Brand and Mrs. Van Aardt start for the mountains in an automobile, hunting, hunting, hunting for Jackie. No success. Mary's second child is born on the wayside. She comes to hate Elliott. For months, half-years, years, Mary stands at the gate, waiting, hoping for her boy to come home. Finally, in desperation, Elliott confesses: Jackie is dead. "I left him at the camp and went off with my gun. Then I saw something moving behind a tree and I fired. I heard a scream. It was Jackie. I thought it better not to tell you until after the baby was born. I buried him in the bush and then came home and acted as if he were lost.

The ending is happy. Mary sees that she never loved her husband. She loved the position she thought he could give her. But now she pities him. "A serpent of pain was coiled around them and made them one."

The picturesque country, the Kaffirs, the purple mountains where the leopards roam, Mary's starved childhood, her bare girlhood, her marriage tragedy, and consequent black disappointment, her return penniless to her home, the death of her first born, the birth of her second in absolutely primitive conditions, her reunion with her husband—the simplicity, the tragedy, the color would all combine to make a rare moving picture, an artistic achievement, a financial success.

Bought For the Screen

"Kosher Kitty Kelly," one of Broadway's successes of the past year, has been acquired by F. B. O. and will comprise one of their Gold Bond features for the coming season. It is a good example of comedy drama.

"Riders of the Wind," an exciting, romantic novel by Elswyth Thane, publishers, Frederick A. Stokes Company, has been purchased by First National Pictures.

"Hush Money"

Charles K. Gordon is presenting an interest-holding melodrama—"Hush Money" by Alfred G. Jackson and Mann Page—at the 49th Street Theatre. This play would make an exciting, colorful, financially successful picture.

Harry Bentley at the age of 15 was sent to prison for three years for having in his possession stolen bonds worth over a hundred thousand dollars. The boy was innocent, being only the tool of an experienced criminal.

When he gets out of prison he finds it difficult to earn an honest living. Every time he gets a job Brock Morgan, supposed to be a super-society detective, but in reality the worst type of crook, hounds Harry. Finally a Mr. Wurzman, a philanthropic publisher, takes Harry's case up, gives him a start and helps him to rise.

Kathleen Forrest (Justine Johnstone) is the niece of a famous judge. She and Harry fall in love and Judge Forrest and Brock Morgan resort to every means to break off the alliance—unsuccessfully. The ending is happy and the interest sustained until the drop of the curtain.

A realistic side of this melodrama deals with foolish society women who pick up romantic looking youths at different hotels, carry on flirtations with them and then wake up surprised when they lose fifty-thousand dollars worth of jewels.

Justine Johnstone, one of the most beautiful young women I have ever seen, gives a capable interpretation of Kathleen Forrest. A fine bit of dramatic work was done by Richard Gordon as Brock Morgan and by Ruth Lee as Gertie McGonigle. Here are two people who should by all means appear on the screen. Miss Lee is an excellent actress—clever, pretty, full of an unusual vibrancy. She has the potentialities of a brilliant character actress.

Pinchot's Censors Re-edit Films After Originally Rejecting Them

By SUMNER SMITH

MOVING PICTURE WORLD last week printed the first of a series of articles on Governor Gifford Pinchot's system of rough and ready motion picture censorship in Pensylvania, telling how the governor, who personally dabbles in snipping films, insists on having them censored, one and all, for the mentality of a child of twelve.

This article also pointed out that the multi-millionaire "reformer-governor" intends to use censorship as a stepping-stone to a senatorial chair, thence to the White House, and that that is one of the reasons—probably the chief one—why the Pennsylvania board is known as the most drastic and unreasonable in the world, and why it rules like a despot.

Let us now examine the board's 1925 figures, so hard won from the governor, figures which are not each year made known to the voters of the state in any printed report, according to the governor himself, but were apparently veiled with secrecy until a direct demand was made for them.

During 1925 the Pennsylvania Board of Censors rejected in toto twenty-four subjects, representing 139 reels. Though 14,852 subjects, including 34,383 reels, are listed as examined by it, there was physical examination of 3,857 subjects, of which 3,360 were modified before approval.

These figures are slightly deceptive, though correct. The first impression of the reader might be that only 3,360 out of 14,852 subjects were changed. The phrase "physical examination" is the clue.

Out of 3,857 subjects ACTUALLY examined, only 497 escaped the censors' scissors.

Pennsylvania's 1925 income from censorship was approximately $100,000, its expenses about $75,000. Thus it may be seen that censorship means little to the state in a financial way, and much to the politicians.

These financial figures do not, like the eliminations, come from the governor but were bluntly denied by him. Furthermore, as shown last week, the report on eliminations would not now be public property but for the courtesy of P. S. Stahlnecker, the governor's secretary, and Joseph A. Berrier, clerk, who forced the governor's grudging consent by insisting that MOVING PICTURE WORLD was entitled to them. Pinchot had said: "He's against us; don't give him anything," and "I won't furnish you with any ammunition against censorship."

Perhaps readers may not find the number of total rejections—twenty-four—very impressive. Then let them consider the fact that probably three times this number were condemned entirely. Appeals were made and film men enlisted the co-operation of the censors, as the only way out of a bad dilemma, with the result that, with the censors sitting as an advisory council, these originally rejected pictures were revamped to please Pinchot's audience of children. Many scenes were snipped and thrown into the wastebasket, titles completely rewritten and even the theme of the story altered until it bore not the slightest resemblance to the original.

Chairman Harry H. Knapp, of the censor board, has thus "rewritten" several pictures to guard the morals of the governor's children, and motion picture men have permitted the slaughter of footage and murder of ideas rather than lose all revenue from the state. Naturally these revamped pictures are not listed among the twenty-four condemned in toto.

No wonder, then, that any author seeing his or her story in film form within the borders of Pennsylvania raises an anguished wail and blames

(*Continued on next page*)

Exclusive!

Governor Gifford Pinchot of Pennsylvania, as exclusively predicted in last week's Moving Picture World, has announced his candidacy for United States Senator. The announcement was made on Saturday, March 13, a date which the politician and reformer professes to consider lucky.

Though in the past not in accord with the Coolidge administration in Washington, Governor Pinchot announced himself as firmly behind all Coolidge policies. Previously he has felt strong enough politically to stand alone. It is known that President Coolidge will not lend his support to any of the Pennsylvania contestants for senatorial honors, but will remain impartial. Diplomatic circles in Washington, however, will favor either of Pinchot's opponents.

Governor Pinchot's appeal is to "the plain people of Pennsylvania." Just what does he mean by "plain," when he allows them only pictures censored for the mind of a child of twelve?—S. S.

The Red Glow

Philadelphia needs a film exchange building. Now the exchanges are scattered along Vine street. Their exteriors are far from being in keeping with the dignity of the industry, and many of the interiors, affording little space and less sunlight, suggest the homes of a fly-by-night business. A film exchange building would help to counteract Pinchot propaganda against motion pictures.

Is this propaganda widely enough disseminated to make such a move worth while?

"Where do I find the film exchanges?" the writer asked a Philadelphia policeman.

"In Vine street. Where else would they be?" he replied scornfully.

"Why necessarily Vine street?"

"That's the old red light district," the cop sneered. "Of course they'd locate there."

A film exchange building in another location would be a wise move.—S. S.

"Celluloid Buccaneers" A Real Menace In Near East, Claims Schlatermund

By PAUL SCHLATERMUND

AT the best of times film-selling in the East is no fancy business, and the hard facts against which one is constantly apt to bark one's shins are scarcely reminiscent of the ease and opulence so well depicted in photoplays dealing with the Orient.

The East, of course, is a most interesting region to work in, and when one comes into daily contact with people of the most varied types one feels that one is well rewarded for the additional care and vigilance that have constantly to be exercised. The "EAST" is a generic name covering a host of small and large territories, each one of them possessing differing tastes and requiring special service, so it is not surprising that the film business here requires perhaps a more adaptable and efficient organizations than are needed elsewhere. The writer has been in charge of UNIVERSAL interests in the Near East for the past three years, and feels that he can talk with authority on the problems that face the trade in this corner of the globe.

Under the peculiar circumstances ruling here, surprises—big and small—are matters of almost daily occurrence. Beyond all doubt, the most unpleasant are those connected with piracy. PIRACY—what a word to stir one's imagination, and to recall hot summer seas, Captain Kid and the Spanish Main. But here it is robbed of all glamour, and signifies something base and disloyal—something to rouse indignation and all the fighting energies of a man desirous of maintaining in his business a high level of integrity and honest, fair competition.

Battling with film pirates is thus part of the daily grind of Representatives of the big American producers in the Near East. The writer, despite the innumerable obstacles he has met with in this connection, is glad to acknowledge the support and assistance accorded to him by the local authorities throughout his territory. Unfortunately, the local official are themselves sometimes prevented from scotching the evil simply because the laws of their country do not provide the necessary machinery, and notably because there is no treaty existing between Washington and their Government with reference to the protection of film rights.

Such protection comes within the scope of "author's rights." Author's rights of practically all important nations are protected by the Convention of Berne dated September 9, 1886, which was revised on May 4, 1896 and July 1, 1910. Article 14 of this Convention has special reference to the film rights of authors.

For some unknown reason, apparently influenced largely by vested interests, the U. S. A. Government has so far persisted in rejecting the Berne Convention, and in consequence the representatives of American producers have no claim to protection.

Thus deprived of the ordinary methods adopted by his competitors of other nationalities, what can the American representative do? The best policy is to release a picture in the threatened territory as soon as possible after its release in the States, and thus to cut the ground from under the pirate's feet. Another efficient remedy is to publish the pirate's name in the big trade papers all over the world. It seems to the writer if all the big American firms undertook to abstain from dealing with anybody who has been connected with piracy, the evil would rapidly disappear, and he ventures to commend this suggestion to the earnest consideration of all concerned.

A leading Greek trade paper published an article the other day inviting all serious concerns to communicate to the Editor the names of pirates in Greece, with a view to publishing a black list, as piracy is obviously a disgrace to the nation.

If such malpractices and their perpetrators could be brought into public disgrace, there is no doubt that the whole nefarious trade would be rendered one of extreme difficulty. Their business connection would be effectively severed, and with the stipulation of heavy fines in all sales-contracts and the collection of ample cash guarantees from buyers who are suspect, there is every likelihood that the plague would be destroyed or at any rate reduced to very small proportions.

It is a pioneer job, and those whose interests are at stake should join together in self-defense.

Pinchot's Censors Re-Edit Films

(*Continued from preceding page*)

the producer. No wonder, also if Pennsylvania people look down upon the "movies" as childish or inconsistent.

Censor Personnel

What is the personnel of the censor board in Philadelphia? The chairman is Harry H. Knapp, dramatic editor of the "Philadelphia Inquirer" for thirty-three years. So he doesn't sound like a dumb-bell. Mrs. K. C. Niver, widow of a newspaperman, is vice-chairman and Henry Starr Richardson, another newspaperman, secretary. George Locker, office manager, also takes an occasional shot at censoring. Joseph A. Berrier, executive clerk, is located at the Capital in Harrisburg.

The salaries are: Chairman, $3,600; secretary and vice-chairman, $3,300 each. The censorship act was passed in 1911 without appropriation and was enforced in 1914. Governor Tener originated the board. The terms of the present occupants have expired and, automatically, under the law they are holding over until the governor chooses to make new appointments. This situation allows the governor to dominate them without the chance of a murmur just as he dominates the motion picture industry by methods verging on intimidation, because he can retire any censor at any time by the simple process of naming a successor.

I talked with Chairman Knapp in the offices of the "Inquirer" and found him capable and straight-forward, though possibly lacking an elastic mind. Mrs. Niver, Mr. Locker and he seemed apprehensive of criticism of the board, Mr. Knapp recently returned from a visit to Hollywood, where he urged censorship at the source, by carefully selected newspapermen as best qualified to judge public tastes, and he claimed that Famous Players has adopted his idea and that First National and United Artists will do so.

Criticism of the board a year or so ago was recalled. The censors then were ridiculed for cutting a news reel showing African women dancing before the Prince of Wales. Mr. Knapp insisted that the dancing of one negress was indecent. Possibly he thought at the time that it wouldn't make a hit with Pinchot's children.

Mr. Knapp would not deny that Governor Pinchot will work hard for national censorship. The censor himself sees national censorship within a year—surely within two years—with individual state boards operating merrily, each with its own distinct standards. When it was pointed out that one version of a motion picture might have to be produced to meet the standards of Pennsylvania, another version for Idaho, and so on, he insisted that pictures could be made which would meet the approval of all states.

Quality Admitted Better

Mr. Knapp sees "a distinct tendency among producers to improve the quality of their output," but he says that "we censors" still have to deal with some "temperamental directors who think, by putting in here and there a little rough stuff, they make an appeal to all classes."

The public, he believes, is tiring fast of "sex stuff," and better class pictures, particularly historical ones, are paying well, despite high production costs.

(*Third Instalment Next Week*)

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

These Casting Shadows—

AROUND us other shadows are beginning to appear which fortell either an event or disaster, such as an intimated battle be- the most powerful vaudeville corporation and a leading theatre chain; a rush of agents in general to get their share of picture house bookings regardless of what they have to offer or how they offer it; and other houses who inaugurated a presentation plan have been listening to panicky individuals and have switched their policy to vaudeville. Some of these shadows appear amusing in their forms and others are really foreboding. What pot-pourri this all is, but those who know the presentation business and adhere to its principles need not worry. They have the strongest craft.

CAPITOL'S NEW STAGE DRAPERIES.

THE stage of the Capitol Theatre will shortly assume a rejuvenated appearance. Plans are in progress for a completely new drapery setting, which will cover the proscenium arch, the sounding board and the huge side panels of the stage. The lines of the new stage draperies are so designed as to permit of increased opportunity for interesting and varied lighting effects. They are being designed by Arthur J. Knorr, Art Director of the theatre, and it is planned to have them completed and hung within a week. Under the direction of Major Edward Bowes the settings at the Capitol have been designed along the lines of the modern movement in stagecraft, and have kept pace with the progressive steps of this particular art. The settings by Knorr have revealed a new and refreshing note, and with the assistance of specialized experts on the staff, many new devices in lighting and other stage effects have been successfully introduced during the past few months.

PERSONALITIES

GAMBARELLI, formerly Ballerina, at the Capitol Theatre, New York City, is going in vaudeville with an act using in her support four girls and a pianist. IRVIN TALBOT, musical director at the Rialto Theatre, New York, is being moved up the street to the Rivoli. It is a real homecoming for Mr. Talbot as he was for several years director at this theatre under the Riesenfeld regime. We congratulate him. JOSEPH LITTAU, who has been musical director at the Rivoli Theatre, has been transferred to the Howard Theatre, Atlanta, Georgia. SID GRAUMAN is reported coming to Broadway in a theatre yet unannounced. There will surely be a presentation battle on if Grauman finally arrives in town, as his success on the Coast is internationally known. Grauman does know presentations. GUS EDWARD'S second unit for Public is underlined for the Rivoli Theatre, week of April 11th. It is to be known as the "Kandy Kids in Kandyland" with a cast of twenty five.

Presentation Necessity

I WANT to take this opportunity to thank the many friends who have been responsible for the success of this department. I also want to thank the Chalmers Publishing Company, whose breadth of vision anticipated the presentation needs of the industry.

This is our First Anniversary. A year ago when this department was inaugurated by the MOVING PICTURE WORLD it was the first of its kind in trade paper service. It is rather difficult for us to ascertain the volume of service which this department has rendered, but during the year we have received innumerable requests from exhibitors and producers all over the world, whose confidence we have enjoyed.

I regret that I am unable to meet you all personally at this time, and tell you, man to man, how much I appreciate the assistance, the advice, the encouragement you have given me. Cooperation based on friendship is, after all, the real thing, and a service built upon such a foundation is bound to win.

This department has developed demands which are almost beyond the capacity of one individual, and I am making a suggestion which is prompted by several exhibitors I have conferred with, that an association be organized among exhibitors and producers to establish a producers' service for presentation of ideas, for the purchase, or rental, of equipment and accessories, etc. I would be glad to devote a portion of my time to the organization of such an association, which would make this insistent demand a possibility.

The trouble in our production business is that we have been relying on individual effort rather than enjoying the benefits derived through the concentrative co-operation of an association. This department, which is primarily a service section, would be an ideal base in which to acquaint you with the editorial and advertising elements concerning the service.

Now we come to the important question. Would such an association appeal to you? It really is worth while and practical. It could not succeed unless we had the co-operation of a number of representative exhibitors and producers. With a well organized association we can all share in the benefits of its service, each man being an active or associate member. To my mind, if any group of men in the show business need a professional association the presentation producers and managers most certainly need the benefits derived from such an alliance.

Let me hear from you. This is a pet idea of mine, and I believe that we can work it out; in fact, I know I can, if I have your help.

COLBY HARRIMAN.

A Prologue Stock Company

RUSSELL F. BROWN, Director of Publicity of Eugene Greater Theatres Company, Eugene, Oregon, writes interestingly on the subject of their presentation development:

"In cities of less than 50,000 the exhibitor who neglects to cash in on the inexpensive prologue possible with local talent is missing one of the biggest bets of the times.

"The Prologue Stock Company" idea which we have quite sufficiently worked out and have used as a means of obtaining talent for prologues and presentations, should be sure-fire in any city. First, several years ago, we hit upon a local tenor who "took well" in what we were pleased to term "vocalogues," being a song or two, sung in costume and setting atmospheric to the picture. The song usually was also used as the theme by the organist in accompanying the film. We used the tenor "on and off" for several months. Then we set out to find a soprano to go with him. This we did, and found the possibilities greatly improved. We featured both singers in our newspaper advertising and lobbies and before we knew it, we were besieged with local singers, dancers, whistlers, instrumental soloists, quartets and jazz bands.

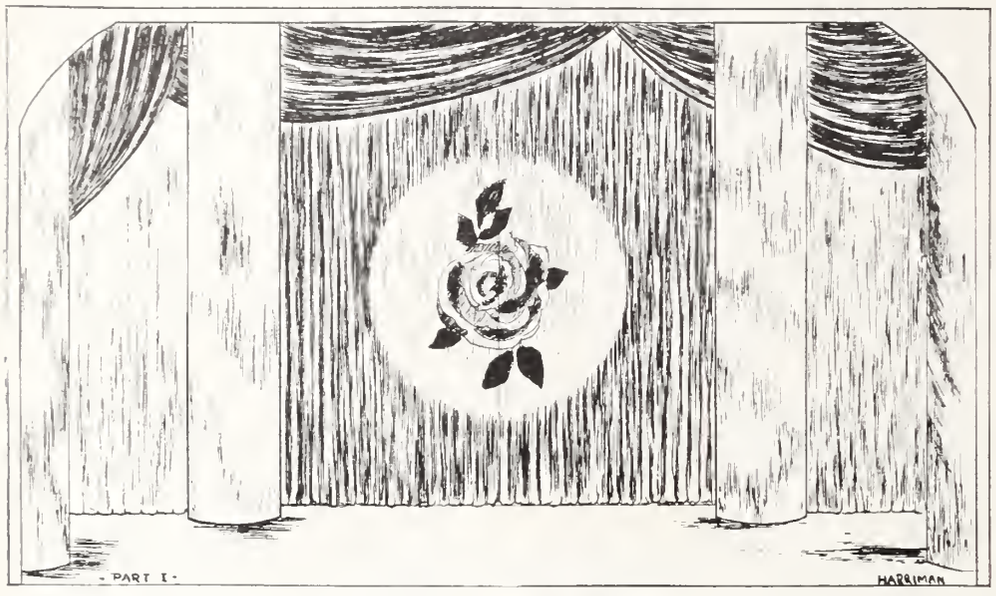
"Now the trick was to try them out, select the most talented and coach those for future use. We continued to use our "stars" in the leading roles (for we required some acting ability of the leads) and cast the new talent in minor parts. When a new singer or dancer proved a "find" with the audience, we gave that one more to do in the next prologue. As soon as we found ourselves with more "leads" than we could use every time, we then began using the ones best suited for the particular type of prologue or presentation and planning future specialties to bring those not used this week, back again next week.

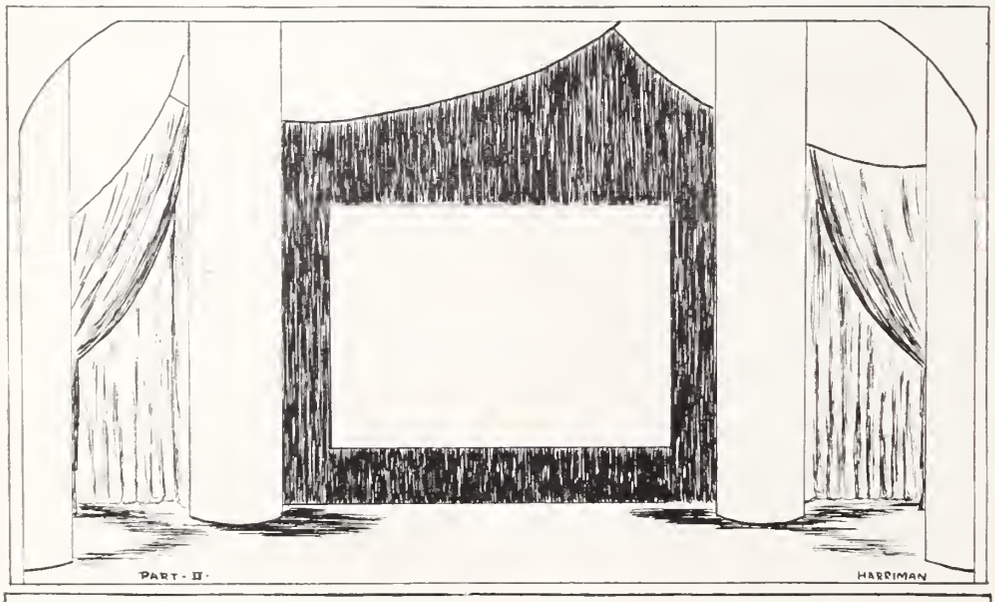
"The secret of the whole affair is the one natural desire of every talented human to appear before an appreciated public. We are therefore able to secure the services of any member at the "salary" of five dollars a night, two performances each. And, nearly every one provides his own costume, made according to sketches we design. We have a wardrobe, as well, and in event a player is unable to obtain suitable costume, we use what we have or have one made for the occasion.

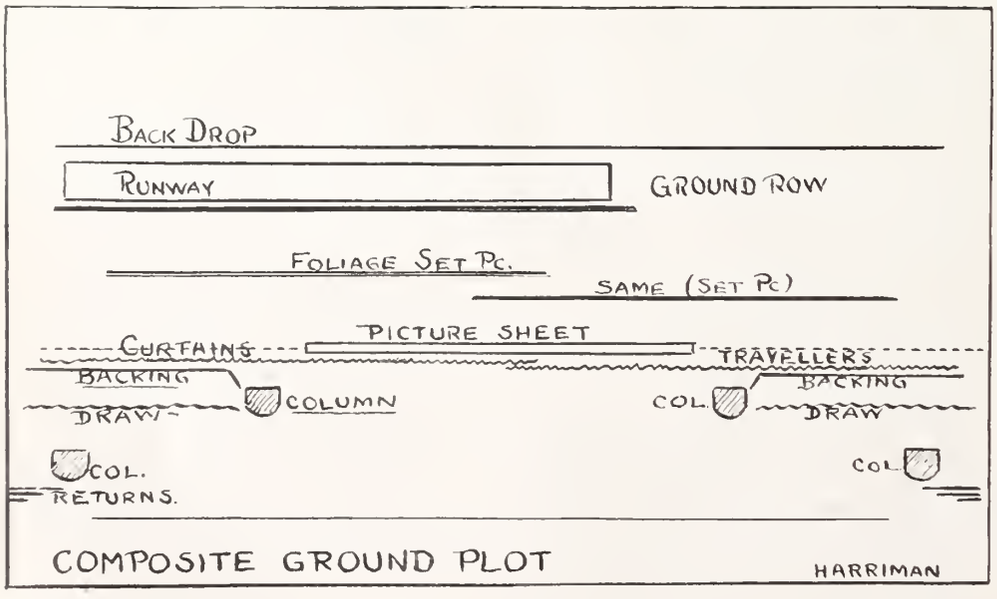
"We make a special stage setting for each prologue, using rosin paper for nearly everything but complete drops."

A Complete Program Outline

Introducing the Presentation "A Symphony of Spring" Specially Devised on an Exhibitor's Request by Colby Harriman







THE three essentials which we all strive for in building a program are—UNITY, DIVERSITY, and CONTINUITY. These elements are necessary. We need a union of ideas, that is, to have these ideas correlated. We also need a diversity of subject matter and a continuity of action.

In this issue we are digressing from the single presentation suggestion and submitting a framework for an entire program, one that has within it the elements of diversity, one that carries with it, a unity, a correlation of scene and subject matter, and one which has an interlocking continuity. Abruptness in the conduct of a program is usually jarring to patrons, whether they know the reason or not, and it has been our experience that where programs are so devised to advance in a well-conceived manner patron-favor is practically preassured.

The following program which may be termed an average one is submitted:

1. Overture

A classical or standard composition.

2. Popular Number

A combination or orchestral selection introducing a novelty music feature. "A Battle of Melody."

3. Screen Magazine

Include the best shots of scenic and news subject.

4. The Presentation

This should be a strict divertissement. "A Symphony of Spring."

5. Prelude to Picture

Including the orchestral interlude and a prologue to "The Torrent."

7. Feature Picture

8. Comedy Subject

9. Organ Postlude or Exit March

General detail of the program is based on a composite setting so devised as to be consistently used by all of the various units eliminating the necessity of a shift of scenes, and resulting in one which dovetails.

1. The Overture

The setting is introduced with the playing of the overture. The set as sketched in Part I herewith represents a fabric combination in three sections. The center section taken up by closein curtains and bounded with two large fabric columns and two other fabric columns placed right and left downstage at the tormenters. A heavy drape is used as a grand border.

The overture selection for this particular bill may be "Carnival" (Dvorak); "Midsummer Nights' Dream" (Mendelssohn) or "Pipes of Pan" (Suite) by Logan.

The general lighting scheme which may be applied with slight variations to all three numbers includes a blue green flood on the orchestra with a magenta colored lamp in strips placed on the floor back of the orchestra rail, which will give a glowing base to the pit in contrast to the overtone. The center section or closein curtains should be toned a purple. There should be a blend

Presentations Promote Profits and Patronage

on the side sections right and left of the columns of a blue green and purple. The offstage sides of the fabric columns should be highlighted an orange amber with a strip of magenta. The heavy grand draperies should be toned a deep rose purple. An orange amber spot should be focused on the center section gradually changing to canary as a large rose is projected by stereopticon in the center of the drop highlighted by the canary spot. At the finale of the overture the reds in the foots and borders with the ambers in about one half should be brought up. The overhead flood on the orchestra should be changed to a light amber with a white spot on the leader for his bow.

2. Popular Number

This unit takes place in the scene as indicated in Part II. This should be introduced with a brief orchestral selection similar to one of the classical jazz numbers. It may be a jazz interpretation of a standard theme. The orchestra should be highlighted with an orange amber at the opening of the motif. The two curtains in the right and left sections of the stage settings are drawn revealing two characters, one dressed in the costume of 1870 and the other in a bizarre dinner costume of today. The closein curtains over the center section are drawn revealing the screen and the title is flashed upon the screen acquainting the audience with the fact that a "Battle of Melody" is to transpire between the ballads of yesterday and the syncopated songs of today. The idea is to introduce a number resulting in a community "sing." One singer starts an old familiar strain the words of which are flashed on the screen and this is followed with the other singer also plugging for favor with a similar arrangement. The motive is to get the audience divided, the Battle to be decided by the volume of melody accorded the favorite singer. At the end of the number the lights dim down, draw curtains on the extreme sections are dropped and the next unit, The Screen Magazine is introduced.

3. THE SCREEN MAGAZINE

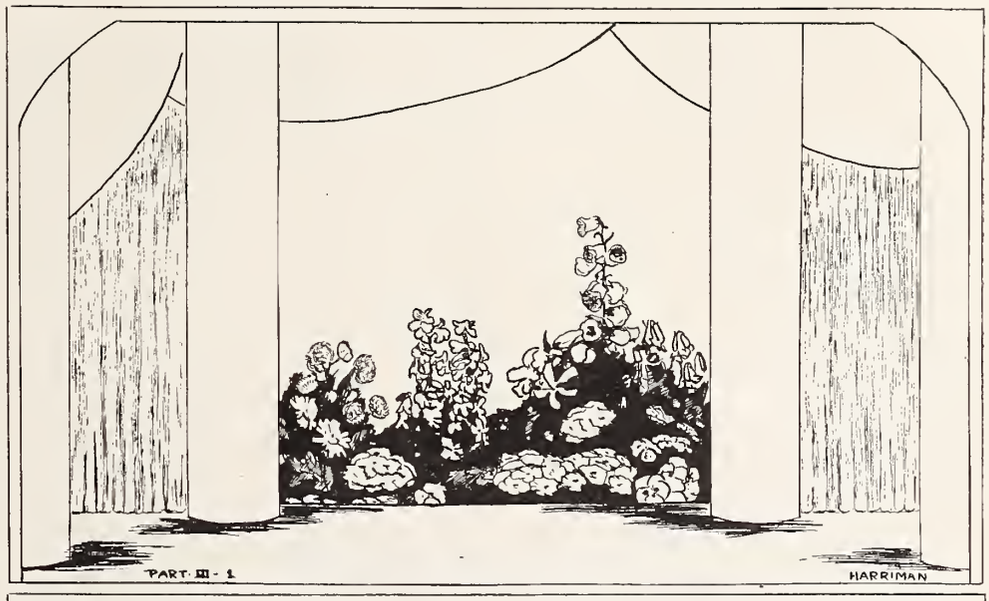
This should open with shots of general interest going into news weekly shots and the last scene should be a scenic shot depicting a Spring scene of a rushing brook with flowering trees along the banks, or an orchard in bloom. This scene should fade out, the music Segue to the introductory theme of the presentation which follows immediately.

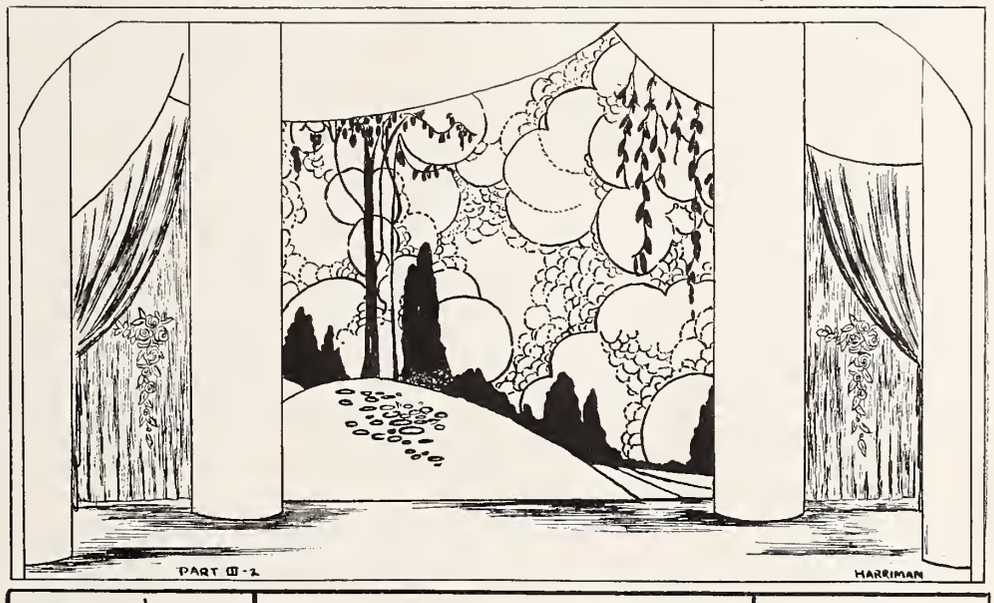
4. THE PRESENTATION

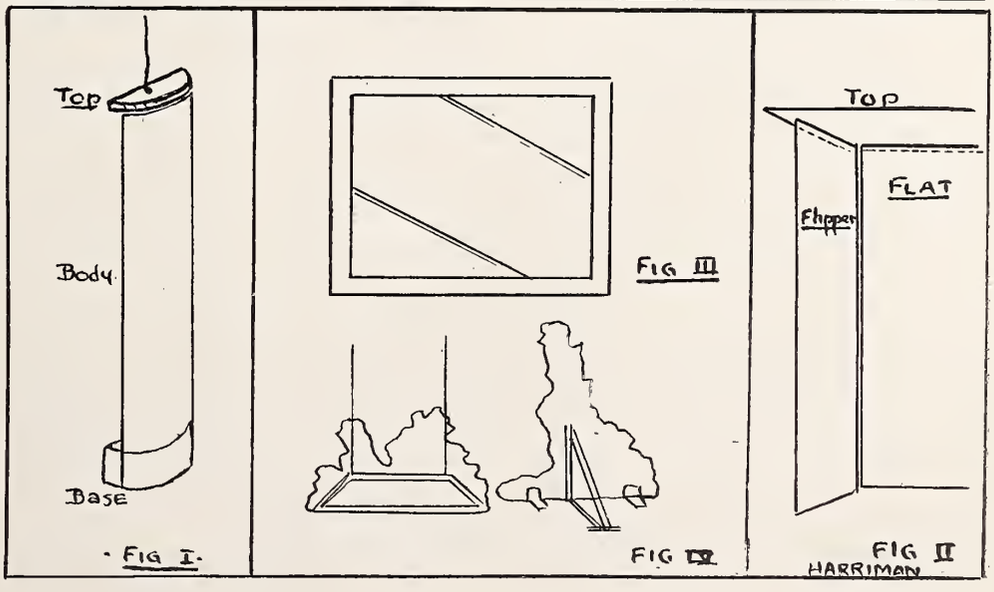
"The Symphony of Spring"

This a three-part divertissement featuring song and dance. At the opening a boy and a girl enter, with out-turned umbrellas, in a whirlwind dance. A rain effect should be effected on the close-in curtains with lightning flashes and thunder effects. This suddenly ends as a rainbow is projected on the closeins. A Spring number may be introduced offstage and as the two characters reach center they draw aside the closein curtains revealing two large floral set pieces, as indicated in Part III, No. 1. These may be painted on and cut out of beaver board. From behind each flower appears the face of a dancer. The dancers appear garbed in ballet costumes covered with various flowers, such as one character as a violet, another as a rose, etc.

This unit may find excellent material by using sections of the "Ballet of Flowers" by Hadley, which has been written in three parts, consisting of twelve different motifs. As the ballet number is finished the two solo dancers appear. The set piece which is in two sections is gradually drawn offstage right and left, and the back drop, which has been flooded blue from the foreground sud-







The Original Presentation Department Celebrates

denly dims as a silhouette lamp back of the drop is brought up revealing the shadow set as indicated in Part III, No. 2.

This scene may be painted on the back of the sky drop with heavy opaque lines, or it may be an extra drop done with silver cutouts. The sky drop being taken away revealing this drop. The two solo dancers appear as the ballet groups itself in artistic formations and do a dance routine with festoons of flowers. The singer appears at center, and as her song number begins the ballet pick up the movement, and for the finale spirals of roses fall.

The set should be toned in soft tints such as light greens, rose, blues, canaries, orange ambers. This scene closes. The flood light is brought up on the orchestra as the following unit is introduced.

GENERAL DETAILS

In the accompanying plate are general construction details. Fig. I shows the method the fabric columns may be constructed. The top may be a hemispherical disc with a ring attached to which the cable is fastened to the batten. The material is tacked around the edge of this disc and fastened to a similar disc at the base. If the fabric is tacked in folds a fluted column will result. Fig. II shows the treatment for the backing of the extreme sections right and left. A flat with a flipper and a top flipper to prevent light leaks. The top flipper may be of beaver board. These sections are highlighted with an olivette. Fig. III shows the method in which the variegated gelatines may be easily constructed. Fig. IV shows the backing and construction of the floral set pieces which may be held up with cable from a batten or supported with a jack brace.

Part II—Presentation
Published Next Week's Issue
Super-Prologue
"THE TORRENT"
(Metro-Goldwyn-Mayer)

"MARK STRAND FROLIC"
(Week of March 14)
Produced by Joseph Plunkett
Mark Strand Theatre, New York

IT is a real Frolic this week. While it is not as pretentious scenically as previous editions it caries an effective simplicity, and a balance of entertainment features. The first number is entitled "Orientale". The stage is dark, with the exception of a large ornamental window with grilled treatment, at right of center. Beside it stands John Quinlan dressed in a light-colored Oriental costume. A light sky is used to back the window and an amber spot filters through the grill-work highlighting the singer. Black plush dresses the balance of the set. He sings "The Nightingale and the Rose" (Rimsky-Korsakoff.) Two spots one right and left are brought up following his song highlighting two pillowed oriental divans, right and left upon each side of which are grouped members of the ballet. A huge eight-foot oriental vase of grained and variegated colored texture is placed right and left with the divans in front of it. Gold and silvered fabrics are draped from the mouth of the vases. Mme. Klemova and two male partners do a specialty number with the ballet coming in for the finale. It is very artistic and well executed.

Pauline Miller appeared before the gold closeins and sang "Love Came Calling", and this was followed with the Irwin Sisters doing a Mirror Dance. This scene is a large cutout with the opening scrimmed and two large candles right and left. One girl appears in front of the scrim and the other back of it and do a "reflection" number, doing identical movements. It was very well done.

The "Mound City Blue Blowers" appeared next dressed in light blue carnival costumes seated on a low platform in front of a white fabric drop hung in one, which was toned green and magenta, with an amber spot on the Quartette. This aggregation proved the hit of the bill and their music produced with a guitar, banjo, a comb and a "Lucky Strike" can is marvellous. This act is one of the best novelty instrumental quartettes, and Mr. Plunkett has brought them together again for the engagement. An act like this should be together, as they are a good picture house attraction.

The last number was called "Under Your Hat". A large black silk hat was discovered center of the stage with a canary colored fabric as a background. The hat suddenly collapsed and revealed the Irwin Sisters who stepped from it and did a number, as the hat was drawn up to its original position. After the girls made their exit the hat collapsed again and James Clemons stepped forth and did one of the cleverest eccentric dances which we have been privileged to see for a long time. After the conclusion of his acrobatic routine, the hat was drawn up midway and revealed the ten members of the Mark Strand Ballet dressed as rabbits huddled together in circular formation. They did an excellent little number, with the Irwin Sisters and Clemons coming on for the finale.

"RHAPSODY IN JAZZ"
Produced by J. M. Anderson
Rivoli Theatre, New York City

THIS revue described as a "Syncopated Manhattan Cocktail" is the best thing Anderson has done so far in his Publix presentations. The theme is based on George Gershwin's "Rhapsody in Blue". The scenes are futuristic in their design and similar to those used as a background in the recent "Skyscraper's Ballet" at the Metropolitan Opera House. The backgrounds are a maze of buildings in cubist formations.

The first scene entitled "Puttin' on the Dog", was sung by two women and danced by four girls who worked with four clever Collie dogs. This was a park scene. The next number was called "The Syncopated Shoeshine Parlor", and was in a section of a shine parlor with white chairs. Seven banjoists dressed in very loud-check suits sat in the chairs, and four bootblacks danced a syncopated rhythm emulating the movements of "their work".

The third scene showed the Stock Exchange, the design embracing numerals, very atmospheric. Various girls entered representing copper, oil, real estate, coal, steel, gold. Finally the spirit of the ticker appeared and did a whirlwind dance with the gambler, and at the climax spirals of paper fell from the border enveloping the two dancers in a whirling mass of tape. This was followed with Gus Mulcay in an Harmonica Rhapsody, who appeared in one.

The last number was entitled "A Night Club" which employed the entire company and introduced Robert Stickney, the Charleston Dancer on Stilts. The characters appeared in light pinks and yellows, the girls with flaxen wigs. For the climax the lighting was changed and the whole scene suddenly became a tropical area, palm tree backgrounds and all of the characters appearing as cannibals in a wild orgy of barbaric rhythm. This lighting treatment gave a "punch" which brought the revue to a heavy applause finish.

FABRIC CURTAINS POPULAR

THERE are many new fabrics on the market which are giving satisfaction to a number of producers and theatre owners. A new silk texture which has an unusual lustre is being substituted for metallines over backings similar to those used in metalline drops. It not only gives an adequate surface for lighting, but the texture of the material is soft and colors blend more harmoniously. Another beautiful drop which we have seen is a torquoise blue velvet or plush studded with rhinestones. One manufacturer is making up several of these curtains in cyc sizes which he not only sells but rents. An imported gold and silver metalline fabric has been installed in two leading Broadway houses, and is ideal for flash closein curtains.

KNOW YOUR STUFF

IT may be not amiss at this time to either hint to or advise prospective producers, especially those gentlemen who are coming into the picture presentation game from other branches of the theatrical profession. The picture house offers a problem which is different from that of the vaudeville house, the musical comedy or legitimate stage. It may appear simple to the average producer to put on "Acts and Revues" but there is an audience complex which is something to reckon with, and he is a wise producer indeed who studies the situation and governs his productions accordingly.

First of all a presentation must carry with it an artistry that is practically flawless. The subject matter must be selected, the routine arranged so that the idea gets over practically instantaneously. There is no precedent to follow, and a man may be a successful producer of revues in musical comedy, may have created a name for himself in the vaudeville business, may have all of the credentials and experience that one would think necessary, but unless he knows the picture house complex, and that can only be gotten by a consistent study, he is going to find himself running into an ocean of grief, and his production bark will be floundering.

Our Obligation as Independent Exhibitors

By L. O. Davis,

General Manager of Virginia Amusement Co., Hazard, Ky., and Member Executive Committee of M. P. T. O. A.

OUR national organization of exhibitors, the M. P. T. O. A., has made great strides in the past year. It has come to mean more to the small as well as the large exhibitor than ever and is deserving of the highest support. It is now our solemn obligation and duty to support it both morally and financially.

Since the Milwaukee Convention of last year much of the old politics and ill-feeling have been eliminated from within the organization and under the able management of Mr. Woodhull and Mr. Seider, our business manager, things are now moving along at a pace never before attained. Worth-while accomplishments and lasting benefits are being recorded and the whole movement has taken on an impetus that will carry it on to be the most potent factor in the development of Motion Picture Exhibition in America.

Every exhibitor in the United States should represent a link in this great chain of organized exhibitors and to weld this chain so strongly together that no outside influence might break it, each of us should contribute, whole-heartedly our share of moral support and financial assistance, both of which is vitally necessary to the life of any powerful body or organization.

All of us exhibitors are now rejoicing over the new contract agreement, which we will have to admit is about the squarest document in the way of a film contract that we have ever had. It was largely through the untiring efforts of the men at the head of our National Organiaztion that this contract was obtained. It is but one and the most recent outstanding accomplishment of the M. P. T. O. A. We could recall many things accomplished by organized effort that would perhaps been impossible without organization. Notably among these was the repeal of the admission tax which has already saved the exhibitors of America millions. I would not hesitate in saying that we would perhaps still be paying this unjust tax had it not been for the efforts of the M. P. T. O. A. The repeal of this tax saved each of us enough money the first six months it went into effect to pay our dues in the organization for all eternity and yet many of us neglect to forward our checks for a few dollars in support of such meritorious and beneficial work.

Gratitude is truly a God-given trait and I am sure that we exhibitors of America are not ungrateful for all the help received through the untiring efforts and work of our organization heads. I know that we appreciate the work of these men who are in many instances neglecting their own affairs for the general good of the exhibitors of the country.

Pure negligence is the cause of many of us not having paid our dues and not intentional on our part. We mean well but simply drift along neglecting to attend to what we think trivial matters when as a matter of fact, collectively, is a very important matter. We are letting the burden of finance drop on the shoulder of the other man but still we get the benefits of the work done by the organization other exhibitors maintain. The help and assistance of the M. P. T. O. A. is now so pronounced and comes so close to home that it is high time we were showing our appreciation by shooting our checks for dues in at once. Let's show our gratitude by writing headquarters at 745 Seventh Avenue, New York City, right now asking for the necessary blank to be filled in when joining and remitting for dues.

Our checks and support at this time will give the men going to Los Angeles in June renewed energy to accomplish more than ever before and to make the next year the greatest in service of the M. P. T. O. A.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Cliff Lewis's Layout is a Supplement to M. W. Larmour's Recent Hand Work

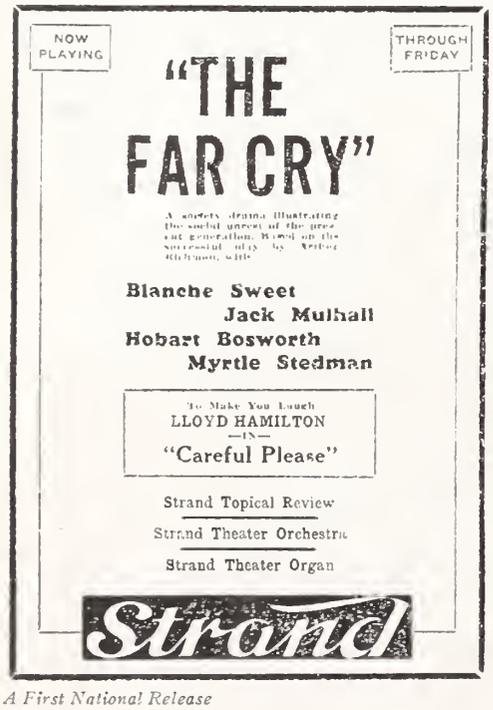
RECENTLY we reproduced in these pages a layout by M. W. Larmour, of Graham, Texas. We expressed the hope at that time that someone would send in other samples.

Cliff Lewis, of the Strand Theatre, Syracuse, sends in two examples, one of which we reproduce in large size.

A First National Release

WHAT THE PRINTER GAVE

This is for sixty lines across three columns, as marked at the top of the space, and is dated February 13. The layout is made on a letterhead of the Strand, though we have clipped the heading off.



A First National Release

THE SUNDAY SPACE

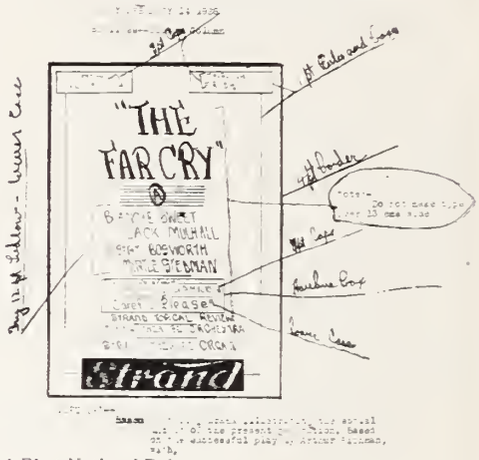
The layout is drawn to exact size, and a cut is pasted in where it is to run. This carries a notation to "Cast extra mats for Herald and Journal." The mat has been warmed up to make this cast, and it is easier to get three casts than to send the mat to the other offices for casting.

A line to the right, about half way down, calls for "4 pt. border" but the printer seems to have used a three.

Just below the top line are two panels of small type, marked "A" and "B." The typewritten copy for these spaces is found below the layout, since it was not possible to letter these in. Over bank A is "A World's Premiere," printed in. This is marked "No larger than 8 pt. caps." The foreman has marked in the office number of the face as a guide to the compositor. The star names, below the title are merely marked "Caps," with a notation "one size smaller than the line above" for Bosworth and Stedman on the line below.

The panel rule is marked for two point, but runs in a one point. For the title the suggestion is made: "Try 42 point Chelt. bold. If too large, use 36 point." Forty-eight was too large and the line runs in 36. There was width but not the height for the larger size.

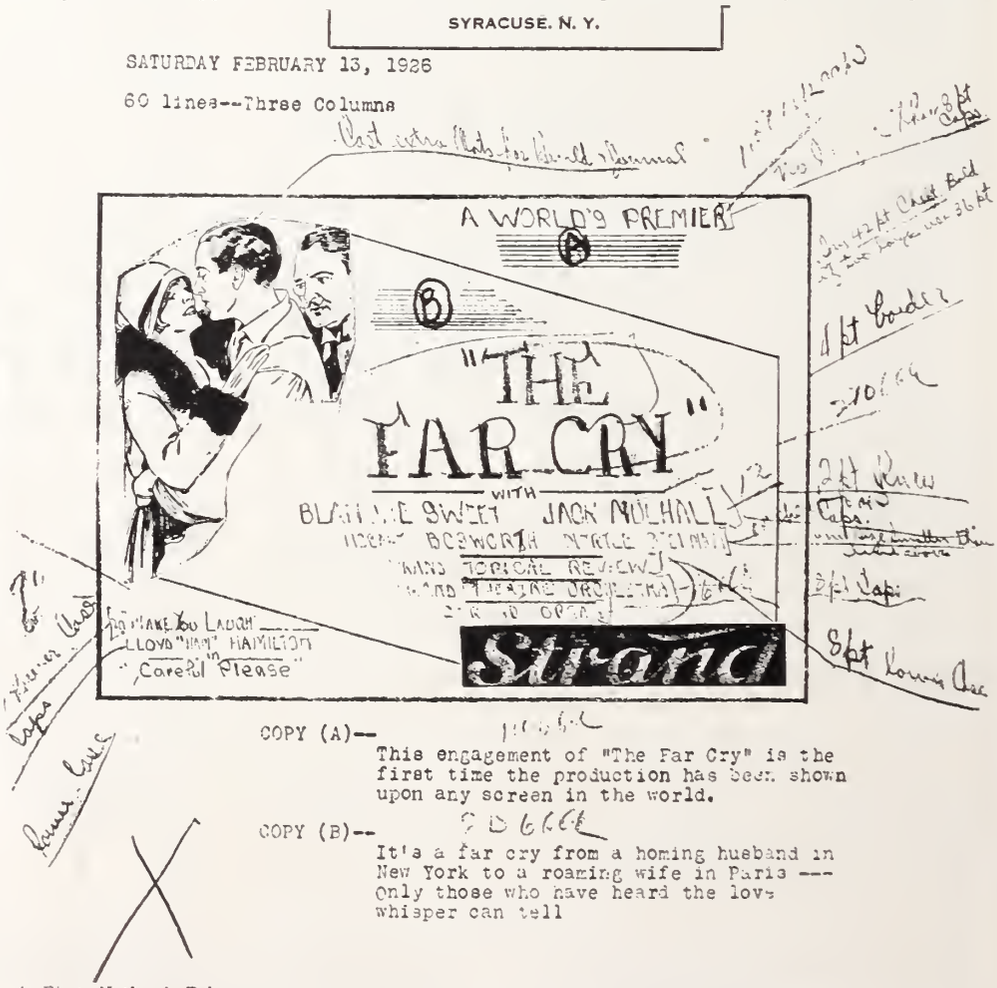
For the matter in the lower right Cliff merely indicates upper and lower case or all caps, leaving it to the compositor to make this six or eight point as may be most advantageous. A six point is used.



A First National Release

THE SUNDAY LAYOUT

This style is a compromise between the exact measurements and "about." Often it works better than to call for a definite size, since it does not require that the space be exactly measured. Cliff is perfectly able to take a point rule and lay out the space ex-


SYRACUSE, N. Y.
SATURDAY FEBRUARY 13, 1926
60 lines--Three Columns
A WORLD'S PREMIER
"THE FAR CRY"
WITH
JACK MULHALL
Strand
COPY (A)--
This engagement of "The Far Cry" is the first time the production has been shown upon any screen in the world.
COPY (B)--
It's a far cry from a homing husband in New York to a roaming wife in Paris --- Only those who have heard the love whisper can tell

A First National Release

A NICE ADVERTISING LAYOUT FROM CLIFF LEWIS

A design for a three-column space, 60 lines deep, drawn up by Cliff Lewis, of the Strand Theatre, Syracuse, for the first showing of First National's The Far Cry. Compare this with the result as shown on this page.

Camels Are Useful in Exploiting Made for Love

actly, but is is quicker to make it "about" and leave the rest to the printer, if the latter has good judgment.

The second example is the Sunday space, an 80 lines by 2. Here the 4 point rule called for has been used, with a hairline box for the comedy, which has been marked in. The type marking is 7 point caps for the name and upper and lower for the title. The outer hairline is marked "One point rule and boxes" and "12 point Ludlow, lower case," is suggested for the names of the players.

Only one inserted bank is used here, which is marked "A" in the layout. The subfeatures are left to the printer's good judgment, knowing that he will follow the general style of the house.

There is an added "NOTE—Do not make type over 13 ems wide," to gain a margin of white space.

Your Printer Will Do a Good Job

Mark your layouts in this fashion, and you'll get good results. Even a poor printer cannot go far wrong with such a layout. He has the general effect and most of the sizes, and can give approximately the same result.

It is a good plan, however, to mark your faces in roughly to scale. You can obtain a rule giving all of the type sizes. We have one we bought from the American Type Founders some years ago for 30 cents. Probably it costs more now. One face shows inches and agate lines, a second face shows 5½ and 11 points on one edge and six and twelve on the other. The other faces give 7, 8, 9 and 10 point divisions. With this you can measure any face from 5½ points up, using six point above the pica. It is very handy and so inexpensive that there is no reason for doing without one. Your printer can order one for you from his supply house. If you want two eighteen point lines with a two point lead between, you figure 38 points of space, but always figure on your space as well as your lines if you want the measurements to come our correctly.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

In keeping with the popular trend toward programs of the lighter sort, the show which had Syd Chaplin in "Oh; What a Nurse!" also had the Brooklyn Mark Strand Revue to help enliven things. The entire performance ran 1 hour and 52 minutes, of which time 30 minutes was given to musical presentations and 1 hour and 14 minutes to the feature picture. The remaining 8 minutes went to the Topical Review.

The orchestra, under the direction of Harold Stern, opened each of the four deluxe performances each day with the overture "Raymond" by Thomas. This orchestra work, 8 minute long, was lighted as follows: bridge lights of purple covered the fabric cyclorama, which was closed across the small production stage, from one side of the proscenium arch to the other; X-ray footlights of blue; 4 steel blue floods on the cove ceiling, light scarlet Mestrum flood on the orchestra from the dome; and blue stars in the sky of the sounding board above the orchestra.

"Lullabies of the World" introduced cradle songs of various countries as follows: Japan, Italy, Russia, Ireland and our own Southland and then closed with the "Ave Maria," sung by a soprano. The scene consisted of a drop with 5 circular openings and one large center opening 8 feet off the floor. In the 5 openings were the mothers, in costume, of the countries named above. In the center opening stood the soprano surrounded by members of the ballet in white drapes, as this scene closed the number with a tableau. At opening stage was entirely dark and as a male quartette took up the Japanese lullaby a baby spot from overhead lighted the Japanese mother. This light dimmed out at the finish and the next light came up on the Italian mother as the quartette sang the Italian lullaby. This was the routine through and including the Southern lullaby and then all the baby spots kept the mothers lighted during the "Ave Maria." This presentation required seven minutes.

Following the Topical Review came the Brooklyn Mark Strand Revue, 15 minutes long. This revue featured the Cortland Mark Dance Orchestra. The routine of the presentation was as follows: "The Spanish Shawl" by the dance orchestra and the ballet; "A Night of Love" with vocal chorus by Edna Burhans, and violin solo chorus; a medley of popular hits by the pianist; "Sleepy Time Gal" by the dance orchestra, with vocal and trumpet choruses; "Feet, Feet, Two," by the dancers and "Behind the Clouds" by the ensemble. The backdrop was a silver cyclorama and in the center hung a huge basket. For "The Spanish Shawl" selection, which opened the act, the members of the ballet carried large shawls and the "business" of the number was made to include various stunts with these.

Following a home office suggestion, C. T. Perrin, of the Sterling theatre, Greely, Col., put over a Womanhandled Sale to good results.

The idea is a bargain sale of mussed goods; goods that have been womanhandled, and the cooperating store gave large advertisements, 4,00 mail circulars and a large window display.

Throwaways for The Iron Horse at the Grand Theatre, Marion, Ind., offered a ten cent reduction to school pupils at a special matinee the opening day.

This not only stressed the educational angles of the film, but it got a large crowd of enthusiasts to go out and plug for later attendance.

A Producers Distributing Release

THIS IS A CAPITAL STUNT WHERE YOU CAN GET A CAMEL FOR MADE FOR LOVE

Even if you cannot borrow a camel you can get one good idea from this stunt. Ed. M. Hart, of Proctor's Theatre, Mount Vernon, N. Y., used the camel for street work, bringing the crowds to the theatre, where the camel was parked in the lobby as a living poster. After the crowd bought tickets and went in the camel was started out again.

Getting Guatemala Interested in Single Wives

A First National Release

THEY HAVE SINGLE WIVES IN GUATEMALA, TOO

J. C. Searcy's pram for the Palace Theatre, Guatemala City. The end view shows how the flat is constructed. He is planning a display on each First National, for he finds that they respond to exploitation as readily as they do here in the States.

Canadian Interlocks For The Iron Horse

Some time ago we told of the reproduction of The Lucy Dalton, which had been loaned by the Canadian Pacific Railways to The Iron Horse.

Originally the idea was to show this model at the various Canadian fairs to contrast the 1879 model with the huge present day transcontinental runners, but The Iron Horse turned the few fall fairs into a continuous performance.

Instead of a comparatively few dates the model, which is mounted on a truck chassis, has played from coast to coast.

Wherever it is used, the Premier oil stations advertise the coming with halftone sheets telling of the engine and adding that it burns only Premier gasoline, so that both the C. P. and the Premier are getting publicity from The Iron Horse while in turn they advertise the Fox attraction.

But the local theatre sells more tickets than does the C. P. and the managers feel they have the big end of the deal with a free preambulator that supplies even its own advance work.

Parked a Race

Usually a race for exploitation purposes is held on the street, where the crowd can see it, but for Sporting Life the Columbia Theatre, Seattle, had the race on a real track, borrowed through the cooperating newspaper.

Parents of the riders were admitted free to the grandstand and each boy, as he came on the grounds, was given a ribbon badge, denoting his class, and a ticket to the matinee; the latter providing that he must show up with his machine, which gave the necessary downtown ballyhoo as most of the 300 boys came and brought their wheels. Most of them also brought cash customers in the shape of parents or friends. The entries were in two classes, for boys nine to eleven and eleven to fourteen.

It helped put Sporting Life over with a bang.

Programs Are Best

Ed F. Cox, of the Princess theatre, Bristol, Col., sends in a copy of a twenty page monthly program with a Hennegan cover, and says this has increased his business fully 25 per cent.

He does not use trade ads, but gives it all to theatre, and he makes every page work hard. Any house organ is good, but the best is the one so well written that the people like to read it. In Bristol if the issue is a day or two late the customers begin asking about it.

Mr. Cox has an advantage in thot he is owner of the local paper and can get this out in what otherwise would be lost time for the printers. That explains why he can run his cuts and titles in red ink. It also explains why the issue is so readable.

But even if you are not an editor you can get out something that will bring you real returns.

Wins Circuit Contest With His Iron Horse

Recently the Schine Theatrical Company, operating through central New York, organized a contest for the best exploitation stunt.

The award went to W. Y. Trass, of the Andrews Theatre, Salamanaca, who was an easy first with an Iron Horse locomotive on a truck chassis. It's a mighty good looking affair and yet it cost only $10.58, because Mr. Trass built it himself. It's a regular old-fashioned wood-burner, and we don't see how Mr. Trass did it at so small a cost.

C. J. Rose, district manager, writes that it brought very solid return at the box office.

The photograph is a litle too dull to reproduce, but it looks much like the others which were reproduced wholesale in this department when they first came along.

The photograph is a little too dull to rebably made more money this season than any other single exploitation stunt. They have cleaned up the Fox release wherever they have been used. Even managers who do not feel that they can afford large stunts that the picture would bring receipts sufficihave gone in for the locomotive, knowing ently over the average to justify the extra expense.

Novel Shadow Box

One of the good numbers in E. E. Rogers campaign for The Pony Express at the Tivoli theatre, Chattanooga, was a shadow box put into the lobby three weeks in advance.

This depicted a pony express rider dashing across the plains, but the outline of the opening was a map of the United States to suggest the bridging of the continent.

Posters, painted boards and a mounted perambulator were all used to get in the extra business.

A Metro-Goldwyn Release

A NICE WINDOW FROM CINCINNATI ON THE MERRY WIDOW

Nearly twenty stills supplement the book showing and the cutout with the large card for the Lyric Theatre on the left and a smaller one for the book sale on the right. Nothing specially flashy; just really good.

Here's a New Wrinkle for Fake Telegram Idea

A New Idea for Fake Telegrams

Here's a new slant on the fake telegram. Generally a house distribution is made of the telegram advertisement, but the American Theatre, Bellingham, Wash., found a new way.

Knowing that the Postal Telegraph is hooked to Lightnin' and also knowing that the Postal appreciates any form of advertisement, the manager used the telegram purporting to come from Jay Hunt, praising the play and the Postal service, such as is used in all Postal windows.

These were delivered all of the previous week to the seated patrons by boys wearing the Postal uniforms. The uniform seemed to give greater authority to the message, and most patrons read them with attention.

Probably the local Postal manager would be willing to donate the services of real messengers, but in this instance the theatre asked only for the loan of uniforms for its own boys.

Of course this style of distribution reaches only those who can be advertised to through the screen, but it puts a kick into the house distribution.

A Metro-Goldwyn Release

USED EVERYTHING THAT METRO HAD ON THE MERRY WIDOW

The Tower Theatre, St. Paul, used every Metro accessory on this picture somewhere on the house front and added a banner of its own to supplement the cutout. Note also the three announcement of the title and stars.

Broke a Window

Down in Raleigh, N. C., one store always has refused to give any section of its windows to a picture display, but it had to fall when H. L. Williamson, of the Superba, went over with a painting of Norma Shearer in A Slave of Fashion. It dressed a dummy to look like the picture, and not only let in the painting but a number of stills. It was so pleased with the attention attracted that it is open for other coops as good.

You can get any window with the right bait.

Hot Wires

Coming from Memphis to take over the Pantages theatre in Seattle, J. Lloyd Derth put over his first picture, The Best Bad Man, to a better Monday business than the best Saturday in some time.

His best bet was a Postal Telegraph operator in the lobby apparently receiving telegrams from Mix urging the patrons to see his latest picture. These were distributed by a pretty girl in a Postal uniform. He also made a big splash with 55 24-sheets; which is away over the Seattle average.

Guatemala Gets a Taste of Ballyhoo

Buster Keaton in The Navigator has reached Guatemala, and Louis Goldstein has been putting the picture over with a bang. He used real ballyhoo stunts, and even achieved the bannered trolley car, though electric cars are too darned swift for Central America and the trams are all horse drawn. They have a horsecar line that goes away out into the country and they perambulated every foot of the rails for the nautical Mr. Keaton. The first thing you know they'll be using the "no bull" stunt.

The local bally was the big wheel idea, two huge wheels on an axle. These giant discs were lettered for The Navigator and the natives gasped.

The front of the Capitol theatre was decorated like a Northern house with cutouts and flags, and there was a heavy newspaper campaign. Goldstein did not overlook window displays, for he landed the Guatemala Trading Co.

The United Fruit Company tourists must have felt thoroughly at home, for Goldstein pulled every trick in regular Yankee fashion.

A Producers' Distributing Release

MADE A GAMBLING DEN FOR THE PRAIRIE PIRATE

The Princess Theatre, Birmingham, Ala., framed up the box office as a western gambling joint with cacti supporting a board in front of the sales window. The front is grey with bright green for the plants.

Fits the Title

Right after a lot of theatres worked the Raffles idea on The Merry Widow comes The Masked Bride, and they have to do it all over again, because it fits the title so well. Loew's Valtnine Theatre, Toledo, worked it for the latest Mae Murray picture and the crowd trying to get into the store where she was scheduled to appear overflowed into the next block.

In Toledo the masked bride did not make a personal appearance, but her cut was used in the News-Bee for five days before the contest. After her identification she held a reception in the lobby of the theatre.

Chocolate Horseshoes to Help Put Over Tom Mix

A Metro-Goldwyn Release

A DOUBLE EVENT FOR OLD CLOTHES IN SAPULPA, OKLA.

A combination of old clothes matinee and an amateur poster contest brought out every kid in town. The matinee was held on the previous attraction. This was less apt to appeal to the kids and they paid for Jackie.

Cartoon Mariner is Good Sales Herald

Throwaway heralds are mostly casual things to be glanced at and thrown away, but the Temple Theatre, Toledo, achieved a herald on The Ancient Mariner that went home with most recipients.

Really it should class as more than a mere herald, for it was an eight page booklet seven of the pages carrying four illustrations to the page for The Ancient Mariner, these being about the size of the short comic strip for newspaper work.

We presume that the cuts came from the Fox office, but, whatever the origin, the advertising piece is of a character to warrant its preservation since the drawings are well done and nicely illustrate the Coleridge poem.

Advertising in this dignified fashion gave dignity to the ambitious production and helped to put it over as the Christmas Week attraction.

An Ancient Mariner perambulated the streets and made small purchases in the stores. Some of the kids mistook him for Santa Claus in disguise.

Goodwill Stuff

Here's another example of the way M. W. Larmour does things down in Graham, Texas. The Graham Music Club gave a concert. Mr. Graham had a card written in his best style with "Now showing" and the program for the afternoon, put it in a lobby frame and sent that and an easel over to the house to be placed on the porch.

The local paper gave the concert the outside column on the front page and used the frame as the introduction to the story with "Just another of the many courtesies that Mr. Larmour, of the National, has extended the Music Club." Mr. Larmour had large advertisement in the same issue, but it did not run one-two-three with this real tribute.

Sweet Shoes

A stunt that cost nothing and brought a "thank you" was a suggestion to a local candy manufacturer that he put out lucky horseshoes in chocolate and taffy while the Tom Mix picture was playing at the Majestic theatre, Portland, Ore.

About 99½ per cent. of the kids are Mix fans and so this gave the candy novelty an extra strong appeal. It made money for the candy man and it advertised the Fox release.

Hook to a Radio is Better Than Papers

Last Christmas the Strand Theatre, Syracuse, N. Y., hooked to a newspaper for a toy matinee the day before the holiday and obtained a large number of toys for the poor.

This year Cliff Lewis, who does the publicity for Walter D. McDowell, thought out a better way. He hooked to the local radio station. He not only got the newspaper of the previous year, but he got the same mention in the other papers as well, and an announcement several times each evening on the air.

The result was that the attendance was far greater, because the publicity was larger, and the matinee brought in raft of toys which were turned over to the poor.

Don't forget that the radio has the newspaper appreciation of circulation stunts. But they must be something the radio can work without a kick. This toy matinee just before Christmas was something that was right in line, and WFBL liked it a lot.

Hunted a King

Copying the Raffles idea, the Rex theatre, Spartanburg, S. C., offered passes to the first 25 persons to first identify The King on Main Street. This was not particularly difficult as there was only one merchant by the name of King, which was what gave J. H. Stelling the idea. The merchant split the cost of the advertising with the theatre and the newspaper threw in some free readers. If you have no King in your local business directory you can arbitrarily elect a king and then let the populace find out who this is.

A First National Release

A CLEVER COMBINATION OF COMPOBOARD AND POSTER

John Scanlon's front for the Alhambra Theatre, Torrington, Conn., on The Lost World. That's Scanlon in the center with Mr. and Mrs. Breton, cashier and electrician on either side. This made a good four-day run.

Phantom Lighted from Within Was a Big Seller

An Advance Display Helped Phantom Box

On of he best lobby effects reported on The Phantom of the Opera comes from the Palace theatre, New Haven, Conn., where the house record was broken by $2,000. The advance materially helped to this result.

The main feature was a figure of the Phantom in the foyer the week before the showing. The figure was nearly twelve feet tall and was made on a light wire frame supporting a red silk robe. The face was a skull mask such as costumers carry for masquerade, and the hands were red gloves, stuffed with cotton.

The base on which the figure stood contained a glass trap four feet square, below which were two baby spots shooting upward, lighting the figure from within.

The title was lettered in cutouts 44 inches high, and it took four pounds of gold paint to cover them front and back. Green baby spots were trained on them to get the greatest value and the rest of the lobby was kpt fairly dark to give the figure prominence.

Another decided help was a play-up of sound effects when the chandelier fell. In addition to a strong wood crash, iron balls, chain and lumps of metal were slid down a metal trough to a sheet of iron, the drop being only a few inches below the lip of the trough. The kettle drums in the orchestra were supplemented by another set back stage, and the combined noise was very effective.

A Universal Release

AN ADVANCE STUNT THAT HELPED BUSINESS $2,000
The silken Phantom in the foyer of the Palace Theatre, New Haven, is lighted from within by spotlights in the base. Four pounds of gold paint were required to guild the lettering, but it kept everyone talking.

Cutting In

Not many houses have used Henry Ford for an exploitation agent, though nobody knows how many Ford cars have been used for prams.

But the Temple theatre, Toledo, pulled a Ford stunt for Fox's Thunder Mountain when it staged an old fiddlers contest at every showing of the film. Picture theatres were using old fiddlers long before Ford became interested, but the exploitation of Mellie Dunham puts a new kick into the old idea and the Temple cashed in heavily on the idea.

Hot Dog Stand for Main Street King

Appreciating the Coney Island pull, D. Roscoe Faunce of the Strand Theatre, Birmingham, made a hot dog stand his lobby display for The King on Main Street. Menjou stood on one side of the stand, eating a frankfurter, while the chef watched him from across the counter.

The real kick was in the grill. This was an opening cut in the chimney covered with half inch mesh wire to which were pasted strips of red tissue, kept in motion by a concealed fan. Several red lamps out of sight gave the realistic fire effect.

There was an ornamental grate in front of these, before which was spitted an artificial ham, the spit turning twenty revolutions to the minute. As the weather was cold for down south, the grill possessed unusual attractiveness.

Mr. Faunce also used the calling card with "sorry you were out" stunt, shoving 10,000 of these under doorways.

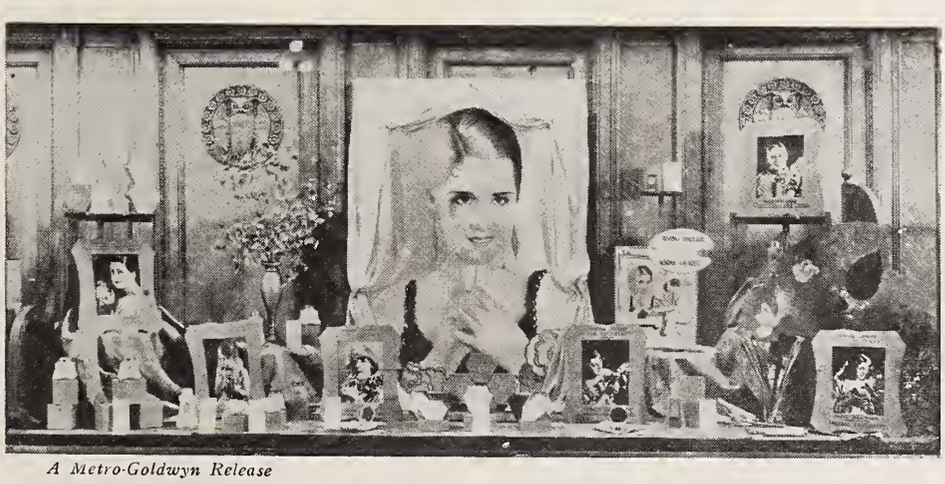
Chanteys and Relics For Sea Beast Week

They did not call it "Sea Beast Week" at Wanamakers, but that is what it was. Officially it was "Moby Dick Week," but Moby Dick was the inspiration for The Sea Beast and the Warner office supplied cuts from the picture to illustrate the whaling scenes, making a glorified trailer that was run in the auditorium in connection with a display of whaling relics, part of which came from New Bedford and the rest on loan from various other sources.

These were peppered with a display of stills from the picture in addition to the film, and there were daily lectures on the old whaling days and the singing of old chanteys; these latter features being broadcast.

All of which took place in the store auditorum; wth Wanamaker taking pages where the theatres take inches, it was an easy matter to get write ups in the daily papers, and it was pretty hard to tell which was the better pleased, the store or the theatre.

Probably other stores in the larger cities will follow the idea, for a close watch is kept on the leaders, but even in a small town the fact that the Wanamaker store found it profitable will help to influence the local merchant if you make a drive in time.



A Metro-Goldwyn Release

NOTE HOW THE LARGE PICTURE DOMINATES THIS WINDOW
This is a drug store hook-up to cosmetics on His Secretary at Loew's Warfield Theatre, San Francisco. One large picture is worth a bunch of stills. It gets over. But here they show the small stills as well.

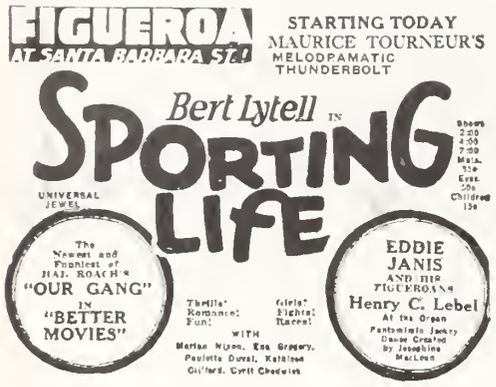
Cowed the Crowd

Burke and Sullivan, of the American Theatre, Butte, Mont., played an elaborate joke on the customers when they announced that "Miss Texas" who played in the newest Buster Keaton comedy would make a personal appearance in front of the theatre. They turned out a brass band and everything, and when the crowd was on tiptoe led out a large cow. The crowd enjoyed the joke and the comedy as well.

A Striking Design Killed With Poor Lettering

This Crowded Space Does Not Kill Title

This is about a two threes from the Figueroa Theatre, Los Angeles. It is 45 lines, to be exact, but that is just a little more than three. The main point is that in this comparatively small space there is splendid display for the title. But both Sporting Life and Bert Lytell would have been larger had the star name been a little smaller.



A Universal Release

GOOD DISPLAY

It may seem absurd to argue that making a name smaller will make it more prominent, but this is true. Where one line rides another as closely as this both suffer. Were this cut notched to eliminate Lytell's name, which then would be set in ten or twelve point type, both the title and the star would be more prominent, particularly if the type were selected to be different from the style of lettering used on the title.

The rest of the space is held down and gets a better display because it is small. Placing the comedy in one circle and the production items in another gives balance and at the same time contributes real display. In between are the details as to the cast with six one-word selling lines, as well. At the right of the title is the program of showing times. It is seldom that you find a space that carries so much information without gumming things all up. But remember that those two circles are as much a part of the display as the title. They not only isolate the small features, but they actually serve as attractors.

Striking Outline Not Well Lettered

Taking a three fives, the Capitol Theatre, Montreal, uses it for a very striking display on The Phantom of the Opera. This very evidently is locally drawn, though it can roughly be reproduced in rule work if you give the compositor enough time.

And yet in spite of the size of the space, the only message is that The Phantom of the Opera is at the Capitol Theatre. The rest is a total loss, or very nearly so. This is because the seven paragraphs are in style of hand lettering that would require the use of a magnifying glass on the part of most readers.

It would be the simplest thing in the world to mortise these seven spaces and let the message in with type. An eight point would meet the requirement and be entirely legible.

Five of the spaces are quotations from the first week press criticisms. A sixth is the one in the lower right hand corner which urges the reader to be sure and see the picture. Across the top is the announcement that the picture will be held over for a week, and in very tiny letters the additional statement that The Phantom of the Opera will not again be seen in Montreal within a year. The only line you can read without close study is "A premiere without a parallel."

A Premier Without a Parallel
Owing to the extreme proximity of this stupendous screen spectacle the Capitol Management has made arrangements to present it to the Montreal public for one more week, starting Sunday.
LA PRESSE
LA PATRIE
THE PHANTOM OF THE OPERA
MONTREAL STAR
THE GAZETTE
MONTREAL HERALD
Capitol
CANADA'S FINEST
Entertainment
CONTINUOUS
12.30 till 11 P.M.

A Universal Release

POORLY LETTERED

All the rest is lost because a house artist wanted to do it all. It's a sheer waste of the space. It would have been very much better to have thrown down the cut in favor of a type announcement that the Phantom would be held over and that it would not be repeated within the year. A distinctive and valuable outline has been killed. Once more the art department has done murder.

And the tragedy is that it is not only the loss of the money paid for the space, but the loss of the possible patronage a good display would have drawn.

Usually the Capitol does excellent work. But when it did slip, it fell all the way down.

Whenever you encounter an artist who wants to do hand lettering smaller than one sixth of an inch in height, shoot him for the good of the community. He's a waster.

Type Works Well For the Phantom

This all-type on The Phantom of the Opera comes from the Antlers Theatre, Butte, Mont. Butte might be supposed to be a place where the picture style of display would be indicated, but we think that the top half of the space gives a series of word pictures that will draw as well as any of the plan book cuts; most of which are too involved.

The advantage of this space lies in the fact that the whole idea is gotten over in a 90 by 2, or a little more than two sixes. It would take at least a three tens to get a similar impression with cuts. There is a saving in space and a gain in directness.

The large lines work well together to read: "Add these together and you have The Phantom of the Opera at the Antlers." These type lines, which are so disposed that they can easily be assimilated, get over the idea of bigness.

Had they all been run into a solid paragraph much of the effect would have been lost. It is the cumulative effect of these two and three line items that packs the

Add these together
—the marvelous imagination of the famous author, Gaston Leroux.
—a story that has thrilled millions, the world over.
—a cast of world famous picture stars including Lon Chaney, Mary Philbin and Norman Kerry.
—a supporting cast of 5,050 screen artists.
—hundreds of thousands of dollars spent in magnificent buildings and gorgeous costumes.
—the producing genius of Carl Laemmle, who made "The Hunchback of Notre Dame" and other famous pictures.
and you have
the wildest, weirdest, most wonderful picture of all time
The Phantom of the Opera
Gripping! Thrilling! Fascinating!
Don't Miss the Picture Marvel of All Time!
At the Antlers Starting Tuesday, December 8th

A Universal Release

TYPE FOR THE PHANTOM

punch, and not merely the text alone. Display is more than half the appeal. Even the white space on the left is a decided help. Full width lines would not have carried as well. It is made so easy to read that even the illiterate will stumble through the scanty paragraphs and not realize that they are doing more reading than usual.

Nowhere in the space is there any suggestion of crowding, and this as much as the excellent copy is what sells, or rather the display sells the better than merely good copy. This is a useful form to keep in mind when you want to drop cuts. You'll get very few to read a solidly packed space. Tell half as much and you'll get more than twice the number of readers.

One Column Ad in Two Column Space

Evidently the Royal Theatre, Findlay, O., could get only some one column ads on California Straight Ahead, and did the best it could.

Getting all that white space helps the display, but there seems to be little value to the lower cut, and a better space might have resulted had this been omitted and the entire lower space given to the title in a much larger letter, staggered.

You do not have to use cuts if you have them, and as a rule you do not have to have cuts. If you cannot get something that will materially help to sell the picture. it is beter to omit cuts and go to all type work.

This is about six and a half inches deep,

Concentric Circles Make a Striking Attractor

yet the title gets only a 24 point display, and is looks rather unimportant. Set in three lines of 48 point, a word to the line, this title would have suggested something big where in the present layout it is covered up by the cuts above and below and does not get any display to speak of. The top cut gives a good play-up to Denny's name, but no better than would come from a large type line.

A Universal Release

SINGLES IN A TWO

Even putting these cuts in opposite corners would have helped. Now and then the single column ad in a two column space has all the display you can ask, but here the effect is that of trying to sell a one-ring circus as a two ring event. The space is not properly dressed, and it looks insignificant, a suggestion that unconsciously applies to the show.

Crowded Space is Not Easy to Read

This Hippodrome (Cleveland) space is a 65 by 3, or a little less than five inches. You can do a lot in a four and half inch drop if you plan wisely, but here the idea seems to have been to stuff in type wherever there was room. The result is a confusing space. You don't know what to read first, so you pass along to something more definite.

Probably in the passing you'll get the news that Denny is at the theatre, and it's very likely that you will notice it is What Happened to Jones, but you won't be sold the idea of a good show with a poor advertisement and What Happened to Jones is too good a show to be slid over with a script title.

That is a title that has a sales value in itself to the theatregoers of twenty years ago. The play has been kept alive with stock performances and most of the younger generation know of it, if they do not actually know it. It would be worth selling with the clearest possible display.

That cut in the lower right may be helpful, but it is not essential, and the space might better have been taken for a clear presentation of the title in a very clear type face. As it stands, the cut is not helpful because it is so badly crowded by the type that it does not show up.

A cut is not useful unless it helps to get attention, and here it is buried in the space until only those who come to a dead halt at the space will know much about it.

One column less, set with all type would give a better display. It would get the announcement over, which is more than can be said for this space.

Space costs money. Art work costs money. Money should be spent for art work that merely serves to waste the money spent for space. The primary idea of taking space is to advertise a show; to announce it to the public, more definitely to that section of the public not particularly interested. It is the man who is not looking for the theatre announcement, who does not care about the announcement whom it is most important to reach. The regular patron is apt to come anyway. It is the man who does not intend to come who pays the profit on newspaper advertising, if there is any. But there will be no profit if he cannot be reached, and he cannot be reached with a space so full that it does not look interesting.

Striking Design is Better Than the Cut

In this display from the Metropolitan Theatre, Baltimore, the concentric circle design is more than half the display. It stands out on a page largely occupied by illustrated advertising space, and it is the first ad you look at because it is the one space that is different from the others.

In theory the circle is the most distinctive design because it is furthest from the usual square or rectangle. The concentric lines are more distinctive than the single heavy line, and so this six-line circle is pretty hard to beat for display.

The illustration is purely supplementary. It is kept light so that it does not in any way detract from the attractor, but the best that can be said for it is that it is innocuous. There is a good sales bank just below the title, but the matter to the right is largely wasted through being done in hand lettering where all type would have been very much better.

"WHERE HAPPINESS AWAITS YOU."
WARNER'S
METROPOLITAN
William Fox presents
North Avenue at Pennsylvania.
The WHEEL
A vital human drama of life's temptations
The picture version of John Golden's stage play
by Winchell Smith
with
HARRISON FORD-CLAIRE ADAMS
MAHLON HAMILTON
MARGARET LIVINGSTON
Titles by MONTAGUE GLASS
Dramatic power and high voltage thrills—the roulette, the horse race, the pulsating climax of a man almost ruined by his inherent weakness for gambling. It is greater as a picture than it was as a play!
"Whispering Whiskers"
Mack Sennett Comedy
Aesop Fable Review News
Metropolitan Soloist Ensemble
Julius Sokolove, Conducting
So Spins the Wheel -
Next Week—MARIE PREVOST and CLIVE BROOK in "SEVEN SINNERS"

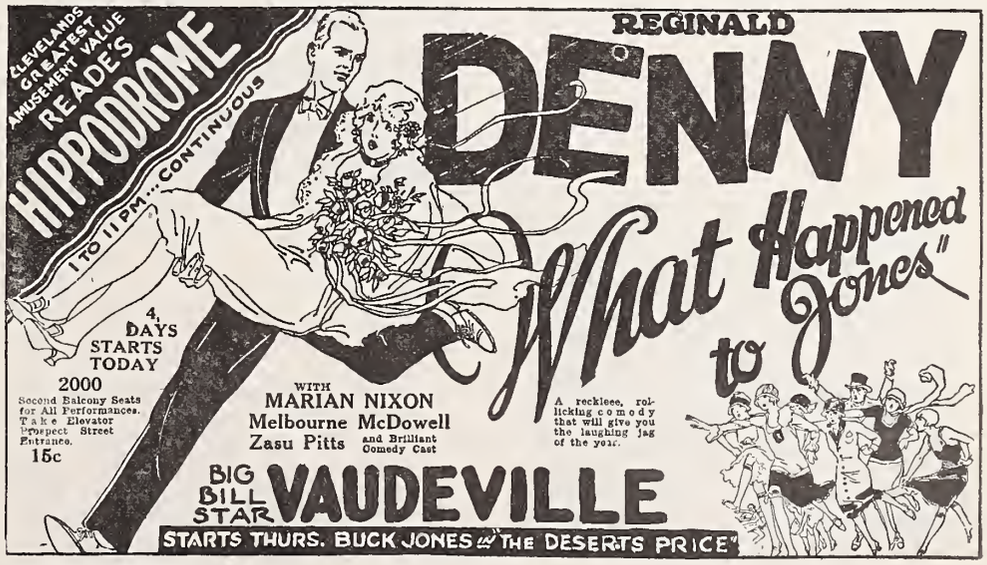
A Fox Release

A FINE ATTRACTOR

That part of the space should have been notched, for the display in all-type would more than have paid the cost of notching. That hand lettering spoils what otherwise might have been a very nearly perfect space. And it was so unnecessary.

If hand lettering were better than type, type would be cut to suggest hand lettering.

About the biggest noise in E. P. Briggs' campaign for The American Venus was venus pencils. They gave him 1,500 in envelopes advertising the play at the Rialto Theatre, Pueblo, Col. Five hundred were printed with the compliments of a local stationer and the rest carried the house imprint.



A Universal Release

A DISPLAY TOO CROWDED TO HAVE MUCH SALES VALUE

Five Big M-G-M Productions Playing Simultaneously to Capacity in Chicago

Company's New York Record Paralleled by Booking of "The Big Parade," "Ben Hur," "The Black Bird," "His Secretary" and "Ibanez' Torrent" in Big Windy City Theatres; Six Big Pictures Now Being Shown on Broadway

METRO-GOLDWYN-MAYER week is being celebrated by Chicago. Five big M-G-M productions are playing in the Windy City the week of March 14, thereby breaking local records for the simultaneous showing of big features produced by any one company. This unprecedented circumstance in Chicago follows directly the record-shattering achievement of Metro-Goldwyn-Mayer in New York, where seven big M-G-M pictures recently played simultaneously on Broadway, and where this week, too, with "The Merry Widow" in its second week at the Capitol and "Ibanez' Torrent" at the State, Metro-Goldwyn-Mayer has six big attractions on the Great White Way.

The five big productions that make this Metro-Goldwyn-Mayer week in Chicago are: "The Big Parade," at the Garrick; "Ben Hur," at the Woods; "The Black Bird," at the Chicago; "His Secretary," at the Tivoli, and "Ibanez' Torrent," at the Roosevelt.

"The Big Parade"

At the Garrick "The Big Parade," King Vidor's wonder picture starring John Gilbert, is in its eleventh capacity week. This picture has smashed a tradition long standing in Chicago to the effect that no picture playing to a $2 admission could succeed in the Windy City. Standing rom is the rule at the Garrick, just as it is at the Astor Theatre in New York, where this story of the World War by Laurence Stallings has been playing since mid-November. John Gilbert has come into his own with the presentation of "The Big Parade," while Renee Adoree and Karl Dane too have scored heavily in this King Vidor triumph.

Capacity attendance is being enjoyed by "Ben Hur" at the Woods, where this mammoth picturization of the Lew Wallace play and novel, directed by Fred Niblo, is breaking records in similar fashion. Such spectacular and stirring scenes as the chariot race, the sea battle with pirates and the Biblical scenes in color have made a profound impression on Chicago. Ramon Novarro has registered a decided hit in the title role, while the huge supporting cast has won universal praise from local critics and audiences. This cast is headed by Francis X. Bushman, May McAvoy, Betty Bronson, Claire McDowell, Kathleen Key, Carmel Myers, Nigel de Brulier, Mitchell Lewis and Frank Currier. "Ben Hur" is in its 5th week at the Woods at a $2 admission.

"Ben Hur"

"The Black Bird"

Lon Chaney in "The Black Bird" is repeating at the Chicago Theatre the success which this sensational mystery thriller has recorded everywhere. It is among the best films ever made by Director Tod Browning, and is suppassing in popularity even "The Unholy Three," in which Chaney also played.

"His Secretary," starring Norma Shearer, and directed by Hobart Henley from an original story by Carey Wilson, reports big business at the Tivoli as elsewhere. Lew Cody plays opposite the star in this popular film.

At the Roosevelt "Ibanez' Torrent," directed by Monta Bell from the Blasco Ibanez story and featuring Ricardo Cortez and Greta Garbo, is proving as big a hit as it was at the Capitol in New York, where it broke all matinee records and was held over for two weeks. The immediate success of Miss Garbo in this film, in which she makes her American debut, augurs a brilliant screen future for this actress.

"Ibanez' Torrent"

To Direct "Little Journey"

Harry Millarde, Metro-Goldwyn-Mayer director, will direct an adaptation of Rachel Crother's famous stage play, "The Little Journey" some time in the near future it was announced at the offices of Irving G. Thalberg, studio executive at the M-G-M plant in Culver City.

Mr. Millarde has just recently been put under contract by M-G-M and this will be his first directorial effort under his new contract.

"His Secretary"

"Sorrows of Satan" Put Into Work by Griffith

AFTER six months of elaborate preparation in which every department of the vast organization at the Paramount Long Island studio had its share, D. W. Griffith has started the filming of "The Sorrows of Satan," by Marie Corelli.

The principal roles in the film version of the story, will be interpreted by a cast of stellar proportions. Adolphe Menjou has been assigned the part of the Satanic Prince Lucio de Rimanez; Carol Dempster, heroine of many Griffith pictures, will be Mavis Claire, the writer; Ricardo Cortez plays the role of Jeffrey Tempest, the novelist who sells his soul for riches. Lya de Putti, the star of numerous German-made photoplays, who recently reached these shores, will portray the wordly and unscrupulous Lady Sybil. Jean Lebedeff will play Amiel, the sinister lieutenant and secretary to the prince. Mother Rex, the landlady, is played by Marcia Harris.

Zasu Pitts Added to Cast of "Early to Wed"

Zasu Pitts, whose work in the Fox productions, "Thunder Mountain" and "Lazybones" was so pronouncedly excellent, will have an important part in "Early to Wed." This new Fox offering, directed by Frank Borzage, who made an unusual success of "The First Year," will have in the leading roles Matt Moore and Kathryn Perry. They played the lead in "The First Year" and, as a married couple, contribute all the comedy that one could hope to cram into one production.

30 London Theatres Play "Gold Rush" Day and Date

FOR THE first time in the history of London film circles, more than thirty theatres played Charlie Chaplin's production, "The Gold Rush," day and date on March 8.

According to cable advices to Mr. Hiram Abrams, president of United Artists Corporation, this innovation created one of the greatest sensations ever experienced in the British capital.

"The Gold Rush" had a tremendous opening at the Tivoli Theatre twelve weeks prior to this general release, and enjoyed capacity business during its entire run.

This extended opening was only curtailed by an arrangement between Douglas Fairbanks and Charles Chaplin, to make room for the opening of "The Black Pirate," which is now having a special run for a limited engagement at the Tivoli.

The cable to Mr. Abrams further stated that the release of Chaplin's comedy in so many theatres at the same time brought out such tremendous crowds in every section of London, that the music hall circuits reported the receipts practically cut in half.

Work on Plans for Big Schedule Of Western Pictures at Fox Plant

Sheehan Arrives on Coast and Will Busy Himself With Production; Special Stories for Mix and Jones Being Prepared; Combing Market for Material

PREPARATIONS are under way at Fox Films Studios, according to Sol. M. Wurtzel, general superintendent, for the greatest season of western productions in the history of the company. Winfield R. Sheehan, vice-president and general manager, who has just arrived in Hollywood after a five week visit to the home office and who for some time will devote himself exclusively to production has signed several of the foremost writers of current fiction to prepare special stories for Tom Mix and Buck Jones and is having the market combed for novels and short stories that will make really big Western pictures.

Among the writers who are either at work on special stories for Mix and Jones or whose stories are being adapted for screen use are Adela Rogers St. Johns, J. Allan Dunn, Gerald Beaumont, Shannon Fife, Charles Darnton and John Stone.

Fox is instituting a new policy in regards to stories for western productions, Mr. Sheehan announces. This is to sign writers of note to weave original stories around the personality of its western stars.

Adela Rogers St. Johns has just completed one of these special tales for Tom Mix. It is "High Society," dealing with dude ranch life, and the scenario is being prepared by Julian LaMothe.

J. Allan Dunn's novel, "Dead Man's Gold," is being adapted for Mix by John Stone. The western star is working now on "Hard Boiled," a story by Shannon Fife, prepared for the screen by Charles Darnton.

Buck Jones is at work now on his first original story. It is "30 Below Zero," written by John Stone. Stone is also preparing for Jones "Dark Rosaleen," a story by Max Brand. Buck's third one will be "Desert Valley," by Jackson Gregory.

LASKA WINTER scores because of her quiet, effective acting in "Rocking Moon," the Metropolitan picture, released by Producers Distributing Corporation. When medal time comes around—remember Laska!

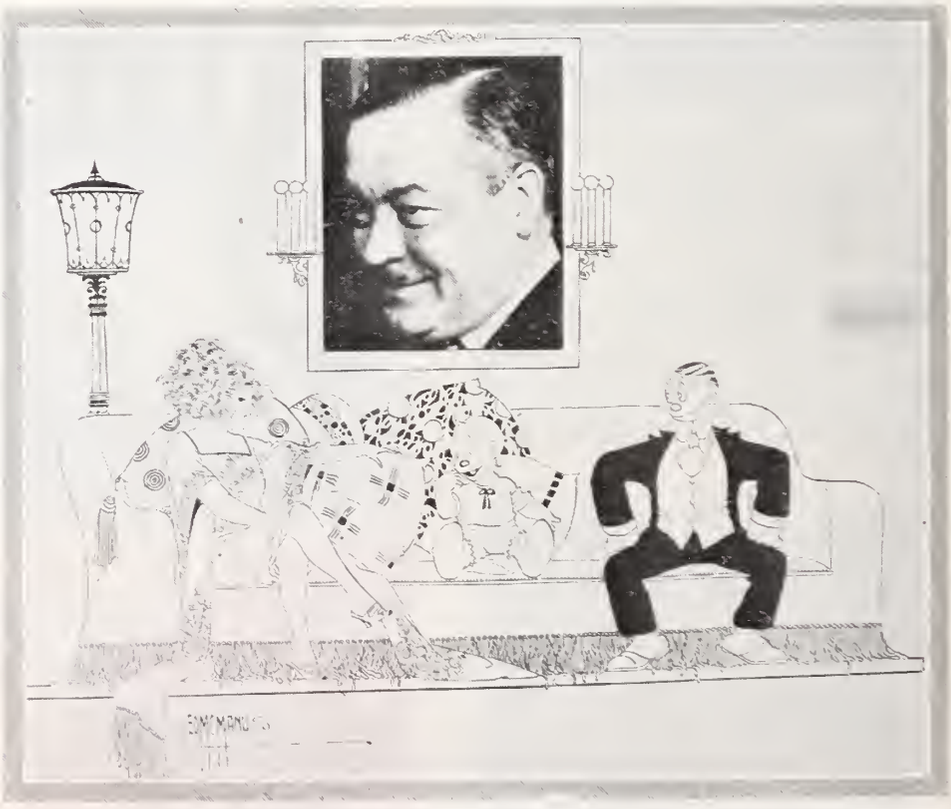
WHEN AN ACTOR SCORES one success after another (and goes right on scoring) he's deserving of a medal. Adolphe Menjou scored again last week in "The Grand Duchess and the Waiter," his newest Paramount picture, shown in the New York Mark Strand Theatre.

BEAUTIFUL MARION DAVIES, the exquisite Cosmopolitan star, presented on the Metro-Goldwyn - Mayer program, has hung up so many "hits" recently we've decided to award her a medal for exceptional work before the camera!

Somebody Oughta Give 'Em a Medal

So Here Goes!

HOOT GIBSON, Universal Western star, featured in "The Flaming Frontier," has won lots o' medals, and he'll schedule another medal when this "special" is released. Hoot and "Pal" are doing a "stunt."



SOMEBODY OUGHTA GIVE Julius and Abe Stern a medal. They have succeeded in signing George McManus, the cartoonist, creator of "The Newlyweds and Their Baby," for the rights to his series, and will produce twelve two-reelers in the Stern Brothers' comedies series for Universal release. Mr. McManus, shown here, made this sketch for Moving Picture World.

M.-G.-M. Has Big Array of Talent on its Directorial Staff

Twenty-seven Under Contract to Produce Company's Productions for Next Season; Many Strong Releases Are Planned, Some Now in Works

WHAT is probably the biggest array of directorial talent ever to be under contract to one company at the same time is the line-up of directors affiliated with Metro-Goldwyn-Mayer.

With the latest acquisitions the number of directors at present under the M-G-M banner numbers twenty-seven, and with Rex Ingram, whose product is distributed by Metro-Goldwyn, the number reaches twenty-eight. Louis B. Mayer, vice-president of M-G-M is in charge of production with Irving G. Thalberg, his associate, while Harry Rapf and Hunt Stromberg are associate studio executives.

The Metro-Goldwyn-Mayer directors are Reginald Barker, Monta Bell, Clarence Brown, Tod Browning, Christy Cabanne, Benjamin Christianson, Jack Conway, H. D'Abbadie D'Arrast, Marcel De Sano, John Francis Dillon, Elinor Glyn, Edmund Goulding, Hobart Henley, Robert Z. Leonard, Harry Millard, Marshall Neilan, William Nigh, Fred Niblo, Alfred Raboch, John Robertson, Phil Rosen, Jess Robbins, Victor Seastrom, Ed Sedgwick, Mauritz Stiller, John Stahl, and King Vidor.

The following productions are now being produced, or will shortly go into production under the above directors.

"The Flaming Forest," from the story by James Oliver Curwood, will be directed by Reginald Barker, with a continuity by Waldemar Young, and will be produced by Irving G. Thalberg.

Monta Bell recently completed the immensely successful "Ibanez' Torrent," with Greta Garbo and Ricardo Cortez in the leading roles.

Clarence Brown will do' "The Trail of Ninety-Eight," a Robert W. Service story of the Northwest, which will be produced by Irving Thalberg, and the continuity for which has been written by Benjamin Glazer.

Tod Browning will direct a series of box-office pictures to be known as Tod Browning Productions, with which he hopes to follow up the great successes of "The Unholy Three" and "The Black Bird."

Christy Cabanne is hard at work completing "Monte Carlo" a story by Carey Wilson, featuring Lew Cody and Gertrude Olmsted.

Benjamin Christianson has just finished work on "The Devil's Circus," starring Norma Shearer, and written and directed by himself, it is said to be one of the truly great productions of the year.

"Love's Blindness," an Elinor Glyn story, is being directed by John Francis Dillon, with Pauline Starke in the leading role.

Jack Conway is producing "Brown of Harvard" with William Haines in the title role, and Jack Pickford as the featured player.

Edmund Goulding will direct "Paris," featuring Charles Ray, which is a story by Carey Wilson, adapted by Jessie Burns.

Hobart Henley is scheduled to begin work shortly on "Bellamy the Magnificent," from the famous novel by Roy L. Horniman, with Ramon Novarro as the star of the production.

Robert Z. Leonard on his return to California will begin work on a new production.

Marcel de Sano will direct "In Praise of James Carabine," an epic of the prize ring by Don Byrne.

Harry Millard is directing Bessie Love in "Lovey Mary," adapted from the Alice Hegan Rice story by Agnes Christine Johnson.

Marshall Neilan is taking a short rest, before beginning a new production after the great success of his last effort, "Mike," featuring Sally O'Neil.

William Nigh, recently contracted, has not been assigned yet to any production.

Fred Niblo did "Ben Hur," and a story worthy of his genuis is hard to find, it is more than probable that he will be given a production in the near future.

Phil Rosen is working on an untitled production, which has a French locale and features Renee Adoree and Conrad Nagel.

Jess Robbins is producing "There You Are," which was written and adapted by Hugh Herbert, with Conrad Nagel and Edith Roberts in the leading roles.

Lillian Gish, is making her second M-G-M vehicle under Victor Seastrom's direction, it is a Frances Marion adaptation of the Hawthorne classic, "The Scarlet Letter," and Lars Hansen, famous Swedish actor, has the leading male role with Miss Gish.

"Tin Hats," an original comedy by himself, will occupy the time of Ed. Sedgwick.

Mauritz Stiller, the Swedish director, will have as his initial effort in this country, the Blasco Ibanez story, "The Temptress," with Greta Garbo and Antonio Moreno in the leading roles. It is a Cosmopolitan production for M-G-M.

John Stahl, is doing "Toto," an adaptation from the famous stage play by Benjamin Glazer. Lew Cody has the title role, and is supported by Dorothy Phillips and Marceline Day.

King Vidor, director of "The Big Parade" and "La Boheme," will again direct John Gilbert, this time in a colorful romance of France in the Middle Ages, "Bardelys the Magnificent," written by Sabatini, which is now being serialized throughout the country. It will be given an exceptionally elaborate production.

Langdon Comedy Goes Over Big at Test Showing at Rye

"TRAMP, TRAMP, TRAMP," the first Harry Langdon comedy for First National, is destined to be one of the most popular comedies of the year, if the verdict of the audience which packed the Rye Playhouse Friday night (March 12th) may be taken as a criterion. This was the initial test showing in the East of the picture which more than fulfilled the highest expectations of First National officials.

For the first time in three years Mr. Langdon came to New York for a brief vacation, bringing with him a master print of the comedy on which he has been working on the Coast for a number of months. His first night in the East was spent at the Rye Theatre, where he had an excellent opportunity to judge the reaction of his comedy on a typical movie audience. There were laughs from start to finish and at the conclusion the picture was liberally applauded.

Among those who accompanied Mr. Langdon to Rye were Richard A. Rowland, general manager, First National Pictures; Samuel Spring, secretary-treasurer; A. W. Smith, Jr., Eastern Sales Manager; Al Rockett, producer; Ray Rocket, Eastern studio manager; Hugh McCullom, assistant to Mr. Rowland; Louis Brock, foreign sales manager; C. F. Chandler, director of advertising and publicity; W. H. Jenner, Frank Capra and Tim Wehlen, associates of Mr. Langdon, and a number of others.

"Tramp, Tramp, Tramp" is scheduled for national release March 21.

Clark Joins Scenario Staff

Edward Clark, famous playwright, and author of several notable stage successes, has been added to the Metro-Goldwyn-Mayer scenario staff, according to an announcement from the offices of Louis B. Mayer, vice president of M-G-M in charge of production at the studios.

Elinor Fair Signed By De Mille Under Big Contract

ATTRACTIVE Elinor Fair, who recently completed the feminine lead in Cecil B. De Mille's feature production, "The Volga Boatman," has been signed to a long-term contract by the De Mille Studio, according to word just received. Although Miss Fair was originally selected for the one picture only, De Mille is so enthusiastic over her work opposite William Boyd that he has given her a permanent place in his aggregation of talented players.

De Mille cast Elinor Fair for her leading role in "The Volga Boatman" after he had made screen tests of a score of prominent actresses, and she filled the part with unusual ability.

Samuel Goldwyn's List For United Artists Corp.

In the forthcoming schedule of fifteen new releases by United Artists Corporation, President Hiram Abrams announces a total of three, or twenty per cent., as coming from Samuel Goldwyn.

The Goldwyn list includes "Stella Dallas," "Beauty and the Beast" and "The Winning of Barbara Worth."

First National Lists Big Pictures for Summer Months

THE Sales Cabinet of First National Pictures has prepared to meet the much dreaded summer slump. Insofar as the exhibitor is concerned, there need be no summer, according to the resolution subscribed to by First National's three sales executives, Ned Marin, Western territory; Ned E. Depinet, Southern, and A. W. Smith, Jr., Eastern.

The drive covering play dates to mature during the thirteen-week period starting May 30th is already on and there will be substantial rewards for the salesman showing the best returns.

In order to make it possible for exhibitors to keep the crowds coming during June, July and August, First National will release thirteen pictures on a par with any product released during a similar period of any other season of the year.

For summer showing, according to an announcement just made, there will be one Colleen Moore picture, one Milton Sills, one Constance Talmadge, one Robert Kane and the three big specials, "Irene," "Kiki" and "The Greater Glory."

The policy of First National is to go after business during the summer with renewed energy. Last summer and the summer before, according to Mr. Smith, eastern sales manager, offered conclusive proof that good pictures do good business at any time, at any theatre. With these previous records to go by, the Sales Cabinet was convinced of the wisdom of the policy of making available the best product on the market during the warm spell.

Vidor Begins New Play

King Vidor, on his return to the Metro-Goldwyn-Mayer Studios from New York where he went to witness the triumphant premiere of "La Boheme", plunged immediately into preparations for filming the Rafael Sabatini story, "Bardelys the Magnificent," in which John Gilbert will star in the title role.

WHEN YOU ENLARGE the box-office till, "Just Suppose" ought to take care of the extra dough-space, if we know anything about the First National stars, Richard Barthelmess and Lois Moran

San Francisco Houses Give First Runs to Warner Films

THE first run situation in San Francisco is practically controlled by Warner Bros., two of their attractions opening for a run at the St. Francis and the Imperial, both Famous Player houses and the only two first run houses in the city.

The deal was made by Sam E. Morris, General Manager of Distribution for Warner Bros., who booked "Lady Windermere's Fan" for a run at the Imperial starting March 12 and "The Sea Beast" at the St. Francis for an indefinite engagement opening March 13.

"The Sea Beast" was also selected for the opening of the new Roger Sherman Theatre in New Haven last Friday night (March 12). Mr. Morris attended the opening and came back with the information that as usual "The Sea Beast" turned crowds away.

Thirty-six larger houses of the south and south-west booked the Barrymore picture last week for immediate playdates.

Edna Purviance Returns To Screen in "Sea Gull"

Edna Purviance, star of Charlie Chaplin's "A Woman of Paris," after an absence from the screen is once more back in the fold at the Chaplin studio playing the featured role in "The Sea Gull," an original story; a drama of modern California, written, and to be directed by Josef von Sternberg.

Preparations for Miss Purviance's second dramatic vehicle have been going on for some time under the guidance of von Sternberg and after a careful search for new screen faces the following supporting cast has been engaged: Raymond Bloomer will be seen in the leading role opposite Miss Purviance, while Eve Sothern and Gayne Whitman will be afforded great opportunity to demonstrate their ability in their respective roles.

Delmar in "Shamrock Handicap"

Tom Delmar has been added to the cast of "The Shamrock Handicap," Fox Films production now being made at the Fox Hollywood Studios. John Ford, maker of "The Iron Horse" and who only recently finished another stirring Western epic, "3 Bad Men," is directing this production with Janet Gaynor, Leslie Fenton and J. Farrell MacDonald in the leading roles. Peter B. Kyne is the author of "The Shamrock Handicap."

Laemmle Editing Picture

Edward Laemmle has completed the filming of "The Whole Town's Talking" at Universal City and is now busy cutting it.

In the cast of this screen version of John Emerson and Anita Loos' stage play are Edward Everett Horton, Virginia Lee Corbin, Otis Harlan, Trixie Friganza, Dolores Del Rio, Margaret Quimby, Robert Ober and Malcolm Waite.

Fox Completes "Siberia"; Will Release it Direct to Exhibitors

Alma Rubens and Edmund Lowe Head the Cast of Eight Stars and Other Prominent Players; Big Line of Advertising Accessories Prepared for Exhibitors; Directed by Schertzinger

AFTER months of continuous production work in the snow country, the actual shooting of the Fox Films screen version of Bartley Campbell's celebrated melodrama, "Siberia," has been completed, according to word just received from W. R. Sheehan, vice president and general manager of the Fox organization, who now is in California.

For more than a quarter of a century the stage has been selling this title to the public; first as a New York success and followed by numerous road companies and innumerable stock company productions.

Featuring a cast of eight stars and many others of considerable box-office importance, the motion picture of this noted drama should duplicate the triumph of the original play. Alma Rubens and Edmund Lowe head the list of stars featured in the leading roles, supported by such screen favorites as Lou Tellegen, Lilyan Tashman, Helena D'Algy, Paul Panzer, Tom Santschi and Vadim Uraneff, the well-known Russian tragedian.

Victor Schertzinger, who directed "Siberia," was given unlimited resources in order to make this his greatest cinema achievement. Many of the most striking sets seen on the Fox lot this season were constructed for the making of the production. This was followed by months of work in the snow country, where hundreds of extras, in addition to the principals, were transported in order to depict the impressive scenes of the never-ending trail of prisoners being driven from Russia to the treacherous salt mines of Siberia.

The story is based on a romance that lived despite the cruel oppression of the imperialistic forces and shows the contrast between the lives of those who battled against the iron heel of the plutocratic powers and those who ruled the land with a hand of steel. "Siberia" will be released immediately, direct to exhibitors.

Miss Reynolds, as she appears when off the screen, is shown surrounded by glimpses of her in five excellent characterizations in Producers Distributing Corporation pictures. Upper row "Silence," "Without Mercy," "Steel Preferred." Lower row "The Million Dollar Handicap" and "The Road to Yesterday"

Vera Reynolds to be Starred in De Mille's 1926-27 Productions

Producer Says "Box-Office History Proves That Personality Is the Intrinsic Element of Star Value. It is Personality And Personality Alone That Constitutes Drawing Power"

THAT the elements of showmanship receive as much consideration as dramatic talent in the plans of Cecil B. De Mille, is indicated in his official announcement of the promotion of Vera Reynolds to stardom. In announcing that Miss Reynolds will be starred on his 1926-27 program, the "star-maker" who picked Gloria Swanson, Thomas Meighan, Wally Reid and many others, discloses himself as a showman as well as a producer by explaining his reason for starring Miss Reynolds, in box office terms that can be capitalized by every exhibitor playing the De Mille productions.

"I have placed Miss Reynolds in the position of a star," says Mr. DeMille, "because after a most careful study of her box office value, I find she is strong enough to warrant my investing my money in her personality.

"Box office history proves that 'personality' is the intrinsic element of star value. It is personality and personality alone that constitutes drawing power. And when we find drawing power in an individual, that individual is a safe investment for the producer and the exhibitor.

"Miss Reynolds has been in many of my pictures. Her portrayals in 'Feet of Clay,' 'The Road to Yesterday,' 'Steel Preferred' and 'The Million Dollar Handicap' have been excellent. She has great depths of pathos, great heights of comedy and that perfect 'naturalness' which is the secret of dramatic power. But what is more important, she has personality; a piquant personality that has caused her to grow, with amazing rapidity in public favor, until today, the volume of her fan mail, which is an excellent gauge of public popularity, is tremendous.

"I am presenting Miss Reynolds to the public in much the same manner and with as much pride as I take in introducing a charming individual to my personal friends in private life; in the fullest confidence that the power of her personality is irresistibly magnetic. This is not an assumption on my part;—it is proved fact. The box office reports published in the trade journals and newspaper criticisms from all parts of the world indicate that, since last September, Miss Reynolds has reached the point in public favor where the drawing power of a production may be entrusted to her name as its star.

"Hysterical inspiration has played no part in the elevation of this little player to stardom—her rise has been rapid but it has been substantially steady. I have been instrumental in her promotion only to the extent of training her. The public and the public alone, is to be credited with her promotion."

"Up in Mabel's Room" Cast Announced By Christie

INDICATIVE of Al Christie's intention of making the screen version of the stage farce "Up in Mabel's Room" more than commensurate with the successful play, comes the announcement from Mr. Christie that a long list of featured players will appear in support of Marie Prevost, the star.

In addition to Harrison Ford, whose work in D. W. Griffith's "The Royle Girl" is now attracting widespread attention, Harry Myers has been engaged for an important part. "The Connecticut Yankee", in which he had the name role, was one of Myers' outstanding achievements.

Sylvia Breamer, Carl Gerard, Corliss Palmer and Arthur Hoyt have been signed and have already moved mirrors and make-up cases into Christie Studio dressing rooms, while Paul Nicholson, Maud Truax and William Orlamond will begin work during the latter part of this week.

F. McGrew Willis made the cinema adaptation of Al Woods show, and E. Mason Hopper is the director of "Up In Mabel's Room."

Has Leading Feminine Role

Sally O'Neil has been cast for the leading feminine part opposite Ramon Novarro in his new starring vehicle, as yet untitled, being directed by Hobart Henley, it was announced by Louis B. Mayer, vice president in charge of production at the Metro-Goldwyn-Mayer studios.

Edward Sloman to Direct Story by Andrew Soutar

Edward Sloman has been assigned the direction of Universal's picturization of "Butterflies in the Rain," with Laura La Plante in the starring role, according to announcement from Carl Laemmle.

The story will be based on the novel by the noted European author, Andrew Soutar, and will be one of Universal's specials for the year.

Both director and star are working on other pictures now. Sloman is directing "The Old Soak" and Miss LaPlante is starring in "The Big Night" under the directorial guidance of Mel Brown.

N. Y. Strand Books "The Sea Beast"

Ever since "The Sea Beast" opened at the Warner Theatre, New York, nine weeks ago, managers of big houses in Manhattan have been bidding for its first Broadway run after its pre-release engagement.

Although the end of the Warner Theatre engagement is not in sight, Joseph Plunkett, of the Strand, showed enough initiative to put through a deal with Warner Bros. whereby "The Sea Beast," will play at the Strand immediately after it concludes its Warner Theatre engagement, and it will also follow at the Strand in Brooklyn.

Earl Hudson Planning Many Big Pictures for Spring and Summer

"Mismates," "The Crystal Cup," "The Lying Truth" and "The Lunatic at Large" to Go into Production Following Completion of "The Savage" Now Nearing Final Stage

AN imposing array of pictures which will be made by Earl Hudson for First National during the Spring and Summer have been announced. Following the completion of "The Savage," now in its last stages of production, will come "Mismates," "The Crystal Cup," "The Lying Truth," the completion of "The Lunatic at Large" and another Leon Errol picture.

"Mismates" is an adaptation of Myron Fagan's play of the same title. The script was done by Sada Cowan. Doris Kenyon will be seen in the featured feminine role with Philo McCollough as leading man.

"The Crystal Cup" is adapted from Gertrude Atherton's novel of the same name. It will be Miss Atherton's first novel to reach the screen since "Black Oxen."

"The Lying Truth" is an original story by Ralph Spence, who has made such a name for himself by his comedy titles. This will be a comedy and Milton Sills will probably be starred.

"The Lunatic at Large" is a Leon Errol starring vehicle which was started last fall and was laid aside when Errol had to leave New York to go with a musical comedy to Chicago. When this is finished, which will be at the end of "The Crystal Cup," Hudson will start another Errol starring vehicle which has not yet been decided upon.

"The Isle of Retribution" To Have Prominent Cast

F. B. O.'s promised policy of big casts and big stories is fulfilled again in the announcement of the players to take part in the company's eleventh Gold Bond special of the current season, the Edeson Marshall novel, "The Isle of Retribution."

The cast thus far includes Lillian Rich, Robert Frazer, Mildred Harris and Victor McLaglen with several others shortly to be added.

THE BREEZE FROM "Lady Windermere's Fan" is wafting cash into box-offices—and exhibitors, not just Warner Bros., who handle the picture, are our authority for the statement

Nat Ross to Direct "April Fool" for Chadwick

NAT ROSS, whose direction of "The Transcontinental Limited," for the Chadwick Pictures Corporation recently, has focused much attention on this young filmmaker, has been selected by that organization to wield the megaphone for "April Fool," a story of Jewish life, in which Alexander Carr is to head the cast, work upon which begins this week at the Chadwick studios.

The picture, which is an adaptation by Ross, Zion Meyers and Sam Zimblast of the dramatic playlet, "April Showers," in which Carr appeared for years in vaudeville in this country and abroad, is the first of a series of special all-star productions which the Chadwick organization is to film during the present season.

A cast of established favorites is being assembled for the production. Those chosen to date include Mary Alden, Pierre Gaudron, Max Davidson, Snitz Edwards, Eddie Phillips, Baby Peggy, Pat Moore and Leon Holmes.

Esther Ralston Has Feminine Lead in "Old Ironsides"

THE biggest role of her screen career has been assigned to Esther Ralston when she was selected to play the leading feminine part in James Cruzes' production of "Old Ironsides."

In the announcement made by B. P. Schulberg, associate producer at the Paramount West Coast studio, it was stated that Miss Ralston won the featured part over a field of 16 prominent candidates of whom screen tests were made.

"Miss Ralston's role is one of the biggest parts I have ever directed," declared Cruze. "Only an actress of extremely delicate sense of reaction to direction is capable of doing it the justice it deserves."

Neilan to Direct Series of Specials For Paramount

MARSHALL NEILAN, one of the screen's eminent directors, has been signed to produce a series of special attractions for Paramount, according to an announcement yesterday by Jesse L. Lasky.

These pictures will be made at the Neilan studio on the West Coast, where production on his first offering will commence soon. In his initial feature, Neilan will have a special cast, while in the second of the series he will have Betty Bronson in the stellar role.

"Mr. Neilan's name," said Mr. Lasky, "has been associated with the finest in motion pictures. He knows box office. His pictures appeal not to one group of theatregoers, but to many. His productions reveal an uncanny flair for the unusual."

Stunt Flyer Signed for Feature Films by Associated

AL. WILSON, intrepid pilot of the air lanes and sensational stunt flyer, has been signed by Associated Exhibitors for a series of eight aviation features. Details were completed recently between Emil Offeman, West Coast representative of Associated Exhibitors and general manager of the Associated Studios, and A. Carlos, to whom Wilson is under contract.

Wilson has been seen in some of the most breath-taking features yet produced for the screen. Following an enviable record in the World War, he engaged in motion pictures and first appeared in a number of serials. Later he was elevated to stardom in feature roles and scored a brilliant success.

All of the Wilson features are to be filmed at the Associated Studios in Los Angeles, recently purchased by P. A. Powers, to serve as the production home of West Coast A. E. units.

Plans are now being made for the first production, the title of which will be announced shortly.

"For Heaven's Sake" New Lloyd Film Completed

WITH word from Los Angeles that Harold Lloyd has completed "For Heaven's Sake," his first release for Paramount, it is learned that more time has been devoted to the production of this rib-tickling screen farce than has been spent on any previous Lloyd picture. The finished product; it is said, will show why, for never has the comedian attempted as many actual spine-chilling stunts as he uncovers in his latest mirth producer.

Stunts take time, and there are so many in the closing episode of "For Heaven's Sake" that some of his previous daredevil deeds on the screen will be dwarfed by the chances he takes in his initial Paramount release.

More than eight months were devoted to the making of "For Heaven's Sake," and its demands on the physical as well as the mental faculties of Lloyd were so great that the comedian has been obliged to take a long rest before starting his next production. He likely will vacation in New York.

Florence Ulrich to Play Lead in Cody Production

Florence Ulrich, sister of the talented and popular Lenore of Broadway fame, has been engaged by the Western Star Productions, Inc., to play the leading feminine role in support of Bill Cody in "The Galloping Cowboy," according to an announcement made by Emil Offeman, general manager of the Associated Studios in Los Angeles where the picture is to be filmed. William J. Craft is directing "The Galloping Cowboy." Other players in the supporting cast besides Miss Ulrich are Edmund Cobb, Alex. Hart, Barney Gilmore, Richard Cummings and David Dunbar.

A HOT ONE FOR THE OLD B.O. is "When Love Grows Cold," in which F.B.O. feature Natacha Rambova (Mrs. Rudolph Valentino) has a starring role

Associated Exhibitors Announces Expansion of Release Schedule

"The Highbinders" and "The Nutcracker" Are Among Recent Additions; Thirteen Features and One Special Already Released on Original 1926 Program; Sales Body Doing Fine

ASSOCIATED EXHIBITORS, INC., are traveling on high gear with their triumphant thirty series. The hand-picked selling organization assembled by Sales Manager E. J. Smith to market the A. E. product for 1926 has come through in a whirlwind manner; and completely justifies the high confidence this reorganized firm places in their revised sales force.

The original Associated Exhibitors program met with such general exhibitor acclaim that the announced schedule of releases has been expanded to include several other productions which will back up the "Triumphant Thirty" group and make it altogether likely that the original "thirty" announced will have grown to forty, or more, before the end of the current year.

Among recent additions are "The Highbinders," produced by Worthy Pictures, Inc. starring "Bill" Tilden, world's champion tennis player, supported by Marjorie Daw, Ben Alexander, George Marion, Effie Shannon and Walter Long; "The Nutcracker" first starring vehicle for Edward Everett Horton, produced by S. S. Hutchinson, and in which he has the support of Mae Busch and an excellent cast.

So delighted were Associated Exhibitors with the work of Mr. Horton in "The Nutcracker" that they contracted with Hutchinson for three additional pictures starring this clever comedy actor and work on the first of this series has already commenced at their Los Angeles studio.

Others include "The Earth Woman" produced by Mrs. Wallace Reid from the novel by Norton S. Parker and featuring Mary Alden, Priscilla Bonner, Johnny Walker, William Scott and Russell Simpson; and "The Big Show" screened on the famed 101 Miller Bros. ranch and featuring John Lowell and Evangeline Russell in a story of circus life.

At present in work at the Associated Studios in Los Angeles is "The Galloping Cowboy" first of the Bill Cody western series being made under the direction of William Craft. Also in production there is the initial Creighton Hale feature "Tardy Tolliver," which is the first of six photoplays this screen favorite is to make for Associated. At the H. C. Weaver studios in Tacoma, Wash., "The Totem Pole Beggar" is in production. This is the second H. C. Weaver production for Associated release and is expected to prove even more successful than their "Hearts and Fists" which was also released by A. E.

Thirteen features and one special have already been released on the original 1926 programme. These include "Counsel for the Defense," with Betty Compson, House Peters, and Jay Hunt; "Lovers Island" with Hope Hampton, James Kirkwood, Louis Wolheim and Flora Finch; "Lady from Hell," with Blanche Sweet, Roy Stewart and Ralph Lewis; "White Mice" with Jacqueline Logan, William Powell, etc., in an adaptation of the Richard Harding Davis novel.

Also "Ship of Souls" with Lillian Rich, Bert Lytell, Russell Simpson and Gertrude Astor; "North Star" with the canine favorite Strongheart and Stuart Holmes, Ken Maynard and Virginia Lee Corbin; "The Pinch Hitter" with Glenn Hunter and Constance Bennett; "Shadow of the Law" with Clara Bow, Stuart Holmes, Ralph Lewis and Eddie Lyons; "The Broadway Boob" with Glenn Hunter and Mildred Ryan; "The Miracle of Life" with Mae Busch, Percy Marmont and Nita Naldi; "Two Can Play" with Clara Bow, Wallace McDonald, Allan Forrest, and George Fawcett; "Hearts and Fists" with Marguerite de la Motte, John Bowers and Allan Hale; and "I Do" with Harold Lloyd and Mildred Davis.

The big Associated special "The Skyrocket" which brings a wonderful new personality to the screen in Peggy Hopkins Joyce, has gone over big everywhere and reports arrive daily of the cordial reception afforded her first picture by critics and public. No doubt these tributes can be attributed in part to the superb supporting cast assembled by Marshall Neilan and his splendid direction of the Hollywood story by Adela Rogers St. Johns, but "The Skyrocket" has undoubtedly placed Peggy Hopkins Joyce in an enviable position among screen stars and her next picture is certain to find an eager public. Miss Joyce is at present on the Coast conferring with Associated executives there as to the selection of her next vehicle.

Recently announcement was made that all Lester E. Scott, Jr. productions would be made at the Associated Studios in future and that A. E. are to release eighteen western features starring Buddy Roosevelt, Buffalo Bill, Jr. and Wally Wales during the coming year. With the wide facilities and resources of the Associated Studios, this series promises to provide the finest type of western action pictures ever offered to exhibitors, and they will undoubtedly prove a splendid investment for both the distributing organization and the trade. Production is scheduled to commence immediately and the first picture of the Scott series will be ready for release in May of this year.

THREE STARS TOGETHER—Malcolm MacGregor, Louise Lorraine and Silver Streak, in the ten episode serial, "The Silent Flyer," which is being produced by Nat Levine and Sam Bischoff

Fresno Theatre Opens With "Madam Behave"

"Madam Behave," the new Christie sensational feature comedy, was selected as the opening gun for the handsome new Wilson Theatre, which has just been opened at Fresno, Calif., by Golden State Theatres. The corporation, headed by E. H. Emmick of San Francisco, will operate the house under a long-term agreement for the builders, L. W. Wilson and J. A. Benham.

The new theatre in the fast-growing Golden State chain was erected at a cost of $500,000 and besides Christie's "Madam Behave" which was the opening picture, it will be the Fresno home of the other P. D. C. attractions for this season, contracts having been closed for the great line-up of coming pictures.

"Duchess Of Buffalo" Next Constance Talmadge Picture

"The Duchess of Buffalo" will be Constance Talmadge's next picture for First National instead of "Silky Anne" as previously announced.

Preparations are being rushed for the production which will be started in March, in time to take advantage of the snow in making a number of snow scenes which figure in the story. "The Duchess of Buffalo" was written by Hans Kraly, author of "Her Sister from Paris" which proved to be one of the most popular comedies of recent months.

The cast is now being selected and soon will be announced. Sidney Franklin will direct.

"Silky Anne," also under the direction of Mr. Franklin, will follow the production of "The Duchess of Buffalo" with Walter Pidgeon in the role opposite the star.

Fox Finishes Filming Two More Productions

"Rustling for Cupid," a Fox Film supreme attraction featuring George O'Brien and Anita Stewart, has just been completed at the West Coast Studios. It is a thrilling Western story of the cattle-rustling days, and gives "Smiling George" many opportunities in action as well as acting, with the winsome Anita Stewart as the girl of his heart. The supporting cast includes Russell Simpson, Frank McGlynn, Jr., Herbert Prior, Edith Yorke and Sid Jordan.

Fox Films also announce the completion of "Hell's Four Hundred," a John Griffith Wray production taken from the well-known novel by Vaughn Kester "The Just and the Unjust." This picture stars Margaret Livingston in a very lively, sophisticated and interesting role.

Sinclair Lewis' "Mantrap" To Be Paramount Special

"Mantrap," the striking new novel by Sinclair Lewis, is to be translated to the screen by Director Victor Fleming.

The announcement was made by Hector Turnbull, associate Paramount producer who will be in charge. The picture will go into production on April 5, and will be one of the big specials on Paramount's fall program.

"Mantrap" is not yet off the press, and the book will not reach the public before summer. It is a "different" triangle story in which everyone goes free without damage, and in which the woman, instead of "paying," finds her own individuality and the road to independence through her experimentation with the admiration of the two men.

Associated Signs Webb

Bobby Webb, one of the best known casting men in western motion picture circles, has been appointed casting director of the Associated Studios in Los Angeles and will henceforth be in charge of all casting for West Coast Associated Exhibitor units.

"Black Pirate" and Newspaper In Big Exploitation Tie-up

Representatives of Douglas Fairbanks and Evening World Put Over Big Treasure Hunt Stunt on United Artist Production Which Materially Helped Both Parties

WHAT is conceded to be one of the most clean cut and most successful pieces of co-operation ever entered into by a New York newspaper and a theatre attraction, is the "Black Pirate" treasure hunt inaugurated by the Evening World with the opening of the Douglas Fairbanks production for its premier run at the Selwyn Theatre.

The treasure hunt was arranged between the promotion department of the Press Publishing Company, representing The World, and the Sunday World and the Evening World, and the business representatives of Douglas Fairbanks in New York, for this United Artists picture. The stunt was specifically planned to stimulate the circulation of certain editions of the Evening World, and the timely opening of "The Black Pirate" made the tie-up possible.

The Evening World conducted the Black Pirate Treasure Hunt in lavish style. A float bearing a group of pirates, and the original Fairbanks treasure chest, constantly moved about town. Every one of the hundreds of World delivery cars carried posters. The "Black Pirate" Treasure Hunt was scheduled for the front page of the Evening World daily for more than five weeks, the campaign starting with advance announcements and continuing through four weeks of contest, a fresh treasure hunt each week.

There was, besides, daily inside space in the form of stories and pictures in the Evening World, and daily mention in the World, and weekly mention in the Sunday World.

The advance teaser announcements of the hunt took the form of illustrations of an ancient looking key to a treasure chest, "The Black Pirate's," as featured in the Fairbanks film. The idea presented was that this key would be hidden each week somewhere in New York City, and that the finder could use it to unlock the treasure chest and get a big cash reward.

When the contest opened, a unique system was used in cueing the hunt. Underneath the big key, run daily, was a crpytographic diagram with definitions such as are used in crossword puzzles. These definitions each represented a word. At the end of the week the complete set of words, if properly interpreted, constituted all the words necessary to direct one to the hidden treasure key. However, to make it a matter of ingenuity, the words were never defined in their proper order. The contestant had to arrange the words in their proper order.

The first week's words numbered eighteen, and the winning solution of the series was:

"Take Southernmost path, Sixth Avenue entrance, Central Park, past bandstand. Traversing tunnel to bridge, examine first beheaded post."

Edward F. Cummings, a workingman, was the finder of the treasure key, he having solved the words in their correct arrangement, and followed up the clue ahead of anyone else. He was presented with the week's treasure, $250. by Douglas Fairbanks and Mary Pickford at the Ritz-Carlton hotel.

In the second week, the "Black Pirate" Treasure Hunt proving to be so popular, the Evening World increased the current prize to $1,000 in gold.

Carr and Roche Added to Cast of "The Big Night"

John Roche and Nat Carr have been added to the cast of "The Big Night," the Universal production starring Laura La Plante which Melville Brown is directing. It is Miss LaPlante's first starring picture, and promises to be quite a hilarious farce comedy.

Einer Hansen, the Swedish film star, is doing his first part in America opposite the star.

THE SPACIOUS INDEPENDENT STUDIO on the West Coast recently purchased by Columbia Pictures Corporation in preparation for its increased production schedule for 1926-27.

Typewriters and Cameras Hitting Fast Pace at Paramount Studios

Hagedorn and Russell Collaborating on Screen Story of "The Rough Riders"; Von Stroheim Working on His First Paramount Picture; Completing "Cat's Pajamas"

THE typewriters are getting hot in the scenario department at the Paramount studio in Hollywood and the friction of the camera cranks on the big enclosed stages is just as great. Benjamin Glazer is busy clicking forth the scenario of "Love—The Magician," from Ernest Vajda's original story.

Avery Hopwood's stage play, "Naughty Cinderella," has just been completed by Pierre Collings as Pola Negri's next starring vehicle.

Lucien Hubbard is busy with the script for "Born to the West."

Sinclair Lewis' newest novel, "Mantrap," is being scenarized by Adelaide Heilbron. Victor Fleming will direct it.

Walter Woods is working on the script for James Cruze's huge directorial task, "Old Ironsides."

Hermann Hagedorn, official biographer for the Roosevelt family, and John Russell are collaborating on the screen story of "The Rough Riders."

At his own studio Erich von Stroheim is scenarizing his original story, "The Wedding March," which will be his first production for Paramount release.

William deMille's newest Paramount production, "The Runaway," featuring Clara Bow, Warner Baxter, George Bancroft and William Powell, has just been finished. Albert Shelby Le Vino wrote the screen play.

The finishing touches are being put on "The Cat's Pajamas," in which Betty Bronson and Ricardo Cortez are co-starred. William Wellman directed the picture from the adaptation by Hope Loring and Louis D. Lighton.

Allan Dwan is well into the filming of Rex Beach's "Padlocked," which features Lois Moran, Noah Beery and Louise Dresser. Becky Gardner and James Shelly Hamilton wrote the screen play.

Herbert Brenon is on location at Burlingame, Cal., for scenes in his big special, "Beau Geste," one of Paramount's most important undertakings of the year. John Russell adapted the Percival C. Wren story for screen use and Paul Schofield wrote the scenario. Julian Johnson traveled West from Paramount's Long Island studio to serve as supervising editor.

Raymond Griffith is busy with "Wet Paint," his new comedy in which Helene Costello and Bryant Washburn are the featured supporting players. Arthur Rosson is directing "Wet Paint." Lloyd Corrigan wrote the scenario from Reginald Morris' story.

Associate Paramount Producers Hector Turnbull and B. P. Schulberg have been busy during the last week going over production plans to be announced at the organization's annual spring convention to be held in Atlantic City beginning March 23.

WILLIAM LORD WRIGHT
Supervisor of Serial Production for Universal on the Coast

Many Newly Signed Directors Start First Films for M-G-M

Stahl Begins Work on "Toto," His First Feature Under His New Contract; Mayo Starts on "Money Talks"; Stiller, Scandinavian Director, and Others Have Stories in Works

NEW directorial talent looms large in the new productions in immediate preparation and just under way in the big producing program at the Metro-Goldwyn-Mayer studios. John M. Stahl has started his first feature under his new Metro-Goldwyn-Mayer contract in "Toto," an adaptation of the famous Leo Ditrichstein stage play, in which Lew Cody and Marceline Day appear, Cody in the role Ditrichstein made famous on the stage. It is a vivid story of theatrical life in Paris.

Archie Mayo, a newcomer among directors at the studio, has started the production of "Money Talks," a farcical story of modern New York life, in which Owen Moore, Claire Windsor, Bert Roach and others appear.

Among the immediate productions, Mauritz Stiller, a well-known Scandinavian director, will in a few days commence direction of his first picture in America, the Cosmopolitan production of "The Temptress," adapted from the novel by Vincente Blasco Ibanez, and in which Greta Garbo, heroine of "Ibanez' Torrent," and Antonio Moreno will play the leading roles. It is a colorful story of Paris and the Argentine, to be produced on a lavish scale.

Another new director scheduled to start in a day or so is Jess Robbins, a noted comedy creator, who will direct "There You Are," adapted from the novel by F. Hugh Herbert, famous British author. This is a hilarious story of urban life and misplaced identity. Herbert is author also of "The Poseur," a novel recently produced in New York as a stage play.

Marcel De Sano, recently added to the M-G-M directorial staff, will shortly start direction of "In Praise of James Carabine," adapted from Donn Bryne's novel of the prize ring, and thought to be America's classic story of the fight arena.

Goulding to Direct "Paris," Original Story by Himself

EDMUND GOULDING'S next production for Metro-Goldwyn-Mayer will be an original story by himself entitled, "Paris," it was announced by Harry Rapf, producing executive.

The play is woven about the romantic side of Parisian life and will be directed by Goulding, production to start at once.

In the leading male role will be Charles Ray, as an American millionaire who seeks the thrills of Paris. "Paris" will be the third production in which he appears under the M-G-M banner, following "Bright Lights" and "The Auction Block."

As his leading feminine player, Goulding will have Joan Crawford, Wampas star of 1926 and M-G-M "discovery."

"Kick Off" First Walsh Picture for Excellent

"The Kick-Off," a football story, has been definitely determined as the first George Walsh production for Excellent Pictures Corporation. It will be completed in time for release during the football season next autumn.

George Walsh will star in five other features to be produced under the Excellent banner, according to Samuel Zierler, president of the producing company.

REFER YOUR EQUIPMENT Problems to VAN

J. P. McEVOY
Signed by Famous Players-Lasky to write for W. C. Fields, recently signed as a Paramount Star.

"Madam Behave" Does Capacity Business in Portland

ANOTHER laurel descended on the brow of Al Christie last week when "Madam Behave" topped the week's receipts in Portland, Oregon at the Ackerman and Harris' Hippodrome, according to "Variety's" report on the week's business, which was as follows:

"Al Christie's 'Madam Behave' at the A. & H. Hippodrome, registered around $15,000, top money for the town that week. This house is hitting on all six with its new policy of vaudeville and Producers' pictures. Second money went to the Liberty, Jensen and Von Herber's ace playhouse, which pulled them in with 'Mannequin.'

"Hip—(2200; 20-35 cents) 'Madam Behave'. Julian Eltinge and Ann Pennington big favorites here. Around $15,000.

"The oposition for the week in addition to 'Mannequin' was 'Lights of Old Broadway,' 'Everlasting Whisper,' 'The Masked Bride,' 'His Secretary' and 'Pleasure Buyers.'"

Close Big Deal For Columbia's Twenty Four

Joseph A. McConville and Abe Montague of the Independent Films, Inc., with offices in Boston and New Haven, after conferring for more than a week in New York with the executives of Columbia Pictures Corporation have closed what is said to be the largest independent contract ever consummated for New England territory.

Involving, as it does, one of the most extensive of the eastern territories and covering a number of big first run theatres, this contract will stand as a record for a long time.

Exhibitors and Exchanges Report Big Returns from Gotham Films

"One of the Bravest" Plays to Capacity Business at the Bowdoin Square Theatre in Boston; Similar Report Was Received from the Rialto in Providence, R. I.

TWO recent reports received from the most opposite portions of the United States contain news of success from exhibitors with recent Gotham Productions. The Bowdoin Square Theatre of Boston, Mass., recently booked the first run showing in New England of "One of the Bravest" with Ralph Lewis as the star. Despite the fact that only the usual newspaper advertising and regular theatre announcements were made absolute capacity business was reported for every performance.

A similar report was received from Providence on this picture from the Rialto Theatre which has contracted for the entire series of twelve Gotham productions.

From the West Coast comes the announcement that Alex Pantages was so successful with a three-day booking of "His Master's Voice" in Los Angeles that he immediately booked the second Gotham Production featuring "Thunder, the Marvel Dog" entitled "The Phantom of the Forest" for a full week's showing in his Los Angeles theatre. Mr. Pantages also ordered special twenty-four sheet stands made up on this picture featuring it over his vaudeville, an unusual honor for a picture on this circuit.

Jos. McConville of Independent Films of Boston states that after playing "The Phantom of the Forest" an Attleboro exhibitor voluntarily offered to increase his film rental.

Further evidence of the popularity of these two productions is given by the fact that the entire first edition of lithographs and accessories has been exhausted and large re-orders were necessary.

Harry Warner Addresses English Motion Picture Men

First picture received here of the luncheon given by Harry Warner, president of Warner Bros., to representatives of the English press at the Savoy Hotel, London. His speech, in which he outlined Warner Bros.' plans to produce in Europe, was enthusiastically received, and brought forth a storm of editorial comment.

F. B. O. Schedule for Season Includes 56 Feature Pictures

Company Has Also on Schedule 52 Two-Reel Pictures And 52 Single-Reel Subjects; Series of Production Conferences Held to Determine Availability of Product

F. B. O. announces that its line-up of product for the season will include fifty-six feature productions, twelve of which will be super-specials, a big array of Gold Bonds, in which star, cast and story value will be the most pretentious of any Gold Bonds heretofore. The company will also release fifty-two two-reel productions and fifty-two single reelers. Every unit of the new product will be made with a rigid aherence to the policy adopted by this company some time ago: that stars, stories, casts, and every item of production, have been developed to the one idea that the new season's product shall contain nothing but showman's pictures.

With this end in view, a series of production conferences have been held both at Hollywoo and in New York for the past several months, to determine the availability of subjects that offered a substantial sales value by which exhibitors of every sized theatre in every sized city would have definite and concise exploitation angles on which to lift the picture up for the greatest amount of box office action.

A few of the special productions on which production plans are now being consummated are "Bigger than Barnum's," a melodramatic special of circus life, from the pen of Arthur Guy Empey; "The Roaring Crowd," a big city, prize fight special from the scenario of John C. Brownell; "Her Honor the Governor," a story of women in politics by Hy Daab and Weed Dickinson.

Fred Thomson will appear in a series of four super-westerns, which will comprise the best vehicles available for this star. Thomson will have a production budget back of each picture unit, which insure his being launched among the biggest box office sellers in the business. Steward Edward White will supply three of Thomson's vehicles. The novels purchased for Thomson are White's "Arizona Nights," "The Two Gun Man," and "The Desert Legion."

A star series of twenty-four pictures will include six productions each for Evelyn Brent, Richard Talmadge, Lefty Flynn and Alberta Vaughn. Heretofore the star series consisted of eight productions throughout the season, but in order that the quality of this series be developed to the utmost with plenty of time for production details, it has been deemed advisable to reduce the star series from eight to six productions.

Alberta Vaughn, a new addition to this group, has earned her entrance into screen comedy drama by reason of the very excellent box office results that have followed throughout the past season the Comic Girl of the Movies, in whatever vehicle she appeared.

The Evelyn Brent productions will be on a plane with her offerings of the past, and a production budget commensurate with her box office performance, has been allotted to each of her six new pictures, in order that her popularity with fans be not jeopardized.

Tom Tyler and His Pals, and Bob Custer will be seen in just the type of productions their admirers demand of them, and especial attention will be exercised to insure of these stars being presented only in the very best Western dramas available. Each star will appear in eight pictures.

The shorts for the coming season will embrace some very pretentious material, among which will be the launching of the "Bill Grimm's Progress" stories which are now appearing in Collier's Weekly over the signature of H. C. Witwer, the noted humorist. There will be two series of twelve comedies each. Twelve Bill Grimm's Progress Comedies, and twelve of another series. Al Cooke, Kit Guard, and Gertrude Short, all F.B.O. comedy favorites, will appear in the series offerings, which will consist of twenty-four comedies and fifty-two one-reel subjects.

EVELYN BRENT

is a box office trump in F. B. O.'s "Queen O' Diamonds"

"THE ROAD TO GLORY" is William Fox's feature in which May McAvoy distinguishes herself—with the cast backing her up.

JOHN LOWELL

featured in Associated Exhibitors' coming release, "The Big Show"

Dolores Costello Again Selected To Play Opposite John Barrymore

Picture to Go into Production Soon; Harold Grieve Art Director, Borrowed from Neilan to Work on Next Lubitsch Release; Completing Season's Films

WORD has just been received from Jack L. Warner, Warner Bros. production chief, that Dolores Costello has again been selected to play the leading feminine role opposite John Barrymore in his third Warner production. This picture is in preparation and will start work as soon as Bess Meredyth completes the script.

Harold Grieve, who was responsible for the beautiful interiors in Ernst Lubitsch's last production, "Lady Windermere's Fan," will be borrowed from Marshall Neilan to assume charge of the art direction on this director's next Warner Bros. production, "Revillon."

It is also announced by Jack Warner that preparations are now under way for the filming of the final productions on the present season's program at the Warners' West Coast studios where four big productions are at present in the cutting room. "Why Girls Go Back Home," and "Bell Bent Fer Heaven," featuring Patsy Ruth Miller; "The Hero of the Big Snows," starring Rin-Tin-Tin; and "Silken Shackles," Irene Rich's latest starring vehicle are almost ready and will be set for early release.

"The Passionate Quest," "Broken Hearts of Hollywood," "The Social Highwayman," and "The Footloose Widow" are the remaining four productions on the present schedule, which will be put into production immediately.

It is also announced by the Warner Bros. production chief that Captain Arthur Clayton, recent star of the stage play "White Cargo," has been signed to play an important part in Syd Chaplin's next picture, "The Better 'Ole."

Jensen Assigned

William Jensen has been assigned by Oscar Kantner, exploitation manager of Paramount, to cover the Indianapolis and Louisville territories. His headquarters will be at the Indiana capital.

Warners Sign Another Beauty from the Follies

THAT 1926 bids fair to be a year of "new faces" for the screen is indicated by the way Warner Bros. are signing up new players almost every week.

That latest newcomer is Peggy Fears, who left her make-up box and dressing room with the Ziegfeld Follies and went to Los Angeles to invade the movies.

And her invasion is a rousing success, for her name was affixed to a long term contract by Jack Warner.

D'Algy to Continue with M-G-M

Antonio D'Algy, handsome young Spaniard who has been working under the Metro-Goldwyn-Mayer banner, is to continue with that organization, according to announcement for Louis B. Mayer.

D'Algy, who was formerly a stage favorite of Spain and South America, is a brother of Helena D'Algy, who made her American screen debut with Rudolph Valentino a little more than a year ago.

Change Title of F. B. O. Film

The title of Lefty Flynn's next production for F. B. O., which has been completed at the Hollywood Studios, has been changed from "Big Timber" to "Sir Lumberjack." The camera work was completed on schedule and the negative is now on its way to F. B. O.'s general offices in New York. It will be an early release.

"THE PALACE OF PLEASURE" might be your theatre—it should be with that William Fox title backed up by Betty Compson and Edmund Lowe.

Civic Societies of San Francisco Fete Mayer and Galaxy of Stars

M-G-M's Production Head Fulfills Engagements Made with Exhibitors' Body and California League of Women Voters; Also Attends Premiere of "The Barrier"

LOUIS B. MAYER, vice-president of Metro-Goldwyn-Mayer, in charge of production at the Culver City Studios, last week paid San Francisco a three-day visit to fulfill engagements he had made with the Motion Picture Exhibitors of Northern California and the California League of Women Voters, and to attend the premiere of "The Barrier."

The visit was a triumph for both Mr. Mayer personaliy and his party. With him were Mrs. Mayer and their two daughters, Irene and Edith; Mr. and Mrs. Fred Beetson, Mr. and Mrs. Charles Ray, Norma Shearer, Harry Rapf, associate studio executive; Dave Bershon, Pacific Coast district manager of the M.-G.-M. exchanges; Mrs. Bershon, Howard Dietz, director of publicity for Metro-Goldwyn-Mayer, and Pete Smith, who directs the publicity work on the West Coast.

On Friday noon Mr. Mayer was tendered a testimonial luncheon by the exhibitors at the Hotel St. Francis in recognition of his achievements during the past year as head of the M.-G.-M. production unit. Mayor James Rolph, Jr., was toastmaster. Other civil celebrties who attended the dinner were Chief of Police Dan O'Brien, Fire Chief Thomas Murphy, District Attorney Brady, Charles Thal, Frank Whitebeck, and eight of the leading judges, as well as many others of note.

On Saturday noon the San Francisco Center of the California League of Women Voters tendered a luncheon to Mr. Mayer and his party. He addressed two thousand of San Francisco's leading women on the "Importance of Motion Pictures in Modern Life," and won hundreds of new screen patrons through his address. Other speakers at the noon time banquet were Norma Shearer, Charles Ray, and Fred Beetson, secretary of the Motion Picture Producers' Association.

"Lightning Hutch," New Arrow Serial, Listed for April 19

APRIL 19 has been selected as the release date for "Lightning Hutch," the ten episode serial featuring Charles Hutchison, supported by Edith Thornton, Virginia Pearson, Sheldon Lewis and Eddie Phillips. Arrow Pictures Corporation are distributing this latest thriller which has employed the services of a star who has more stunts to his credit than possibly any two other personalities ever associated with motion pictures.

Put Two New Pictures Into Work at F. N. Eastern Studios

TWO new pictures are slated to go into production within the next few weeks at First National's New York studios. They are "Mismates," a film version of Myron Fagan's stage play, and "Subway Sadie," adapted from Mildred Cram's short story, "Sadie of the Desert."

"Mismates" will be an Earl Hudson production and "Subway Sadie" will be made by Al Rockett. Charles Brabin has been brought East to direct "Mismates" and Alfred Santell will soon start from Hollywood to do the other. Doris Kenyon will have the featured role in "Mismates" and Dorothy Mackaill and Jack Mulhall will have the featured parts in "Subway Sadie." Cranking on the Kenyon picture will start the latter part of this month and the Mackaill picture is slated to start April 15.

Hopper to Direct Big Christie Special

FOLLOWING Al Christie's recent announcement of a big special in the signing of Marie Prevost for "Up in Mabel's Room" comes the further news, which indicates that this production will be of unusual interest, of the mangement of E. Mason Hopper to direct the picture.

Mr. Hopper has been engaged to guide Miss Prevost in her first starring picture under her new affiliation with the Christies, right on the heels of directing what is said to be one of Metropolitan's most pretentious productions, "Paris at Midnight," by Frances Marion.

LOVE—THRILLS — COMEDY

Dolores Costello and John Harron portray all these emotions in Warner Bros.' "Bride of the Storm"

ARTHUR J. LAMB

will shortly place into production a new series of 2 reel comedies, entitled

SALLY RUNS WILD!

Pauline Frederick's "The Nest" Nearing Completion

PAULINE FREDERICK'S starring vehicle for Excellent Pictures Corporation, "The Nest," is nearing completion in the editors' hands and is almfost ready for private screening, according to an announcement by the producer, Samuel Zierler.

Those few film folk who have had a glimpse of "The Nest" in advance of its final editing, herald it as something out of the ordinary. Miss Frederick herself considered it one of the finest roles ever offered her in all her experience, both in stage and screen work.

As is generally known, "The Nest" is of Parisian origin. It was written by Paul Geraldy and produced in Paris. There Grace George saw it, became enamored of it, personally translated it into English and then William A. Brady brought it to New York and sponsored its production here.

Its emotional value made an immense appeal to Miss Frederick when Excellent Pictures suggested it to her as ideally suited to her talents.

"In the First Degree"

The correct title of the photoplay to be made from Reginald Wright Kaufman's screen story by the Ginsberg-Kann Distributing Corporation in its series of twelve Sterling Productions for the season of 1926-27 is "In the First Degree." The title erroneously appeared as "In the Third Degree" in a recent issue of this publication.

Last Three Productions From De Mille Studio Being Edited

"Eve's Leaves," "Silence," and "Bachelor Brides" In Final Stages of Completion; Finishing of These Releases Wind Up First Year's Program at the De Mille Plant

"EVE'S LEAVES," Leatrice Joy's newest starring picture, is off production and in the cutting room — "Silence," with an all-star cast, headed by Piquant Vera Reynolds and H. B. Warner, is in the process of editing—"Bachelor Brides," starring Rod La Rocque, is completed and prints will soon be on their way to the exchanges.

The completion of these three great pictures wind up the first year's production program of this studio.

Director Paul Sloane and Production Editor Elmer Harris are working day and night whipping "Eve's Leaves" into its final nicety. They are busy titling the production in collaboration with Jack Jevne, whose most recent prior assignment was Douglas Fairbanks' "The Black Pirate."

This picture, which witnesses Leatrice Joy's first venture into the realm of pure comedy, looks like one of the sure-fire comedy bets of the year. The motion picture public has clearly demonstrated of late its leaning to comedy, and "Eve's Leaves," a rollicking comedy melo-drama played out against gorgeous Oriental settings, should just about fit the bill. The China seas furnished the locale for the piece, with much of the action taking place on the famed clipper ship "Indiana." This battered and scarred windjammer was the hero of the now famed "Shipwrecked" storm publicity.

"Silence" is shaping up as a big picture under the watchful eye of Director Rupert Julian. Boasting a cast, which embraces Vera Reynolds, H. B. Warner, Raymond Hatton, Rockcliffe Fellowes, Jack Mulhall and Virginia Pearson as featured players, "Silence," in studio judgment, is destined to be one of the most talked of productions of 1926.

"Bachelor Brides" is set for a preview showing somewhere in Los Angeles this week. In production, this picture looked like one of the funniest comedy mystery pieces ever filmed, with Rod, as the monocled English peer, at his very best. Director William K. Howard, when he started the picture, promised a laugh in every foot, with a thrill between each laugh, and he has been extending himself to make good this promise.

Elliott Discusses Independent Pictures

Frederick H. Elliott, General Manager of the Independent Motion Picture Association of America, has sent the following letter to Independent Exchanges.

THE current issue of a regional trade paper published in New York City contains an article derogatory to the welfare of the entire independent field and which I believe should be brought to the attention of every independent exchange.

In this article a New York exchangeman is quoted as saying that a few years ago he had paid as high as $45,000 for a picture in the New York territory and made money with it. During the past season he secured pictures at a very small advance and doubted if any exchange in the territory could make any money on such pictures.

The fact that this statement did not emanate from one of the larger and more active buying exchanges discounts a great deal of verity which such a statement might otherwise possess.

The exchanges cannot buy good pictures at poor picture prices, as production costs have increased tremendously during the past few years. Actors are getting more money than ever before, and to maintain a standard of quality production the producer must accordingly increase negative costs. Furthermore, it requires a capable and efficient organization to make good quality product which alone will secure theatre bookings.

The past year has clearly proven that there is a market for good independent productions, while there is no place for pictures of a cheap or inferior grade. A survey of the independent market for the past year or so develops some interesting facts, from which conclusions can readily be drawn as to which branch of this market has suffered most.

The number of failures among producers and distributors has been very large, in comparison with the limited number of companies that were active during this period. The situation is radically different, however, in respect to the number of exchanges now operating.

A compilation and check up recently made by our association, developed the fact that there were 269 exchanges in the United States and Canada with the beginning of 1926, indicating practically no reduction as compared with a year ago.

What is most necessary is that the independent exchangemen should stand by and cooperate with the producers this year as never before. The creation of confidence is also essential and the representatives of these important units should work together in good faith if their respective investments and mutual interests are to be best safeguarded and protected.

The established independent producers are now busily engaged directing their organizations and in many instances dividing their time between New York and their West Coast studios, putting forth every possible effort to make good consistent product, of merit and high quality for release under their contracts.

Any exchange which contemplates buying product from a producer or distributor having neither organization, ability or finance to carry out the season's program, cannot possibly exist and is simply committing business suicide.

Past experiences of some exchanges in falling for alluring promises of productions that were never fulfilled, should be sufficient warning when lining up their pictures for the approaching season. Recalling these sad and costly experiences they should not become involved with contracts which can never be carried out, except in waste baskets; or pictures that will never be made by promoters, who are promoting money for themselves and never expect to see the inside of a studio or a negative under their control.

With good product available from the members of the Independent Motion Picture Association, there need be no fear of securing sufficient play dates from theatre owners. The productions of our independent companies are as good, if not better than those of many national concerns, and compare favorably with their best productions, when consideration is given to the negative cost and the gross independent pictures have made by theatres that have booked these productions.

This year when you are approached by a sales manager or representative of an organization backed by brains, capital and experience, offering to contract with you for a series of pictures, you can depend upon the pictures being delivered as scheduled, and in the long run they will be better than you have anticipated.

The only way the independent market can be stabilized and made profitable for all concerned, is for the exchanges when buying independent product, to deal only with the reputable and established companies, capable of carrying out their contracts and fulfilling their agreements in a satisfactory and business-like manner.

It is the purpose of our organization to assist in every way possible the various factors comprising the independent market with the view to eliminating trade abuses; stabilizing the entire market; establishing confidence which should create a better feeling and a more cordial relationship between those actively engaged in producing and marketing pictures for release on the independent market. With the consummation of this policy, there should be no apologies or regrets when contracts for the 1926-1927 product have been fulfilled and terminated.

Columbia Starts Building Big Field Force

AFTER making its announcement of a twenty-four picture schedule for 1926-27 Columbia Pictures Corporation has not been content to rest on its oars. Instead of releasing the three brands, Columbia, Waldorf and Perfection as it did last year there will be only one type the coming season. Of the three classes produced the Columbias were the most costly to produce and were the leaders of the season's schedule as to stars, stories and advertising.

For the coming production schedule every picture will be of Columbia quality and the budget for making each one has been increased accordingly. This means that franchise holders and exhibitors alike can concentrate on boosting one brand.

The Columbia officials have laid their plans to start early with the advertising and exploitation for the coming product. One of the main items in this plan is the building of a field force for service and exploitation. Men will be located in the main film centers throughout the country with headquarters at the offices of the Columbia franchise holders. They will then be able to move freely to assist exhibitors in that territory.

The first man to be appointed to this staff of sales service—exploitation experts—is Rube Jackter. He has had extensive experience both in publicity and in box office sales methods. At the present time Jackter is in the Middle West visiting the Columbia Franchise Exchanges and will gradually work his way to the West Coast where he will onfer with Harry Cohn at the new Columbia Studios.

L. L. Baren Appointed Manager for C. & C. In New York

L. Lawrence Baren, formerly manager of the Red Seal Pictures Corporation, well known executive in the distribution of short subjects, has been appointed by Messrs. Cranfield and Clarke as manager of their newly established exchange for the Metropolitan Area.

Mr. Baren has held other positions in the film industry in this and other territories for the last fifteen years and has a large following among the exhibitors.

Mr. Baren announces the following series of novel featurettes for immediate bookings in the New York zones:

12 2 reel dramas based on the World's Famous Paintings.

12 Mollie May comedies featuring Violet Mersereau.

12 1 reel International Novelties of Interest.

12 1 reel Gems of the Screen (Second series).

12 1 reel Novel Featurettes.

12 2 reel Boys Adventures (Absolutely new).

12 1 reel Aviation Featurettes.

The New York Exchange is located at No. 729 Seventh Avenue, New York City.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Monty Banks Pathe Star

ELMER PEARSON, vice president and general manager of Pathe Exchange, Inc., announces the signing of Monty Banks to produce and star in a series of feature fun films to be made upon a far more pretentious scale than any of his previous comedy sensations.

The contract calls for a minimum of three features a year during an extended period. Monty Banks Productions, Inc., will make the new Pathe Series in which A. MacArthur will present Banks. The star is now on his way to the West Coast where he plans to start production at Hollywood between the 1st and 15th of April so as to have his initial picture ready for September release. Banks will personally supervise all scenes with the aid of a co-director and a staff of gagmen.

"Comedy will, of course, be dominant in my new Pathe pictures", Banks explains, "but there will also be plenty of thrills, romance and pathos. Particular stress will be laid upon genuine characterizations. We will try to do everything with a true sense of sincerity, without in any way sacrificing the humor. We plan to get a laugh out of everyday life in a legitimate way, avoiding forced slapstick.

"My own role will be a real human character instead of a clown in grotesque attire. I believe a comedian should be able to act funny without the aid of outside devices. Our hero will act in a natural, plausible manner and will have only possible things befall him. The entire rapid-fire action will be speeded toward a strong climax and a spectacular punch finish."

Banks has been a successful star and producer for years. His own famous audience picture, "Racing Luck", marked his step forward into feature length comedy. This he followed with "Keep Smiling" and has just delivered "Play Safe" to a releasing organization.

Mabel Normand Hal Roach Star

MABEL NORMAND back!

Hal Roach has signed Miss Normand to make one short comedy feature for his series of "Star Comedies", released by Pathe. The previously announced comedies feature Theda Bara, Lionel Barrymore, Claude Gillingwater, Ethel Clayton and other notable players. Miss Normand starts work immediately upon her arrival in California from the East.

Richard Wallace, who, in collaboration with Stan Laurel directed the Theda Bara and Gillingwater comedies, and is now busy with the Ethel Clayton vehicle, will handle the Mabel Normand picture.

Under the supervision of F. Richard Jones, director-general, the story and production details are being prepared. No supporting players have been announced yet. The return of Miss Normand to the screen marks the most interesting single event in the revolutionary production policy established a few months ago by Hal Roach since the signing of Theda Bara.

Miss Normand's absence from the screen has been deplored by thousands of fans in letters to her, to fan magazine and newspaper and trade journal critics.

Mabel Normand is perhaps one of the most famous comediennes of the screen. Her fame dates from the Vitagraph and Biograph days. She was one of the first stars engaged by Mack Sennett's famous Keystone Comedy Company and was featured prominently. Of late years she has apepared mostly in feature comedies. Her first feature, "Mickey" was a comedy classic and is still in demand. Some of her other feature appearances were as follows: For Goldwyn Pictures; "Upstairs", "Jinks", "Pinto", "The Slim Princess", Head Over Heels", and "What Happened to Rosa"; First National Pictures, "Molly-O", for Photocrafts, "Oh, Mabel, Behave", and for Mack Sennett, "Susanna."

Showmen Applaud Juvenile Comedies

NUMEROUS letters have been received by the home office of Educational Film Exchanges, Inc., from exhibitors who have been staging Juvenile Comedy Harmonica Playing Contests arranged by educational branch exchanges for exhibitors booking the Juvenile Comedies.

Among the first was the report of Mr. Edward P. Sachs, manager of the Rialto Theatre, Jamaica, L. I., who staged a series of three of these contests on successive evenings recently.

"The interest that followed was a great surprise", writes Mr. Sachs. "The business we did for three days was most gratifying."

"For something a little different and decidedly amusing, I would say try a Harmonica Contest."

When Mr. Harry G. Black, manager of the Park Theatre, Caldwell, N. J., staged a contest on the playdate of "Bachelor's Babies", he likewise attested to the box-office value of the stunt.

"The contest was successful from every angle," he reported, "and I do not hesitate to recommend the tie-up to any showman who appreciates the meaning of good-will, and desires to inject a little personality in his theatre.

"The cooperation received from Educational and the Hohner Company was so liberal and complete, that in my estimation, it sets a fine precedent in theatrical tie-ups.

"The fact that my receipts for this performance were twice as great as any of my previous Saturday matinees, is an attestation that the contest was a huge success here."

The manager of the Park Theatre, Rockland, Me., Mr. Cliff A. Schaufele, who conducted a contest for four days, ending with a big final contest, reported that the entrants ranged from 13 to 42. The success of this series of contests resulted in staging an extra "challenge contest".

Mr. Schaufele writes: "Oh, yes—I almost forgot—on Thursday night at the finals—I pulled the challenge stunt like this. On Tuesday night a very good man who can play, did not do his bit, but he rushed down the aisle instead and challenged my second man, O'Hara (35-year old entrant) saying he would not take the glory from the younger man who won. And O'Hara fell for it and we ran a special contest Friday night and packed them in and stood them up.

"That's my story—it's over—I'm happy—had a lot of fun out of it, too, and appreciate all you did."

Among those who have linked up successfully their Juvenile Comedy showings with a series of Harmonica Playing Contests were the Haring and Blumenthal Ritz and Roosevelt Theatres of Jersey City, N. J. Their live-wire exploitation and publicity manager, David Schaefer, in a letter to the Educational office, states:

"I herewith want to thank you for giving me the lead to one of the greatest co-operative tie-ups which I have ever accomplished in my career, * * * I have just concluded a series of five harmonica contests * * * in conjunction with the showing of your Juvenile Comedies, which were so very appropriate with these events, resulting in a tremendous success which was far beyond our expectations; the Hohner people having done everything in their power to assist us in the success of this campaign in putting at our disposal all the harmonicas necessary, free of charge.

"These contests have not only proven a box-office attraction, but assisted us materially in making new and staunch friends among the children as well as their parents, by their realization of our efforts to cater to the children with these harmonica contests and your wonderful short subject Juvenile Comedies."

Reviews of Little Pictures with a Big Punch

"Home Cured"

(Educational-Comedy-Two Reels)

JOHNNY ARTHUR'S newest two-reeler for Educational deals with a familiar theme but due to a number of novel touches and the fine work of the star and cast offers better than the average comedy. Johnny is seen as a chap who imagines he has every disease on the calendar. His wife tires of this and conspires with the family doctor to cure him. An undertaker and a lawyer are called and finally the wife lets Johnny see a friend making violent love to her. When she appears in widows weeds and the friend in one of Johnny's suits, it is too much and Johnny announces he is cured. An escaped lunatic whom Johnny hires as a nurse adds to the fun, and there is some exceptionally amusing play all through the film showing a man trying to lay a cement sidewalk which somebody musses up everytime he gets it smoothed down. This comedy is fast moving and bright and is a combination of slapstick and situations. It should prove thoroughly laughable entertainment for any class of patrons.—**C. S. Sewell.**

"The Gunless Bad Man"

(Universal-Western-Two Reels)

JACK MOWER is the featured player in this Mustang Western in which a band of desparadoes employed as cow punchers take advantage of an ordinance prohibiting the carrying of firearms, to hold up the owner and make way with the payroll. Jack as the new foreman trails them and in a running fight unhorses them, one by one. He has a hand-to-hand encounter with the leader of the band but subdues him also, and of course wins the girl. There is the usual quota of riding and fighting and the absence of "gats" gives an out of the ordinary touch. Audiences that like Westerns will probably find it of average entertainment value.—**C. S. Sewell.**

"Spanking Breezes"

(Pathe—Comedy—Two Reels)

MACK SENNETT presents Alice Day in this story of honeymooners on board a yacht. These lovers are burdened with a miscellany of useless relatives, who play the roles of stowaways and appear after the vessel has put out to sea. Among these players are Danny O'Shea, Joseph Young, Sunshine Hart, Barney Hellum and Mary Ann Jackson. They are a regular McCardell-Jarr family, coming to blows at the least provocation. One of the best incidents concerns fishing, when the fisherman leaps into the water to get his fish. Miss Day again appears to great advantage. She is an excellent comedienne and very good to look at. Eddie Cline directed. The subject is good, average entertainment.—**Sumner Smith.**

"Tune Up"

(Universal-Comedy-One Reel)

A PIANO serves as the instrument of fun in this single reeler featuring Charles Puffy. The comedy arising from the fact that Puffy's great weight breaks a piano. He buys his girl a new one. Her father is the chief of police and during a party when he is upbraided for not capturing an escaped criminal Puffy discovers the convict has taken refuge in the piano. There are many laughs.—**C. S. Sewell.**

MONTE BANKS

Popular comedian has signed to produce comedies which will be distributed by Pathe Exchanges, Inc. Monte needs no introduction to picture fans

"Don't Stop"

(Educational-Comedy-One Reel)

IN THIS Cameo Comedy, Cliff Bowes is seen as a boob helper in a garage. His dumb tricks cause him to be fired and he attempts to escape a ticket for parking near a fire plug, but his ruse don't work. There is considerable slapstick comedy in the garage scenes and the street stunts are fairly amusing.—**C. S. Sewell.**

Anytime!

It's a Treat

"Has Anybody Here Seen Kelly"

a Max Fleischer Ko-Ko Song Car-Tune

729 7th Ave. RED SEAL PICTURES CORP. N. Y. C.

"Monkey Business"

(Pathe—Comedy—Two Reels)

ALTHOUGH this is an "Our Gang" comedy, its chief interest centers around the tricks of a remarkable monkey. So funny are his stunts—about the cleverest we have ever seen in a long sequence of monkey comedies—that for once the "Gang" shouldn't mind bringing up a bit in the rear. This monk escapes from a circus and is adopted by Farina, who has had some fisticuffs with the gang and needs physical support. While they are preparing to exploit one animal by building a circus, it breaks up things generally—Farina's home, a flivver and a fruit wagon. When the police "pinch" the monkey and the gang, the monkey ousts the cops, grabs the wheel and takes the gang on a wild ride. Farina tries to disclaim ownership when he sees suits for damages. While this subject presents more of monkey than gang, it can justly be advertised as an "Our Gang" comedy with all the assurance in the world that it will make a hit.—**Sumner Smith.**

"Whoa Emma"

(Educational-Comedy-Two Reels)

A TRAINED horse shares with the star, Jimmie Adams, the honors in this Christie Comedy distributed through Educational. This horse is cast as a "vamp of the plains" that causes havoc by opening the gates of the corral and freeing the work horses. Jimmie's role is that of a chap who has received a correspondence school diploma as ranch foreman and is sent out to capture the horse, Wild Emma. He plays in luck for Emma has a stone in her foot and when she chases Jimmie and finally catches him and he removes it, she becomes very docile and Jimmie leads her back to the ranch. Jealous cow-punchers seek to drive Jimmie off the ranch but fail and they kidnap Molly, the owner. Jimmie, aided by Emma, finally save her. The performance of the horse is clever and an amusing burlesque on the work of celebrated horses in feature films. Jimmie is up to his usual standard as a laugh-maker and this subject should please the majority of patrons.—**C. S. Sewell.**

"Felix Fans the Flames"

(Educational-Cartoon-One Reel)

ADVENTUROUS "Felix the Cat," always up to some new kind of mischief, gets into a house and goes to sleep beside a hot stove. He burns his tail and dreams that he has gone to Hades where he sees the punishment meted out to various kinds of sinners. When his turn comes he gives the imps a chase and finally wakes up, turns in a fire alarm and saves his injured tail. This is one of the most amusing and clever of the series. The cartoonist has secured some remarkably good and realistic effects in reproducing the leaping, roaring flames of Hades.—**C. S. Sewell.**

All You Want to Know In Picking Winners

"One Wild Time"

(Universal—Comedy—Two Reels)

HERE is another of Universal's Mustang Comedies featuring Ben Corbett and Pee Wee Holmes. As usual, it is a burlesque western, the locale being the town of Pipe Rock. There is less of the typical western material than usual, but the film is amusing. The story concerns the decision of Pee Wee to get married. He answers ads in matrimonial journals and a flock of women of all types appear. He manages to get rid of them by doing a Paul Revere and rounding up the eligible bachelors. Both boys fall in love with a vamp, but are left in the lurch when she runs away with another chap. There are a number of laughs in this comedy and even though the plot is not new it is one of the best of this series.—**C. S. Sewell.**

"Yearning for Love"

(Universal—Comedy—Two Reels)

THIS Century Comedy starring Wanda Wiley shows her in the familiar situation of a girl who is besieged by suitors and whose relatives want her to marry a sissy fellow while she naturally prefers a more manly chap. In the end, the right one wins out by impersonating a minister, knocking out his rival and rushing off with Wanda to a real minister. While most of the situations are of the kind of slapstick that have seen considerable service, Miss Wiley's personality and cleverness adds additional value and the comedy as a whole should prove amusing.—**C. S. Sewell.**

"Felix Laughs It Off"

(Educational—Cartoon—One Reel)

BESIDES being one of the most amusing of the recent Felix cartoons, this one is a good lesson in optimism, for it shows the value of a laugh. Felix worries and grows thin. Hit by a book he reads "Laugh and Grow Fat" and gains his former avoirdupois. He then starts out to spread sunshine and the gospel of laughter. There are a lot of exceptionally amusing bits in this issue.—**C. S. Sewell.**

"Up in the Air"

(Pathe—Cartoon—One Reel)

IN this Aesop's Film Fable Cartoonist Paul Terry shows a bit of spiteful work on the part of his roguish mice. The farmer is mending the roof and the mice are interfering with bricks and paint. It's full of hearty laughs.—**Sumner Smith.**

"The Fire Fighter"

(Pathe—Cartoon—One Reel)

THIS Paul Terry Aesop's Film Fable discloses the cat and mice brigade as firefighters. The workings of the animals' own fire department is a riot of fun. The subject will unquestionably please.—**Sumner Smith.**

"The Perfect Lie"

(Universal—Comedy—One Reel)

A BURLESQUE golf game furnishes the fun in this Blue Bird Comedy featuring Neely Edwards. Neely and his rival play a round for which the hand of Betty is to be the prize. Neely makes some strange and remarkable trick shots that are amusing and manages to hit various objects and do funny stunts in his zeal to win the game. At the last hole, the girl saves the day by placing a hair net over the hole when the rival putts, and Neely wins. An amusing slapstick offering.—**C. S. Sewell.**

MABEL NORMAND
This queen of the screen has closed her stage work, and signed to make a two-reel comedy for Hal Roach, for Pathe release. | Your "fans" have been waiting for this news!

"Quick Service"

(Educational-Comedy-One Reel)

ALL of the action in this comedy takes place in a country store, with Cliff Bowes as a clerk, the material being furnished by his dealings with an intoxicated man who wrecks the place trying to buy a cigar, and a negro who buys a killed chicken and gets a live one instead. There are a number of gags but most of them are familiar. It is an average number of this series.—**C. S. Sewell.**

Pathe Review No. 12

(Pathe—Magazine—One Reel)

HOUDINI as a master manipulator of playing cards is the chief feature of this subject in a novelty called "Velvet Fingers." He makes the pasteboards seem almost human. "Crossing Arctic America" pictures Knud Rasmussen's three-year pilgrimage through Esquimo Land. The manufacture of toys in Nuremburg, Germany, is shown in "The Toy Town of Bavaria."—**Sumner Smith.**

"The Menace of the Alps"

(Universal-Special-One Reel)

THERE are many interesting and thrilling shots of the difficulties which the adventurous mountain climbers encounter in attempting to scale the Alps and some excellent shots of the big chances that the cameramen take in filming these stunts. This latter angle is an unusual one in a picture of this kind as are the final scenes which pack a real punch, where one of the climbers is seen missing his footing and dragging his companion down with him, as they are of course tied together. One lands in a crevasse and is injured and the manner in which he is rescued by his comrades, placed on an improvised stretcher and carried to safety, is shown in detail.—**C. S. Sewell.**

"Dizzy Daddies"

(Pathe—Comedy—Two Reels)

THIS Hal Roach comedy deals with the dilemma that father gets into when he attempts to alibi his son-in-law with his daughter, another woman having shown up. The net result of father's good intentions is a whole flock of trouble for himself, as the scheming woman makes him an auxiliary target for his affectionate nature. This is a good subject, with plenty of pep and action and an excellent cast, including Jimmy Finlayson, Tyler Brooke, Gertrude Astor, Sue O'Neil, Mildred June, Charlotte Mineau and "Spec" O'Donnell. Richard Wallace directed. It will be welcomed by theatre owners and audiences alike as a subject provocative of much mirth.—**Sumner Smith.**

"Flying Wheels"

(Universal-Comedy-Two Reels)

A BURLESQUE golf game and the winning of a cross-country auto race furnish the laughs in this Century Comedy featuring Wanda Wiley. Several novel gags have been introduced into the golf game, including quite a number of new ones. The stunts include the attempts of Wanda to hit the ball when it lands on the jet of a fountain, an encounter with a fish when the ball lands in water, the substitution of a toy balloon for the ball, etc. In the auto race she uses a tiny car, and during a series of exciting adventures outdistances the others and wins the race. Much of this is of a familiar nature. It is fast-moving slapstick up to the Wanda Wiley standard.—**C. S. Sewell.**

"Dixie Doodle"

(Pathe—Sportlight—One Reel)

DIXIE stands for Dixie and Doodle for Yankceland. Grantland Rice takes his audience to both sections of America in one reel and shows contrasting sports. Up at Lake Placid they're skijoring, at the same time other fun-loving folk are log-rolling in Florida. Rice has filled his reel with human interest rather than thrills, this time, by showing amateurs insteal of professionals in the different outdoor sports. It's most interesting—every foot of it.—**Sumner Smith.**

TOURISTS DE LUXE. (Universal-Century Comedy). It just isn't comedy. Very old stuff. A. Entwisle, Dreamland Theatre (500 seats), Edmonton, Alberta, Canada.

WHAT A NIGHT. (Educational-Comedy) Star, Lige Conley. Our experience with Educational comedies are they are all good or better. This one in particular is great. Good appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre, (500 seats), Aberdeen, Mississippi.

TAILORING. (F. B. O. Comedy). Just a fair comedy; expect more from the three fat men, who are all good comedians. Sunday, yes. Special, no. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

IN DEEP. (Educational Comedy). Star, Cliff Bowes. Some funny situations that pleased our crowd. I sure miss Virginia Vance in these Cameo Comedies; she was good and easy on the eyes. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FARES PLEASE. (Educational Comedy). Star, Al. St. John. We started Laugh Mouth with this and we picked the right one, as it made 'em laugh during every foot of film that was unwound. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

CLEANING UP. (Educational Comedy). Wife doesn't get hubby out of bed, he's late, loses his job, and bawls out the wife for not getting the clock wound. "Do it yourself!" He does and wrecks the whole works. Not such a bad comedy. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

QUEEN OF THE ROUND UP. (Universal). Two reeler but had more pep than some five reelers. Run it with another five reel feature and comedy. These Mustang westerns are all right. H. W. Guinan, John Sexton Amusement Co. (300 seats), Cotton Valley, Louisiana.

SPOT LIGHT. (Educational Comedy). Star, Lige Conley. One of those old home talent affairs made over. It's no good as a laugh getter. Tone, okay. General class town of 1,000. Admission 10-25, 15-35 on specials. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SKY JUMPER. (Fox Comedy). Star, Earle Foxe. An excellent comedy with a novel setting. Ski jumping. It took great down here in Dixie in our town. Too bad that William Fox doesn't put out more action series of two reelers similar to this, for we've got to hand it to Bill that when he does make an action picture it is fast and furious from A to Z. Tone, okay. Sunday, okay. Strong appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Straight from the Shoulder, Jr.

Edited by Van

L'il Short Subject sat on the end of the bench while he waited his turn at the bat; First Reel of the Big Feature Nine spanned the plate —and he fanned in a fashion flat.

Well, when patrons' scores showed two out in the ninth and it looked like the game was a "throw" —they put in Short Subject — his hit was a wow!—so they named him Babe Ruth of the show.

Now the kid's Big-League-Stuff, and it's only his due that he gets the old spot on his name. So, when he has brought home the bacon for you, tip your brothers, and give THEM a game! VAN.

SPOTLIGHT. (Educational Comedy). Star, Lige Conley. A real funny, with Lige strutting his stuff on stilts. Should go over pretty well with the average audience. All classes town of 3,500. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

BLOWS AND DYNAMITE. (Fox Comedy). As funny a comedy as any. Some of the conventional villain-steals-the-papers meet with the approval of almost any type of person. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

THE MOVIES. (Educational Comedy). Star, Lloyd Hamilton. Ham walks out of his front gate in the country to the city street and meets many screamingly funny situations, and a few not so funny. On the whole, a movie audience ought to like it. It's different. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

CLOUDHOPPER. (Educational Comedy). Star, Larry Semon. A passably good comedy with a few original gags. The story is one of the conventional villian-steals-the-papers affairs and is not so good. On the whole, not up to the Semon standard. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SUFFERING SHAKESPEARE. (Pathe Comedy). Spat Family. About the poorest comedy this quartette has made. Just a few laughs, but it is worth playing. Poor print. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MOONLIGHT AND NOSES. (Pathe Comedy). Star, Clyde Cook. This comedy is full of good hearty laughs. For Laugh Month it is okay. The kids will enjoy it. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

DEEP SEA PANIC. (Fox Comedy). A sea going comedy that will knock them cold. Pathe and Educational are not the only "bigger and better' comedy fish in the sea. This is okay. All classes town of 3,000. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

DON'T PARK HERE. (Pathe Comedy). Star, Will Rogers. One of the few good ones from Rogers; at least it gets a few laughs. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pa.

PACEMAKERS, "THE GREAT DIVIDE." (F. B. O.) The best short subject we have played in four years. J. L. Stigler, Arcade Theatre, Georgetown, Ohio.

RACE. (Fox Comedy). Retaining much of the original R. H. Davis atmosphere these comedies are unitormly good. This one deals with an automobile race across country changing cars at relay stations along the way with two cars at the last station. Bibber gets a Ford and his opponent a racer. Bibber wins. Wow! All classes town of 3,000. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pa.

PATHE NEWS. Seems to be a bit livelier than usual, maybe because of the anniversary stuff that is being injected into the issues we are receiving now. Not so good as International, and that's not as good as Fox. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats)), Elizabethtown, Pennsylvania.

LION'S WHISKERS. (Pathe Comedy). As the title suggests, there are a great many lion scares in this comedy. It's good, but it's stuff that we have seen many times before. With a few exceptions, we have seen almost every gag that was pulled in this comedy before. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WELCOME GRANGER. (F. B. O. Series). Star, Alberta Vaughn. Our first chapter of the "Pacemakers," and if they are all as good as this one they will be excellent. Makes a good change from so much slapstick comedy. Tone, good. Sunday and special, no. Appeal, ninety percent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

"Casey of the Coast Guard" Press Book

ONE of the best pressbooks ever turned out by a distributing organization on a serial has just been issued by the Exploitation Department of Pathe on "Casey of the Coast Guard," with George O'Hara and Helen Ferguson, a continued story written around the adventurous men who guard Uncle Sam's 10,000 miles of rugged surf-line.

The new book is 16 inches long and 12 inches deep, with 16 pages of interesting data enclosed in a smashing two-color cover that depicts the thrills and sweep of the sea.

Among the exploitation accessories listed are a set of 16 souvenir miniature photos depicting the highlights of the story, a two-color herald, miniature model airplanes and an attractive "slicker" and "Sou' Wester Hat" which can be used for premium contests and which are duplicates of those worn by the Coast Guardsmen.

Full cooperation was given by the Coast Guard to Schuyler Grey, producer of this Pathe serial, and a list of Coast Guard stations is printed which will cooperate with theatres in exploiting the picture.

A novelty exploitation stunt is contained in a suggestion to the exhibitor that he send to persons on his mailing list a bottle of real Canadian rye. A tiny corrugated mailing tube is labeled "Sample bottle of real Canadian rye—This is what 'Casey of the Coast Guard' is looking for." The container does hold rye, but it is in the grain.

In an introductory article on the interest which a serial should arouse in prospective theatre patrons, E. Oswald Brooks, Serial Sales Manager for Pathe, says:

"In adapting serials to the motion picture screen, we are playing upon an ancient human desire. Ever since the dawn of human understanding, the desire to know what is going to happen tomorrow, or next week, or next year, or even after death itself, has been manifest in every race.

"The North American Indians had their Medicine Men. Europe of the Middle Ages abounded with soothsayers and astrologists. Even today we have palmists and phrenologists attempting to look into the future and forecast the happenings of tomorrow and the day after. Turning to the pages of fiction for an historic example, we can refer to 'The Arabian Nights Entertainment' as one of the oldest serial stories extant. Today it is common knowledge that all of the million circulation magazines, such as the Saturday Evening Post, Liberty, Collier's, Cosmopolitan, et al, depend mainly upon dramatic serial stories for the maintenance of their huge weekly or monthly circulations.

Pathe Releases March 28

LIONEL BARRYMORE'S first two-reel comedy, in which Clyde Cook is the principal supporting comedian, is a highlight of the Pathe short feature program for the week of March 28th. This comedy, "Wife Tamers", produced by Hal Roach marks a new era in two-reel comedies.

Other releases for this week are "Wandering Willies", a two-reeler produced by Mack Sennett; a chapter of the Patheserial "Casey of the Coast Guard"; "Do Your Duty", a Hal Roach single reel comedy; "Fly Time", one of Aesop's Film Fables; Pathe Review No. 13; Topics of the Day and two issues of Pathe News.

"Wife Tamers" is a most unusual two-reel comedy because it is really a big feature in short length, made by Hal Roach. The appearance of Lionel Barrymore in a short comedy is a revelation. This member of one of America's greatest theatrical families proves himself most versatile in his excellent handling of his first comedy role. Clyde Cook brings another star name to the cast, which also includes such screen favorites as Gertrude Astor, Vivian Oakland and Jimmy Finlayson. The plot reveals the adventures of a misunderstood husband (Barrymore) who finds that wifey means well after all. "Wife Tamers" is a scream from start to finish. James W. Horne directed.

"Wandering Willies" is a Mack Sennett brand two-reel comedy with an all-star cast. Billy Bevan and Andy Clyde head the cast which also includes Ruth Hiatt and Kewpie Morgan. Del Lord directed.

"Do Your Duty" is a Hal Roach single reeler starring Harry "Snub" Pollard with Marie Mosquini in support. R. C. Ceder directed.

"Contraband Channels" is the seventh chapter of the Patheserial " Casey of the Coast Guard". This chapter finds the hero and heroine, portrayed by George O'Hara and Helen Ferguson, the subjects of further plottings by the smuggling ring, of which two underworld crooks posing as a Count and Countess are the leaders. Much of the action takes place on a schooner on which the heroine is held captive. Will Nigh directed this Patheserial.

Pathe Review No. 13 brings a novel style show to the screen wherein Irene Castle, High Priestess of "What the Well-Dressed Woman Will Wear", gives some advance information. Other features of the release are "The Life Stream", a microscopic study of the blood circulation produced by Louis H. Tolhurst and "The Glory That was Greece", views in Pathecolor.

"Fly Time" is a novel Paul Terry creation of the Aesop's Film Fables series. Topics of the Day and two issues of Pathe News complete the March 28th short feature schedule of Pathe.

Fox Films Starts Two New Imperial Comedies

TWO NEW IMPERIAL comedies have been started at the Fox Hollywood Studios, which it is promised, will equal the high standard achieved by these two-reel specialties during the current season.

"Eight Cylinder Bull," directed by Max Gold and Alfred Davis, features, in its cast, Jean Arthur, Harold Austin and Ralph Sipperley, the well known Broadway actor.

"A Polar Baron" is directed by Lex Neal and has, in the leading feminine role, the new Fox contract player, Gladys McConnell, besides Gene Cameron, Ernie Shields and Frank Coleman.

These comedies are made under the supervision of George Marshall, who is in charge of the comedy divison at the Fox West Coast Studies.

"Lighting Change" Artist

Martha Sleeper, popular Pathe comedienne, has just completed the hardest three weeks' work of her screen career in the Hal Roach Studios. Miss Sleeper was cast in the leading feminine roles in both the Charley Chase and Glenn Tryon stories for their latest productions, and by a change of production schedules both entered the filming stages at approximately the same time. Chiefly by the aid of lightning changes in costume, Martha portrayed both roles to the complete satisfaction of the directors, Leo McCarey and Fred Guiol, and neither company was held up.

Red Seal's Broadway Run

A run of nine straight weeks on Broadway for Red Seal Pictures terminated last week when the New York Rialto played one of the Reelview series, produced by Urban-Kineto and edited by Max Fleischer. This impressive short feature run includes Ko-Ko Song Cartunes, Inkwells and other series, played during this period at the Capitol, Rivoli and Strand.

Ko-Ko and His Boss, Max Fleischer, In Chicago

WHEN MAX FLEISCHER, president of Red Seal Pictures and head of the Inkwell Studios, was in Chicago a little more than a week ago he spoke over station KYW, shortly after Red Seal's newest exchange opened, discussing the human side of making cartoon featurettes. As a result Max will be doing considerable lecturing.

Ko-Ko the clown, one of Fleischer's creations was playing in a number of the largest Chicago theatres at the time. Two of the featurettes were Song Car-Tunes, and three others were Inkwells.

Aided by the fact that Ko-Ko was so prevalent in the town and the interest aroused by Max's talk, the radio-movie fans wrote a trifle in excess of thirty-three hundred letters, begging Max for a cartoon picture of his inimitable clown—and more radio talks are to be made by this film executive before the spring is over.

"There are intimate and 'back stage' secrets", Fleischer stated, in explaining the reason for radio talks on the movics, "which will aid the industry as a whole. The great mass of film going folks are genuinely interested in many of the phases of picture making which does not reveal itself when projected, because there is nothing in present day picture making for us to be ashamed of."

Dull Completes First Comedy For Fox Films

Fox Films announces the completion of the O. Henry comedy, "A Social Triangle," the first one to be made for Fox by Bunny Dull. Contrary to the little joke suggested by one of the New York newspaper columnists, this will not be a Dull comedy, despite the director's name. The scenario was written by John Stone and the production was made under George Marshall's supervision. The cast includes Hallan Cooley, Olive Hasbrouck, Marjorie O'Neill and Clarissa Selwynne.

Donald Kerr Starred In Series of Twelve Short Comedies

CANTOR COMEDIES, INC., has started on a series of twelve two-reel comedies starring Donald Kerr, stage and vaudeville comedian. Until his entrance into picture realms Mr. Kerr has been one of the biggest headliners in vaudeville, where he has been presenting his laughable sketches. His comical antics have also been seen on Broadway when he appeared in "The Greenwich Village Follies" and "The Music Box."

Kerr's first screen vehicle for Cantor Comedies is "Some Baby," now in production at the Pathc Studios in New York. The comedy touches put over by Kerr promise to make these short subjects winners in the two-reel field.

Bryan Foy, director, son of the popular Eddie, is handling the megaphone for the comedies. He is remembered for his directorial work with Fox, Universal and Warner Brothers.

A "Smith Family" Comedy

Under the direction of Gil Pratt, Raymond McKee and Ruth Hiatt have started work on a new "Smith Family" comedy based on a highly humorous phase of the trials and tribulations of domestic life. They are supported in their funmaking by Carmelita Geraghty, May Ann Jackson, Barney Hellum and Irving Bacon.

Big Ones Get Little Ones

Last week two of Red Seal Gems of The Screen series, "Soul Of The Cypress", and "On The River Conway" played in big Broadway, N. Y. houses. The former played the Rivoli, and the latter was the featurette attraction at the Rialto.

New "Buster Brown"

"Buster's Hunting Party", a new Buster Brown Production, made by the Stern Brothers for Universal release, reached the screen this week. It is the seventh in the series of Buster Brown comedies.

"Laugh Month" Prize Awards

THE National Laugh Month Committee has announced the awarding of the final prizes in the Laugh Month exploitation contest, the prize money having just been mailed to the winners of the third and fourth weeks' competitions. All winners for the month are given here.

The trade paper editors acting as judges of the exhibitors' exploitation campaigns awarded the $100 first prize for the third week to Mr. David Schaefer, Director of Exploitation and Publicity for the Haring & Blumenthal Enterprises, while first prize for the fourth week went to Walter Fenney, Manager of the Beldorf Theatre, Independence, Kansas.

The third week's prize winners included also F. V. Kennebeck of the North Star Theatre, Omaha, Nebraska, who carried off second prize money for the third successive week; Roy Tillson, Manager of the Fuller Theatre, Kalamazoo, Michigan, who took third prize, and Miss Verne Ross of the Ross Theatre, Toledo, Oregon, fourth prize winner.

The $50 second prize for the fourth week went to Sam Carlton, Manager of the Strand Theatre, Frankfort, Indiana. Third prize winner was Bud Silverman, Gould Theatre, Pittsburgh, Pa. Fourth prize went to Philip Rand, Rex Theatre, Salmon, Ind.; fifth prize to M. L. Markowitz, Pompeii Theatre, San Francisco, and sixth prize to R. Guy Bays, Globe Theatre, Buena Vista, Va.

Mr. Schaefer's campaign, which topped the third week's entries, was one of the most complete campaigns of the sort ever engineered. It began two weeks ahead with a special trailer followed with a "teaser" campaign in the newspapers and a novel advance publicity stunt in the form of a laugh insurance policy. Special readers were also run in the programs and special one-sheet and three-sheet posters and window cards were displayed for some time in advance. During the campaign a large float carrying six grotesque figures and drawn by two gayly decorated horses paraded the streets of Jersey City. This was followed by an automobile bearing a special 24-sheet poster and driven by a clown with several other clowns in the automobile. The front of the theatre was gayly decorated with a profusion of comedy heads, while in the lobby there were a number of dancing, prancing mannequins. In the theatre the musicians were dressed in grotesque costumes.

A tie-up was arranged with the "Laughter Magazine," which was distributed free to patrons of the Central Theatre, selected for the principal part of the Haring & Blumenthal Laugh Month activities.

"The result of the campaign," wrote Mr. Schaefer in submitting his campaign to the Laugh Month Committee, "was far beyond our expectations in the way of record breaking business throughout the entire week, matinee and evening performances, with the result that my concern, the Haring & Blumenthal Enterprises, came to the decision to make this an annual feature."

Mr. Fenney, who carried off the last $100 award of the month, played an all-comedy circus for two days—January 27 and 28. His exploitation campaign was started six weeks in advance with "teaser" slides. Large quantities of one-sheet and three-sheet posters were used not only in the lobby but throughout of town, while 2,500 Heralds were distributed to the homes of the theatre's patrons announcing a "Laugh Show for Kids from 8 to 88."

After outlining the program, the Herald then went on with this information: "Park Yourself Early and Hang on Tight—It'll be a Wild Ride—A Sure Cure for Anything from Despair to Dyspepsia! Two Days Only—Wednesday and Thursday."

The program included Harry Langdon in "The White Wing's Bride," Charlie Chase in "His Wooden Wedding," Jobyna Ralston in "Whistling Lions" and the Our Gang Comedy, "Good Cheer."

Mr. Fenney reports the results of his Laugh Month campaign in one short and snappy sentence—"Box-office receipts on two days' showing were 700 percent more than film rental."

Roy Tillson, Manager of the Fuller Theatre, Kalamazoo, Michigan, won first prize—$100—for the best entry for the first week in the Laugh Month exploitation contest. The second prize for the week—$50—was awarded to F. V. Kennebeck, North Star Theatre, Omaha, Nebraska, a second-run house. The $25 third prize went to J. A. Murphy and Lou Williams of Family Theatre, Philadelphia, a neighborhood house with a daily change of program. It was Lou Williams who won the cup recently awarded by "The Exhibitor," the Philadelphia regional trade publication, for "the best featurette exploitation campaign."

Sam Carlton, Manager of the Strand Theatre, Frankfort, Indiana, took fourth prize, $12.50.

Fifth prize, $10, went to Guy Bays, Globe Theatre, Buena Vista, Va., for a ballyhoo in connection with the two-reel Century Comedy "Queen of Aces."

Sixth prize, $5, was awarded to H. A. Giles, Royal Theatre, Garrett, Indiana. Mr. Giles' mail for the month of January went out in envelopes bearing a large type display calling attention to Laugh Month.

H. G. Olson, of the Majestic Theatre, Reedsburg, Wisconsin, won the first prize of $100 for the second week of the Laugh Month exploitation contest with one of the most comprehensive campaigns of exploitation and publicity ever conducted in a small town.

F. V. Kennebeck, exploitation manager of the North Star Theatre, Omaha, Nebraska, who won the second prize for the first week, again took second prize, $50, in the second week's contest.

The third prize went to David J. Lustig, who, in addition to using art posters and a lobby display and trailers tying up with Laugh Month, conducted a Charleston contest at the Regun Theatre, New York City, in connection with the single-reel Cameo Comedy, "Hot Feet."

Stern Bros. Releasing Comedy Series on March List

"Buster's Hunting Party," a new Buster Brown Comedy, is the feature of a strong list of two-reel comedy releases being put out by the Stern Brothers this month through Universal exchanges. This comedy recently was prereleased in New York City, being shown in the New York Hippodrome as a special added attraction in that Keith Vaudeville house.

Another high-light in the current Stern Brothers release schedule is the inclusion of the Wanda Wiley comedies. This will be of special interest to theatre owners because of this comedienne's large following. Two "Wanda Wiley nights" in one month should mean extra profits.

The March comedy releases are "Flying Wheels," a Wanda Wiley Comedy; "Al's Troubles," an Al Alt comedy; "Buster's Hunting Party;" "Yearning for Love," another Wanda Wiley comedy, and "A Flivver Vacation," featuring Eddie Gordon. Ed Luddy directed the Wiley comedies, Gus Meins the Buster Brown Comedy, Charles Lamont the Al Alt two reeler and Noel Smith the Gordon picture.

"Flying Wheels," released March 3, is a combination golf and auto racing picture, showing Miss Wiley in a series of amusing golf scenes and later as the driver of a midget auto racer, in which she wins a sweepstakes for her father, maker of the car.

"Al's Troubles," released March 10, is a humorous melange of comedy situations in which Al and his pal, played by Jack Singleton, continually find themselves in hot water.

"Buster's Hunting Party" is marked for release on March 17.

"Yearning for Love," the Stern Brothers release for March 24, is another Wanda Wiley comedy. Charles King, a featured player with the Stern Brothers, starred in the new "Excuse Maker" series for next year, plays opposite Miss Wiley.

The last March release by the Stern Brothers is "A Flivver Vacation" with Eddie Gordon, scheduled for March 31.

Cranfield & Clarke Handle Film Craft Studio's Product

Cranfield & Clarke have made a contract to handle all the product for the Film Craft Studios, Inc., of Los Angeles, Calif., which includes four Alice Calhoun 5 reel features, and several series of comedies.

Cranfield & Clarke have made arrangements with Mr. Kaufmann of the Film Craft Studios, Inc., to handle the C. & C. output on the West Coast territory from Denver, Colorado to the Coast.

The first print on the Alice Calhoun features arrived in New York recently, and the English rights were immediately disposed of.

Stan Laurel Directing

Stan Laurel, formerly a popular Pathe star in two-reel comedies has at last realized his ambition to become a director of the screen, and is now collaborating in the direction of Hal Roach comedies for Pathe release. The former comedian is thoroughly equipped by a long successful career as a screen comic and his experience is proving a valuable asset in the making of the numerous Hal Roach fun-films. Laurel was recently associated with Richard Wallace in the direction of the Theda Bara comedy, tentatively titled "High Explosive." He is now assisting director Wallace on the filming of a new Claude Gillingwater vehicle.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Two More For Downtown Pittsburgh

Moving Picture World Bureau, Pittsburgh, March 16

THE Western Pennsylvania Amusement Company of Pittsburgh recently purchased two properties in downtown Pittsburgh and plans to erect two small theatres. Work will commence on May 1 on the remodeling of the building at 809 Liberty avenue, a theatre to be known as the Avenue, will be installed, and will probably be ready for opening in July. The other house will be located at 933-935 Liberty avenue, and will be known as the Liberty Avenue. The company, with headquarters at 1012 Forbes street, now operates five theatres, the Regent, Beaver Falls; Diamond, Pittsburgh; Grant, Millvale; Main, Sharpsburg, and Braddock at Braddock. H. Goldberg is president and general manager and Mayer Silverman is secretary and treasurer.

THE LIBERTY BURNS

A spectacular fire totally destroyed Milton Frank's Liberty Theatre at New Castle on Sunday afternoon, March 7, causing damages estimated at $100,000. .The Liberty, formerly known as the Coliscum, was one of the oldest theatres in the territory. For many years it played road shows, and only recently inaugurated a new policy of big pictures exclusively.

WICK REOPENS

George Wick, Jr., has re-opened his Wick Opera House at Kittanning, completely rebuilt, following a disastrous fire several months ago. The house has been re-named Columbia.

WALKEN WEDS

Nat Walken owner of the Palace and Strand theatres at Washington, was married recently to Miss Bertha Bernice Irwin of Donora. Congratulations!

COMMITTEE PERSONNEL

Following is the general committee arranging the sixth annual convention of the M. P. T. O. of Western Pennsylvania at the Fort Pitt Hotel, Pittsburgh, Monday and Tuesday, April 19 and 20: H. B. Kester, Pittsburgh, chairman; Richard Jennings, Greensburg; N. Natopolous, Altoona; C. O. Baird, Portage; George McGowan, Indiana; Peter Antonoplos, East Pittsburgh; Wm. G. Maute, Irwin; Peter Goris, McKeesport; Walter Silverberg, Greenville; John Newman, New Castle; I. Browarsky, Pittsburgh; J. E. Smith, Pittsburgh; Andy Battiston, Yukon; J. F. Smith, Barnesboro; A. Weiland, Pittsburgh; Frank K. Brown, Brookville; Tom Bello, Belle Vernon; C. M. McCloskey, Uniontown; Mike Manos, Greensburg; W. G. Anas, Wellsburg; M. A. Sybert, Moundsville; W. H. Morgan, Warwood; Chris Wagner, Connellsville; Edward Beadle, Canonsburg; J. R. Evans, Donora; V. Havner, Erie; W. J. Bittner, Johnstown; Earl Forsythe, Canonsburg; Tom Cowan, Donora; Jos. G. Seyboldt, Erie; Peter Parros, Erie; O. Kitchell, Jeannette; George Panagatocas, Johnstown; Paul Thomas, Greensburg; V. F. Scott, Johnstown; N. Lamproplos, Latrobe; J. E. Blackford, Huntingdon; Bart Dattola, New Kensington; Sam Haimovitz, New Kensington; L. Schuler, Ellwood City; F. V. Barnes, Ellwood City; C. E. Gable, Sharpsville; G. E. Wilson, Tyrone; Sol Oppenheim, Tarentum; M. Roth, Duquesne; F. Panoplas, McKeesport; I. Victor, McKeesport; A. P. Way, DuBois; G. B. Meyers, Derry; B. Amdur, Pittsburgh; M. Winograd, Rochster; M. Finkel, Pittsburgh; Anthony Jim, Woodlawn; J. Richman, Pittsburgh, A. Fineman, Harry Davis, D. A. Harris, Pittsburgh.

FAMILY OPENS

The Family Theatre at Huntington, W. Va., was opened to the public on March 1. This new house seats 400 and is owned by a Mr. Barbour.

AT HOT SPRINGS

Ben Browarsky of the Associated Theatres, Northside, is spending several weeks at Hot Springs, Ark., in company with his mother.

Harold Earl of the Hippodrome and Variety theatres, Northside, has a brand new Star touring car.

VISITORS

Among the out-of-town exhibitor visitors to Film Row the past few days were: Mike Manos, Greensburg; C. B. Pascoe, Somerset; C. C. McKnight, Lock Haven; Sam Haimovitz, of New Kensington, accompanied by his new publicity director, Herbert Shaw.

A Good Tip

Mayer Silverman, Secretary-Treasurer of the Western Pennsylvania Amusement Company, owners of several local picture houses, reports that the "give-aways" which are a feature at the company's houses on Saturday afternoons, are proving very effective business-getters. Presents are given to all children attending the Saturday matinees, and the stunt proves helpful in three ways: It brings added business, keeps the children away on Saturday night and makes more friends for the houses.

Mr. Silverman cited that the "give-aways" are always something useful, something that the children will keep, thus proving a good advertisement for the houses indefinitely. Some of the articles recently presented to the kiddies are: Pocket combs, small harmonicas, small baby dolls, diaries, beads and toy wrist watches.

Mr. Silverman will be glad to advise interested exhibitors as to where they can secure similar material reasonably priced in quantity lots. He can be addressed at 1012 Forbes street, Pittsburgh, Pa.

Finkelstein & Ruben Switch Managers

Moving Picture World Bureau, Chicago, March 16

FINKELSTEIN & RUBEN have made several changes among its managers. Al Kvool, long with the Minneapolis State and Garrick Theatres, lately at the Loring, has been sent to take charge of the State at Mankato. George Kruger, from the Rialto, goes into the Loring. Charles Murray goes from the Lyndale to the Rialto and Dave Wells, former assistant manager at the Garrick, has been promoted to manager of the Lyndale. Robert Guiterman, a new man, has taken the vacant place at the Garrick.

A REAL MYSTERY

William O'Hare of the Garden Theatre, Davenport, Ia., put over a two months' mystery in his town in preparation for his showing of "The Phantom of the Opera." Mysterious cards with only the words, "The Phantom" on, appeared everywhere.

THEATRE SALES

P. G. Holmes has bought Woodman Hall, Brocket, N. D., from V. F. Besvar. L. Brookhart purchased the Family of Letts, Ia., from A. D. Crumley. John R. Forseman bought the Strand at Jewell, Ia., from Stanley G. Fuller. The American Legion has bought the Central Opera House, Marathon, Wis. Harold Larson is handling the Opera House at Cashton, Wis., formerly belonging to Leonard Wavra. H. J. Canaar, Opera House, Mondovi, Wis., is in a Eau Claire hospital. Saxe Enterprises are said to be after the Neenah Theatre, Neenah, Wis.

PRIZE WINNERS

R. S. Touney, Rialto Theatre, Fort Dodge, Ia., and John De Marce, Viking Theatre, Benson, Minn., won prizes in First National's recent contests. The Iowa Theatre Company has bought the Rex at Manley, Ia. Portage, Wis., will have a new Fischer Paramount Theatre to cost $150,000. M. J. Benjamin of Fairfax, Minn., has opened a new theatre at West Salem, Wis.

TOWN CELEBRATES

John Pillar of Valley City reports 100 per cent. co-operation from his community. When he opened his new house the town declared a half holiday. Hans J. Peterson of Jamestown, N. D., broke the record for number of admissions at his Opera House on February 26 with "Keeper of the Bees."

END TRAVELS

Theodore Hays and Harold Finkelstein of the Finkelstein & Ruben organization are back from winter trips. Hays went to Bermuda on a vacation and Finkelstein to Cuba on his honeymoon.

Buffalo Theatre Deal Off, Says Hays

Moving Picture World Bureau, Albany, March 17.

JUST when do the Schine brothers of Gloversville, N. Y., intend to call a halt on their theatre-buying propensities? This question is being asked by exhibitors as well as exchanges, as the two exhibitors keep on adding house after house, sometimes at the rate of one a week. It may be that they will stop when they reach the 100 mark. As near as anyone can reckon, the Schine circuit is now around seventy houses. Last week came the announcement from Myer Schine that they had taken over a theatre in course of construction in Lake Placid and will open it early in May. The house has been a community proposition in which a dozen or more business men were interested financially. There was also a report along Film Row that the Happy Hour, operated by Mrs. Elizabeth Walton in Lake Placid, was also to be taken over by the Schine brothers but this could not be confirmed.

ROOM FOR BOTH

The old saying that competition is the life of business appears to hold true these days at Saranac Lake where L. N. Sanschagrin has just opened a new theatre, competing with Dave Seymour of the Pontiac. The admission price at both houses is the same. A visitor dropping in last week found one of the theatres so packed that he decided to spend his evening at the other, and much to his surprise found that this house was also filled to the doors.

BUCKLEY RECOVERED

The many friends of C. H. Buckley of Albany will be glad to know that he has so far recovered from the effects of his recent operation that he will probably be removed to his home within another week.

SMALLEY IN TOWN

Looking as rugged and as cheerful as ever, Bill Smalley of Cooperstown made one of his periodical visits to Albany's Film Row during the past week.

GOING ABROAD

Alexander Papayanakos of Canton, who, with his brothers, made a large fortune several years ago in Watertown, where they had command of the situation, will sail on June 1 for Europe to spend the summer visiting relatives. Mr. Papayanakos made a trip to his native land several years ago.

A NEW STAR

The biggest event of the week in all New York State, in the opinion of John Garry of the Empire in Glens Falls, occurred last Sunday when the stork left a daughter at the Garry home. Mr. Garry was so excited that he telephoned several friends in Albany and talked so rapidly that he was understood only with considerable difficulty.

ANOTHER FOR McIVOR

Charles McIvor, who has been running theatres in Norwood and Norfolk for some little time, is doing a little branching out these days and his chain now includes a theatre in Madrid.

A NEW SYSTEM

Each manager of a Robbins house will from now on devise his own advertising and publicity. In other words, Nate Robbins has discontinued his advertising department in Utica, where each house has been accustomed to have its advertising handled.

DANGER AVERTED

What might have been a serious fire at the Community Theatre in Catskill, owned by W. W. Farley of Albany, was averted one night last week through the presence of mind of Olli Cook, projectionist. The fire started in the projection booth about 9 o'clock and 14,000 feet of film were destroyed, according to M. E. Silberstein, manager. Mr. Cook was complimented upon his presence of mind in closing the film booth and preventing a spread of the flames. The whole incident was so well handled that patrons did not leave the theatre and the show was continued later with another picture.

DWORE IN NEW YORK

George Dwore of the Cameo in Schenectady was in New York City during the past week on a combined business and pleasure trip.

VETERAN VISITORS

Two old-timers, Lew Fischer of Fort Edward and his partner, Al Barton, of Ticonderoga, were in town during the week. These two men have been in the business since its infancy and are occasionally seen to smile at some of the comments of those whom they regard as but cubs in the game.

PERRY NAMED

Fred Perry, who handled the Strand in Watertown for several years, has been named as manager of the Liberty, formerly the Antique, which was bought a short time ago by Carl A. Phillips and which opened this week. Mr. Perry will have charge of the house as well as all buying.

LONG LEASE SOUGHT

A 42-year lease of a theatre to be erected in Syracuse on the site of the former Bastable is being sought at the present time by the Strand interests, which have houses in New York City, Albany, Troy, Syracuse, Buffalo and elsewhere. The theatre is to be erected at once and will cost $4,000,000, the block in which it is to be located housing many offices.

SPRING IS HERE!

The first fashion show of the spring made its appearance in Albany last week, when Joe Saperstein got the jump on his fellow exhibitors and gave a first-class exhibition of the spring modes at Harmanus-Bleecker Hall.

Big Opening For Oakland, Cal., House

Moving Picture World Bureau, San Francisco, March 13.

THE Grand Lake Theatre, built by West Coast Theatres, Inc., was opened on the evening of March 6 with appropriate ceremonies in which city officials of Oakland and more than a score of film stars participated. This house, seating 3,000, is one of the finest neighborhood houses in Greater San Francisco. The theatre manager is Cecil A. Grissell.

DINE PANTAGES

The Downtown Association of San Francisco recently tendered a congratulatory luncheon to Rodney Pantages, young manager of the new Pantages Theatre opened on Market street late in February.

KARLIN MANAGER

Eugene Karlin, recently with the California and Granada Theatres, San Francisco, has been made manager of the new Portola Theatre, succeeding Joseph Enos, who in turn has joined the staff of the Aaron Goldberg Theatres and is in charge of the Silver Palace Theatre.

TRANSFERRED

Kenneth Means, formerly assistant house manager of the California Theatre, San Francisco, has been transferred to the Granada Theatre, where he is assisting Manage Nat Holt.

NEW BUILDINGS

An 800-seat picture theatre is in course of construction at Mountain View, Cal., by Fred Campen. The nearby community of Los Alton now has a picture theatre, this being conducted by Gregory & Sharp.

TAKES OVER CASINO

Henry Duffy, who conducts the Alcazar and President Theatres at San Francisco, as well as a house at Seattle, has taken over the Casino Theatre, which has been operated as a picture house for some time, and will present musical comedies.

CONTRACT AWARDED

A contract has been awarded by West Coast Theatres, Inc., for the construction of a 2,500-seat house at San Jose, Cal. The theatre will cost about $500,000 and will be of Spanish architecture.

CUNNINGHAM WEDS

Jesse Cunningham of Hollister, Cal., surprised his many friends in the picture business by slipping away to Salinas on March 7 and claiming a bride in the person of Miss Marian Rodey of Pacific Grove. The young man's father, C. E. Cunningham, is a well-known exhibitor of Northern California.

MRS. CAMPBELL SAILS

Mrs. Harry Campbell, wife of the manager of the Orpheum Theatre, San Francisco, has sailed for New York by way of the Panama Canal.

Grombachers Visitors in Seattle

RAY GROMBACHER, Spokane theatre magnate, was in Seattle this week accompanied by his brother George, who went to Cleveland several years ago. George is well known here and has a host of friends among the old-timers, who remember the firm of Grombacher and Bailey.

SRIGLEY BUILDING

George Srigley, who owns the Cameo, White Center, Wash., just beyond the city limits of Seattle, has purchased a site and will build a splendid fireproof theatre. On completion of the new house, the present theatre will be closed. Mr. Srigley last month gave his daughter in marriage, acquiring for a son-in-law a talented young chap who is orchestra leader at the Virginia Hotel, Long Beach, Cal.

GROSS ARRIVES

W. D. Gross, exhibitor of Ketchikan and Juneau, Alaska, arrived in Seattle early in the week. Mrs. Gross has been ill here during the best part of the winter, and Mr. Gross is planning to take her to the Mayo Clinic in Rochester for a consultation. While in the city he signed for the entire Warner product.

Denny's Next Announced

The combination of Reginald Denny and William A. Seiter will continue to function, according to an announcement from Carl Laemmle.

The next picture this comedy team of star and director will make will be "Take It From Me", from the popular comedy by Tom Egbert. The script is being put into shape and production will start as soon as the picture is cast.

New Gillis Now Rising in Kansas City

Moving Picture World Bureau, Kansas City, March 17.

ON the same site which the Gillis Theatre, Kansas City, was demolished by an explosion last summer, a new theatre, to be known by the same name, is being planned. The new building, to be erected by James E. Taylor, will cost about $235,000 and will be fireproof. Room will be given over to office space, bowling alleys and recreational amusements. Under the present plans the theatre will seat about 2,000. It is planned to complete it by early fall.

RUNS BOUTS

Boxing bouts as an added novelty, staged between local semi-pro fighters, have proved a real drawing card for Frank Sears, manager of the Empress Theatre, Kansas City, the last few weeks, as well as gaining newspaper space.

NEW HEADQUARTERS

The M. P. T. O. Kansas-Missouri headquarters probably will be moved from 128-30 West Eighteenth street to a suite in the new Hotel President, Fourteenth street and Baltimore avenue, in the near future. The only delay hinges on the sub-leasing of the present quarters. Theatrical Night, in which many stage stars and theatre owners are invited to attend each Monday, has become a big feature at the Hotel President.

CHANGES

The following new theatres, changes in management and theatre improvements in the Kansas City territory have been announced: Josephson and Finklestein, Kansas City, have purchased a site for $100,000 in Pittsburgh, Kas., for the erection of a theatre, to be known as the Orpheum, to cost $200,000. Construction of the building will be started as soon as the plans are drawn by Boller Brothers of Kansas City, architects. The theatre will seat 1,500 and will be part of a circuit recently formed by Josephson and Finklestein. A contract has been let for the construction of the New Grand Theatre, Moberly, Mo., to cost $100,000, being built by George W. Sparks, owner. The house will seat 1,000. The Rainbow Theatre, Kansas City, has been purchased by W. A. Millberger from J. H. Kelly. A Baier, who is constructing a new theatre at Twenty-seventh and Troost avenue, Kansas City, announces that an Arctic Nu Air cooling system will be installed. The Casino Theatre, Excelsior Springs, Mo., has been purchased by the Midwest Film Distributors, Inc., of Kansas City from R. B. Christian, who will retire.

VISITORS

Among the out-of-town exhibitors in the Kansas City territory this week were: Harry McClure, Strand, Emporia, Kas.; W. D. Fite, Kansas circuit owner; W. P. Cuff, Strand, Chillicothe, Mo.; M. W. Hubble, Hubble Theatre, Trenton, Mo.; J. A. Houseley, Calhoun, Mo.; H. Hill, Belton, Mo.; M. W. Wagner, Eureka, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; Myers Brothers, Slater, Mo.; H. Smith, Minneapolis, Kas.

Oldest Hamilton, Ohio, Theatre Closes

Moving Picture World Bureau, Cincinnati, March 16.

THE Jewel Theatre, Hamilton, Ohio, the oldest movie house in the city and the first in the present extensive Jewel Photoplay chain, has ceased to exist, the house reverting to the original owner of the property who has purchased the lease. The building, located at a stragetic site in the business district, will be remodeled into business rooms, while the theatre equipment will be transferred to the Regent Theatre, another of the company's holdings. The Regent, which has heretofore been open on Sunday only, playing vaudeville, will hereafter show pictures six days a week and continue the present Sunday policy. Jim Schwalm, brother of John A. Schwalm, president of the Jewel Photoplay Co., has been appointed manager of the Regent, and J. G. Schumacher, former manager of the Jewel, will be assistant manager of the Regent.

BLAST SAFE

Burglars gaining entrance to the Sorg Theatre, Middletown, Ohio, by breaking open a rear door, knocked the combination lock off the office safe, then blew it with nitroglycerine, escaping with $600 which represented the previous day's receipts. The house is owned by J. Chifos.

SHOWS "BIG PARADE"

The Shubert Theatre, Cincinnati, Ohio, is showing "The Big Parade" between dates of legitimate attractions. The initial engagement is for one week, which time, however, may be extended.

TO TRY STOCK

It has been definitely announced that the Grand Opera House, Cincinnati, will not play pictures during the summer as has heretofore been the policy. A dramatic stock company will move into the house after close of the Grand's legitimate season.

INCORPORATION

The Mallers Theatre Co., has been incorporated at Lima, Ohio, with George and Peter Mallers, H. I. Bland and Peter Jackson. Incorporation papers have also been taken out by the Cincinnati Amusement Co., Cincinnati, Ohio, by Henry Rappi, J. W. Matthews, J. W. Driscoll and others.

EXPLOITATION

When Manager Alward showed "Old Clothes" at the Opera House, Loudonville, Ohio, recently, he dispatched several "Jackie Coogan" wagons to local homes to collect surplus clothing, which was subsequently sold at a "rummage sale" for the benefit of local charities.

Southern Illinois Conditions Worse

Moving Picture World Bureau, St. Louis, March 15.

BUSINESS conditions in Southern Illinois are very bad and growing worse daily. Many thousands of miners are out of work because the colleries are unable to compete with the non-union shafts of Kentucky, West Virginia and Alabama. With the natural dull season of May, June, July and August still to come, it looks like bad times for everyone depending directly or indirectly on the coal industry for a livelihood.

NEW THEATRES

John W. Freeman will start work at once on his new house at Twentieth and Main streets, Joplin, Mo. It will cost about $75,000. J. R. Cook will personally supervise the construction of his new theatre in Maryville, Mo. Plans were prepared by Boller Brothers, Kansas City. Blytheville, Ark., will have a $75,000 theatre. S. Morgan of Little Rock is the owner and James H. Bliss architect. The house will be managed by E. G. Pearce when completed.

COMBINE

The Orpheum and Grand theatres, Harrisburg, Ill., are now under the same management. The Orpheum will show the big pictures and the Grand westerns and serials. Steve Farrar and Oscar Turner are the owners.

STRAND OPENS

The Strand, Carmi, Ill., has opened. Frank Barnes is owner-manager.

Indianapolis Park Now Home Of Films

THE screen is now holding sway in the old Park Theatre, Indianapolis, where popular-priced road companies once played. The old amusement house, once known as the Park and later as the Capitol, opened a week ago as a 10-cent picture theatre.

A seven-year lease has been obtained by Louis B. Goulden, manager of the Indianapolis distributing office of Celebrated Players, and Al Feldman, manager of the Miller-Wohl store.

The terms call for rentals amounting for the entire period to $150,000, and give the managers an option to renew.

HOMES ROBBED

Porch-climbing burglars entered the homes of A. C. Zaring, of Zaring's Egyptian Theatre, and Floyd Brown, manager of the First National exchange, taking money, clothing and jewelry. A diamond ring, valued at $350, beonging to Mrs. Zaring, and a ring valued at $150 belonging to Mrs. Brown were the most valuable articles taken.

GRAND CHANGES

The Grand Theatre, Jerseyville, Ill., has been taken over by Ross Denny of Carrollton, Ill.

VISITORS

Out-of-town exhibitors seen along Picture Row were: Mr. and Mrs. I. W. Rodgers, Poplar Bluff, Mo.; S. E. Pertle, Jerseyville, Ill.; Bob Hickman, Greenville, Ill.; Curley Lawson, Mount Olive, Ill.; S. E. Brady, Cape Girardeau, Mo.; Henry Lowry, Highland, Ill.; John Rees, Wellsville, Mo.; Oscar Wesley, Gillespie, Ill.; Elvin Weeks, Staunton, Ill.; John Pratt, Fulton, Mo.; C. C. Calvin, Washington, Mo., and S. Roman, Benld, Ill.

Missouri Exhibitor News

Joe Lyman, Princess Theatre, White Hall, Mo., is recovering from an attack of flu. His entire family had the ailment.

NEW THEATRE

A new theatre for Clinton, Mo., has been announced by the Josephson Amusement Company of Kansas City, Mo.

VISITORS

Visitors of the week were Oscar Wesley, Gillespie, Ill.; Charles Goodnight, De Soto, Mo.; Tom Reed, Duquoin, Ill., and Harry Turner, Pana, Ill.

Along Exchange Row

With the Men Who Sell the Pictures

Pittsburgh

Moving Picture World Bureau, Pittsburgh, March 15.

Harry F. Grelle and Harry C. Thomas of the Supreme Photoplay Company have returned from their trip to New York, the purpose of which was to secure high-class acts to book into local picture theatres as added attractions. Mr. Grelle reported that many desirable connections were made, but as yet he is eady to announce but two of his attractions, Eva Fay and Dolly Kramer's Midget Jazz Band.

"AL" RETURNS

The many film friends of Albert Gammon will be glad to learn that he returned to Film Row recently when he took up his new duties as cashier of the Universal exchange. "Al" was formerly on the "U" sales force, but more recently was employed at the Union Trust Company here.

VISITORS

Nat Barach, new central division manager for Warner Bros., was a rccent Pittsburgh visitor. Nat is well known here having formerly been manager of the old Goldwyn exchange in the Steel City. Dan C. France, manager of the Charleston, W. Va., branch of Columbia Film Service, was in Pittsburgh recently to talk things over with his boss at the home office. Other visitors included: Tom North, exploitation director for Pathe In the Eastern Division; M. C. Howard, home office representative of Standard-Federated; Martin Schiff, assistant chief auditor for Universal. and Paul Earl, taveling auditor for the same company.

San Francisco

Moving Picture World Bureau, San Francisco, March 10.

John W. Hicks, sales director for Paramount in Australia and the South Seas, arrived at San Francisco on February 2, accompanied by Mrs. Hicks and their son, John W. Hicks III. Following a short stay here Mr. Hicks will go to French Lick Springs, Ind., to attend the International Paramount convention. James L. Thorndyke, also of the Paramount organization, is traveling with the Hicks party and will continue his journey around the world to study moving picture presentation.

A BUSINESS HONEYMOON

Thomas H. Bailey, manager of the San Francisco branch of Famous Players-Lasky, will be among those who wil attend the Paramount convention at French Lick Springs. He is leaving for the East in advance of the rest of the Pacific Coast delegation and his trip will be listed as a honeymoon, as he will be accompanied by his bride. The wedding was an affair of the first week in March.

BETTY JEWEL

The charming little leading lady with Atex Carr and George Sidney in "Partner's Again," Samuel Goldwyn's production of the Montague Glass-Jules E. Goodman story of Potash and Perlmutter, for United Artists' release.

Kansas City

Moving Picture World Bureau, Kansas City, March 14.

It was another good week for exchange representatives in Kansas City this week. C. D. Hill, P. D. C. district manager, and his assistant, R. L. McLean, were busy visitors, as was Earl Cunningham, Paramount district exploiteer. Ed Lowery, Midwest Film Distributor representative, returned from the territory and reported business good, as did Marty Williams, Associated Exhibitors representative. Bob Bauer, Pathe home office serial representative, was a visitor, as was Andre Bustanoby, Pathe home office booker-inspector, who later left for Omaha. G. T. Wassell, newly appointed Metro-Goldwyn district auditor, arrived in Kansas City to begin work. Rube Jackter, special Columbia representative, is doing special sales work in the territory here and reports business as good.

MORE DOPE

Metro-Goldwyn held a special screening of "Soul Mates" and "The Auction Block" for Herb Woolf and W. B. Shanberg of the Midland Circuit of theatres. W. A. Calloway, First National district manager, returned to New Orleans, following a visit to Kansas City. D. J. McGowan, First National home office representative, after visiting Kansas City, left for Oklahoma City. Ben Blotcky, Paramount branch manager, is confined to his home with illness. Joe Levy, Warner Bros. branch manager, took a business trip over the Southern Missouri territory. G. S. Pinnell, Educational salesman, has resigned, according to C. F. Senning, branch manager. Toni Byerle, First National branch manager, who has been confined in the hospital because of typhoid fever, is much improved, it was said.

Canada

Moving Picture World Bureau, Toronto, March 15.

R. J. Romney, general manager of Vital Exchanges of Canada, Ltd., St. John, N. B., has announced the appointment of George A. Balsdon as manager of the Toronto Vital office in the Hermant Building, 21 Dundas street east, Toronto, in succession to William J. Melody, formerly of St. John.

ENDS TOUR

Maurice Milligan of Toronto, general manager for Famous Players-Lasky Film Service, Ltd., has just made a tour of the Famous exchange branches in Western Canada, visiting the offices at Winnipeg, Calgary and Vancouver. Mr. Milligan was manager of the Winnipeg exchange for a number of years before proceeding to Toronto.

APPOINT WILSON

R. C. Wilson, who has been in the office of the Fox Film Coporation at Winnipeg, Manitoba, for two years, has been appointed Fox representative for the Province of Alberta with headquarters at Calgary, Alberta.

Buffalo

Moving Picture World Bureau, Buffalo, March 14.

J. Emerson Dickman, salesman de luxe for Fox, was operated on the other evening. That is—his head was. "Emmy" came through with a hard-earned $1.50 for a treatment heralded as sure-fire in putting vegetation on barren beans. The treatment was recommended by Harold E. Hughes, F. B. O. peddler, who has also gone in for beauty doctor stuff. Before being mussed up, "Emmy" warned H. E. that if there was no bristles on his head the next morning he was off the treatment. Well, it seems that a hair, 1-1,000 of an inch long, sprouted during the night, so "Emmy" is now saving up another $1.50 for a second irrigation.

MOYNIHAN CHANGES

Frank J. Moynihan has resigned from the Buffalo sales staff of Freedom Film to accept a position with Universal in New Haven, Conn.

PAPA!

Frank Schwalbert, shipping clerk at First National, is a daddy now. Frank is celebrating the arrival of a bouncing baby girl at his home.

Omaha

Moving Picture World Bureau, Omaha, March 13.

William Thomas, who covers Western Nebraska territory for Associated Exhibitors and part of South Dakota, had to fight snowdrifts pretty regularly late this winter and spring, as some heavy snowstorms occurred in his teritory.

COWAN MOVES

J. S. Cowan, salesman for Associated Exhibitors, who has been living at Des Moines, is moving to Omaha. in order to be better located. His territory is the South Platte territory in Nebraska.

LYNCH NAMED

In accordance with the policy of the Omaha Film Board of Trade to appoint one new member every month to serve on the arbitration board, the board has appointed C. E. Lynch, manager for Metro-Goldwyn-Mayer.

HAROLD LLOYD

Star of "For Heaven's Sake," his forthcoming production for distribution by Paramount. Harold breezed into New York last week to "look the field over" and decide on a new picture before returning to Hollywood.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

8,219 Feet

"The Bat"—United Artists

Famous Thrill-Mystery Stage Success Makes Tremendously Gripping Screen Entertainment

Mystery Drama

Reviewed by C. S. Sewell

CAST:

Gideon Bell ..... **Andre deBeranger**
Man in Mask ..... **Charles Herzinger**
Miss Van Gorder ..... **Emily Fitzroy**
Lizzie ..... **Louis Fazenda**
Richard Fleming ..... **Arthur Housman**
Dr. Wells ..... **Robert McKim**
Brooks ..... **Jack Pickford**
Dale Ogden ..... **Jewel Carmen**
Billy ..... **Sojin Kamiyama**
Moletti ..... **Tullio Carminati**
Detective ..... **Eddie Gribbon**
Unknown .....**Lee Shumway**

Based on play by Mary Roberts Rinehart and Avery Hopwood
Scenario and direction by Roland West

ONE of the most successful stage plays of recent years, "The Bat", which thrilled and hugely entertained multitudes with its terrific drama and nerve-tingling suspense and started the vogue for mystery stories of the same type, is now being offered in film form by the United Artists as a Roland West production.

The mystery hinges on the identity of a master criminal who plies his trade garbed in black—his head completely enclosed in a reproduction of the head of a bat. This serves the double purpose of hiding his features and striking terror to his victims. The action takes place in a palatial estate formerly owned by a banker supposedly dead and deals with the efforts of The Bat and several others to discover a missing $200,000 believed to be hidden in a secret room in this house.

It will be seen that the story outline is slight, but around it has been built up continuous action that has the snap of a succession of electric sparks. From the time the Bat is first introduced and his uncanny cleverness shown by his stealing a collection of emeralds with ease even though he has sent an impudent warning and the place is surrounded by the police, to the very end where the Bat is captured and unmasked, there is not a second that is not fairly bristling with soul-stirring thrills and chills, weirdness, mystery, uncanny happenings, all uniting to maintain extraordinary suspense of the nerve-tingling variety that will keep you at the edge of your seats and cause many of the spectators to fairly shriek with excitement.

All of the punch and drama of the play have been retained and materially added to because of the wider scope and greater possibilities of the camera. The efficiency of the Bat's psychology is shown in a striking way when a reflection travels across the walls showing the figure of a bat, creating terror-stricken awe and it develops that it is only a moth on the headlight of an auto.

Every possible means of working up the mystery, suspense, creepiness and weirdness of the story is utilized. A number of the characters are shown as having motives for finding the money and suspicion is made to point to first one and then the other as the Bat. The lighting and settings are all in this vein, there being many shadows and silhouette effects and the use of subdued tones, and some dimly lighted scenes. There are a number of instances where a real bat is shown flying around and several of the situations are worked up to an exciting point and then the action is switched off on another line. A sinister-looking Japanese butler adds to this effect.

Roland West's direction and mounting of this story is excellent and in addition to its other values there is a lot of good comedy contributed by Louise Fazenda as a maid who is always scared and suspects everyone of being the Bat and eventually catches him in a bear trap, and Eddie Gribbon as a boob detective. There is also a suggestion of romance but it has been subordinated to the main idea of the story.

The cast all give fine portrayals which are thoroughly in keeping with the theme. Jack Pickford and Jewel Carmen handle the romantic angle. Robert McKim is a sinister physician.

"The Bat" offers excellent and thorouglhy exciting entertainment for all classes of patrons. It certainly is a thriller and should rate high as a box-office attraction.

6,220 Feet

"The Dancer of Paris"—First National

Tearle and Dorothy Mackaill in a Daring Drama of Revenge and Search for Romance

Romantic Drama

Reviewed by Sumner Smith

CAST:

Noel Anson ..... **Conway Tearle**
Consuelo ..... **Dorothy Mackaill**
Sir Roy Martel ..... **Robert Cain**
Dr. Frank ..... **Henry Vibart**
Cortez ..... **Paul Ellis**
Mammy ..... **Frances Miller Grant**

Story by Michael Arlen
Directed by Alfred Santell

MICHAEL ARLEN'S "The Dancer of Paris" is the sophisticated story of a spoiled girl's revenge on a nobleman who sought her for a plaything, how she relented beside his death-bed and how she found a man strong enough to hold her. This production, presented by Robert Kane and directed by Alfred Santell, stars Conway Tearle, supported by Dorothy Mackaill, in a celluloid environment notable for its sumptuous settings. It is well and daringly done, with especially fine work by Miss Mackaill.

The locales are Florida and Paris, with most of the action within Parisian interiors. Cabaret scenes and private dance scenes predominate, with Miss Mackaill occupying the spotlight in beautiful and scanty clothing. One of the highlights is a bachelor party given by a notorious roue, when statues come to life with startling suddenness. Miss Mackaill dances charmingly and easily dominates the center of the stage at all times. Conway Tearle is satisfactory in a role not replete with opportunities for distinctive acting, Robert Cain is a good "heavy" and Frances Miller Grant supplies the comedy touches as a "mammy."

Consuelo Cox falls in love with Sir Roy Martel in Florida and overhears his conversation with his physician, in which he considers the girl as a plaything. Her beauty has preyed on his mind, so she tells him she will find revenge by going to the arms of other men. Her first step is to go to Paris as a dancer. There she meets Noel Anson, friend of Sir Roy, and love is mutual. Sir Roy, jealous, blackmails Consuelo's dancing partner and he lets her be injured in a dance. Then Sir Roy dupes Consuleo into visiting the apartment of a notorious roue and sends Noel there. The latter rescues her and believes in her. Sir Roy goes mad. On his death-bed he begs for a last sight of Consuelo. A final revenge is open to her but she, against the advice of her physician, dances for the dying man. Afterwards she collapses into Noel's arms and accepts his love.

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6,200 Feet

"Miss Brewster's Millions"—Paramount

Parody on Brewster's Millions Made for Laughs, Most of Which Go to Bebe Daniels and Sterling

Farce Comedy

Reviewed by Epes W. Sargent

CAST:

Polly Brewster.....Bebe Daniels
Thomas Hancock.....Warner Baxter
Ned Brewster.....Ford Sterling
Mr. Brent.....Andre de Beranger
Landlady.....Miss Beresford

Adapted by Monty Brice from "Brewster's Millions" by George Barr McCutcheon and play by Winchell Smith.
Screen play by Harold Shumate and Lloyd Corrigan.
Directed by Clarence Badger.

MISS BREWSTER'S MILLIONS" is "adapted" by Monte Brice from George Barr McCutcheon's novel, "Brewster's Millions." The film version of the play made from the novel stuck closely to the original, but the new version simply takes the title and the idea of getting rid of a million dollars within a specified time, and to quicken the action this time limit is thirty days. The remains of the plot has been thrown overboard in favor of downright slapstick with "anything to get the laughs" as the slogan.

The result is not art, but it is undeniably funny in its clowning fashion and Miss Daniels stops at nothing that will get the laughs. No keystone comedy ever packed more effects or more successfully clowned the situations.

There is a capital opening. Miss Daniels in the dress of medieval England rides into a landscape hotly pursued by a body of knights. But these are followed by a band of Indians, a fire engine, several loads of bathing beauties and most everything else you can think of.

From the forest they race madly down the streets of Los Angeles, where a policeman explains that they are picture extras hurrying to the pay window. They mill around the cashier's office, and Bebe wrecks her costume in her eagerness to get her coveted seven dollars. This is promptly taken from her by the wardrobe mistress to pay for the damaged costume.

Then the scenarist starts to unfold his simple plot. Bebe, about to be evicted for non-payment of rent, is told by Tom Hancock that she has inherited a million dollars from a rich uncle. Her extravagant joy is tempered by the further announcement that she must invest the entire sum. She may use only $30 a week for herself.

Then comes Ned Brewster to tell her that another uncle will give her five millions on condition that she spend the other million within thirty days, and the bulk of the story is devoted to getting rid of the money. With the last of the million gone, Ned is about to start for the larger sum when advised that the money has been lost. Polly is flat broke, but it turns out that the money she supposedly sank into the picture company for which she worked has yielded a handsome return, so she marries Tom and is presumably happy ever after.

This cold outline is developed with a wealth of comedy and incident in which Miss Daniels clowns throughout while Ford Sterling gives a support that closely approximates high comedy. Warner Baxter is a thoroughly likeable hero and Andre de Beranger is delightful as the tempermental director who eventually saves the day. Most of the subtitles support the humor and those who like comedy without particular rhyme and reason will be delighted with this product.

6,038 Feet

"My Own Pal"—Fox

Fine Tom Mix Film Has Dog and Child to Add Support to Tom and Tony's Thrilling Stunts

Western

Reviewed by Epes W. Sargent

CAST:

Tom O'Hara.....Tom Mix
Alice Deering.....Olive Borden
August Deering.....Tom Santschi
Clown.....Jay Hunt
Jill.....Virginia Marshall
Jud.....William Colvin
Mrs. Jud.....Hedda Nova
Mollie.....Virginia Warwick
Sergeant.....Tom McGuire
Trixie.....Helen Lynch

Based on story "The Gallant Guardsman" by Gerald Beaumont.
Scenario by Lillie Hayward.
Directed by J. G. Blystone.

TOM MIX fans should delight in Tom's newest offering, for in addition to Tony, the player has in his support a clever little girl and a talented white poodle. For the greater length of the story the poodle seems to have been added merely to supply some comedy relief, but in the big moment it is the poodle that serves to bring Tom to the rescue, and he plays the part like a veteran, though he so far forgets himself as to wag his tail briskly as he limps the latter part of the journey on three legs as the result of an automobile accident.

The story carries more plot than most of the Mix offerings, and has even more than the usual supply of action. The plot is rather obvious but it holds the interest, and piles situation upon situation. There is a thrilling rescue of the heroine from a runaway accident, a fine chase with Tom on a motorcycle instead of in the saddle, fights to satisfy the most exacting and Tony's leap into the open door of a baggage car on a moving train for novelty. It is easily the meatiest of the more recent Mix releases, and should give more than the usual satisfaction.

Tom alternates between his usual western dress and the uniform of a policeman, for in this story he tires of the wide open spaces and starts to seek adventure in the city canyons. On his way he acquires a little child, ill-used by her circus managing parent, and it is to make his getaway with the child, with the circus people in pursuit, that Tom climbs abroad the train with Tony.

He engages the interest of the daughter of the Chief of Police and it is his rescue of her which gains him his job on the force. He makes an important capture in connec-

(Continued on page 285)

PIPE ALL HANDS TO MESS! Director David Hartford and his company "on location" during the making of "Then Came the Woman," a David Hartford Production. The Director is seated in the center of the group. Mildred Ryan, the talented little screen beauty, is seated in the left foreground.

4,756 Feet

"The Bar-C Mystery"—Pathe

Feature Version of Serial Is Exceptionally Fast-Moving Western with Plenty of Punch

Western

Reviewed by C. S. Sewell

CAST:

Jane Cortelyou ..... Dorothy Phillips
Nevada ..... Wallace MacDonald
Mrs. Lane ..... Ethel Cayton
Robbins ..... Philo McCullough
Tommy ..... Johnny Fox
Wanda ..... Violet Schram
Grisp ..... Fred DeSilva
Based on story "Janie of the Waning Glories" by Raymond Spears
Scenario by William Sherwood
Directed by Robert F. Hill

SOME time ago Pathe offered both a serial and a feature version of a picture, and the same thing is being done in the case of "The Bar C Mystery", a story which as its title implies, has a western locale. This production, based on the story "Jane of the Waning Glories," was directed by Robert F. Hill.

The action concerns a hidden gold mine belonging to a westerner, owner of the Bar C ranch who, left for dead, wills the secret of the mine to Jane, a girl in New York. Going west, she meets Robbins, who poses as the agent of the miner, but is in reality seeking to get the mine for himself and his partner, Mrs. Lane, a cabaret owner. A cowboy called Nevada comes to Jane's rescue, and she discovers he is really the supposedly dead miner, who has shaved off his beard. When Robbins gets hold of the secret of the mine, Jane and Nevada beat them to the mine and thwart their attempts to kill them by blowing up the entrance. The conspirators are finally arrested and Nevada wins Jane.

As is to be expected, when the action of a serial is encompassed in a five-reeler, the result is a fast-moving picture, filled with snap and action, and with never a dull moment. There are several thrills and excellent stunts of the type which are usually carried over in a serial.

Dorothy Phillips, formerly well-known to screen fans, appears in the leading feminine role and gives a good performance. Wallace MacDonald is satisfactory as the hero. The cast also includes Ethel Clayton and Philo McCullough in the heavy roles.

In its feature form, "The Bar C Mystery" offers entertainment that should thoroughly satisfy western fans and all who like fast-moving punchy stories of adventure.

5,153 Feet

"Born to Battle"—F. B. O.

Entertaining Western Starring Tom Tyler Has Action, Comedy and Good Kiddie Stuff

Western

Reviewed by C. S. Sewell

CAST:

Dennis Terhune ..... Tom Tyler
Eunice Morgan ..... Jean Arthur
Moxley ..... Raymond Childs
Morgan ..... Fred Gambold
Birdie ..... Frankie Darro
Tuffy ..... Buck Black
Daley ..... Leroy Mason
Trube ..... Ethan Laidlaw
Story and scenario by William E. Wing
Directed by Bob DeLacy

TOM TYLER'S newest starring vehicle in his series for F. B. O. certainly gives him ample opportunities to live up to its title "Born to Battle," for the picture opens and closes with a good scrap and there are several others sandwiched in between. There is plenty of other typical out-door action and this film offers good entertainment for western fans.

Tom gains the post of foreman on a ranch owned by an eastern capitalist by licking the villain. The owner's daughter gets the unpleasant impression of him that he is a born scrapper and snubs him even though he rescues her from a runaway horse, but when he uncovers a plot of a neighbor to get control of the ranch for a fraction of its value because there is oil on it, and eventually saves the property and gets back the deed after another scrap in which he defeats the villain, the girl discovers that she loves him.

Tyler is an excellent type for a western hero, a good horseman and a good scrapper, and Jean Arthur is satisfactory as the girl. Little Frankie Darro and another kid have some pleasing comedy and human interest kid scenes. The others in the cast give creditable performances. Bob DeLacy adequately directed this picture from a story by William E. Wing. The fact that the hero does not know that the black liquid is oil and simply thinks it is of medicinal value is an interesting touch and the manner in which he is always trying to persuade his boss to use it for his gouty foot results in some effective comedy.

5,675 Feet

"The Speed Limit"—Gotham

Raymond McKee and Ethel Shannon Featured in a Rollicking Comedy of a "Gyp" Garage

Romantic Comedy

Reviewed by Sumner Smith

Tom Millburn ..... Raymond McKee
Bess Stanton ..... Ethel Shannon
Claude Rosewell ..... Bruce Gordon
Henry Berger ..... George Chapman
"Eight Ball" Jackson ..... James Conley
"Biff" Garrison ..... E. W. Borman
Muriel Hodge ..... Rona Lee
Supervised by Renaud Hoffman.
Directed by Frank O'Connor.
Photographed by Ray June.

COMEDY is the chief point of interest in "The Speed Limit," the latest Gotham production, with a romance for human interest and an auto race for a crashing climax. The comedy is in the capable hands of Raymond McKee, who has the male lead, James Conley and George Chapman. These three, all employes in a "gyp" garage, find a lot of humor in life and manage to convey their merriment to the screen.

Ethel Shannon is a pretty and capable heroine, though the script has not given her much incident with which to work out a strong characterization. In a stronger part she would be seen to great advantage.

Tom Milburn, Henry Berger and "Eight Ball" Jackson, the last named colored, work in a garage run by a "gyp" artist. If a car arrives to have its magneto adjusted, they tear it completely to pieces and present a bill that usually makes the one on the receiving end faint. Tom, in love with Bess Stanton, the bookkeeper, hopes through tires he has invented to get enough money to marry her. Competitors employ a girl to vamp the secret out of him and a new man comes into her life, estranging them. Tom substitutes in an auto classic that proves the worth of his tires, ensuring his future, and Bess uncovers the plot against him.

The comedy scenes in the garage should make audiences laugh, particularly one where a large family dozes while their car is being dismantled. The racing scenes are effective, furnishing a strong climax.

"My Own Pal"

(Continued from page 284)

tion with a jewel robbery, but is tricked into apparent desertion of his post while the gang make another haul. But he runs them to earth after the society chief of the gang abducts the chief's daughter, and of course, wins the girl.

He does a lot of hard riding, and handles a motorcycle as well as a horse. Olive Borden is a charming heroine and little Virginia Marshall, as the child, is natural and appealing. There is some well planned comedy to offset the hard riding and harder hitting, and the balance between comedy and action is well maintained throughout. It makes an ideal Mix offering.

4,440 Feet

"The Border Sheriff"—Universal

Wide Variety of Locales and Plenty of Snap and Action in Western Starring Jack Hoxie

Western

ALTHOUGH "The Border Sheriff," Jack Hoxie's newest picture for Universal, is an out-and-out western as usual, there is an exceptional variety of locations introduced with scenes in Washington and San Francisco as well as on the ranches and a cow-town near the Mexican border. The result is good peppy entertainment for the masses.

Hoxie appears as a border sheriff summoned to Washington for a conference regarding dope smuggling. The trail leads to San Francisco where he rescues the girl and her father during a Chinatown fight but is mistaken for one of the thugs. Circumstances cause him to change clothes with a noted outlaw and he is chased by the sheriff of another county and his posse. Everything eventually turns out O. K. of course, he lands the smugglers, and wins the girl.

Reviewed by C. S. Sewell

CAST:

Cultus Collins	Jack Hoxie
Joan Belden	Olive Hasbrouck
Carter Brace	S. E. Jennings
Tater-Bug	Pee Wee Holmes
Peel	Buck Moulton
Henry Belden	Tom Lingham
Martinez	Bert DeMarc
Hewitt	Frank Rice
Frenchie	Floyd Criswell
Sheriff	Leonard Trainer

Based on story "Straight Shootin'" by W. C. Tuttle
Scenario and direction by Robert North Bradbury

The variety of locales and the amount of action that is crowded into them, makes this an exceptionally peppy and fast-moving western without a dull moment for adventure-loving fans, lots of riding and fighting and a pleasing romance as well as good comedy touches punctuate the story.

A clever touch is the manner in which the dope is smuggled by being hidden in false long horns placed on short-horned cattle. This is discovered by the hero as the locality is a short-horn country.

Hoxie measures up to the requirements of the lead and Olive Hasbrouck is fine as the girl. Pee Wee Holmes supplies the comedy relief as Hoxie's pal and the other roles are satisfactorily handled. Robert North Bradbury directed the production from a magazine story "Straight Shootin'" by W. C. Tuttle.

5,412 Feet

"White Mice"—Associated Exhibitors

Richard Harding Davis' South American Story Produced in Havana, Stars Jacqueline Logan

Romantic Melodrama

DERIVING its title from the name given a band of young Americans who are always ready to aid persons in distress, "White Mice," an Associated Exhibitors production based on Richard Harding Davis' story is a tale of romance and adventure in a mythical South American republic.

The action concerns Forrester, an American who is sent to Montebello when he makes a failure of a sales tour to China. He soon finds himself very much in love with a charming senorita and discovers that her father, the idol of the people, is in prison. Eventually he frees him and of course wins the girl in the bargain.

There is enough action and plotting and counterplotting on the part of the revolutionary leaders and a false friend who seeks to make himself president to furnish material for two or three pictures. Director Griffith has used so much of the wealth of Davis' story that the continuity in the early part is choppy and the story not clearly outlined, but once the hero sets to work to rescue the former president, events transpire with a rush and a snap and it is all good romantic action melodrama that should please the average fan.

Reviewed by C. S. Sewell

CAST:

Inez Rojas	Jacqueline Logan
Roddy Forrester	William Powell
Col. Vega	Ernest Hilliard
Forrester	Bigelow Cooper
General Rojas	Marie Burke
MacKildrick	Harlan Knight
Peter DePeyster	Reginald Sheffield
Manuel	Richard Lee

Based on novel by Richard Harding Davis
Adapted by Randolph Bartlett
Directed by Edward H. Griffith

Jacqueline Logan as the Latin senorita is attractive and vicacious as always and gives a good performance, while William Powell is satisfactory as the American hero. The supporting cast is adequate.

An attractive feature of this production that adds to its entertainment value is the fact that the picture was filmed in Havana and the photography and settings are not only striking but authentic for a locale of this kind.

5,719 Feet

"In Borrowed Plumes"—Arrow

Niles Welch and Marjorie Daw in Pleasing Romance of Girl Masquerading as Countess

Society Melodrama

APPROPRIATELY TITLED "In Borrowed Plumes," Arrow Film Corporation is offering on the independent market the picturized story of a girl who, unable to get a chance on the stage, masqueraded as a countess who had disappeared, found herself in a variety of tight places, unwittingly aided international crooks, but eventually won a wealthy husband and the coveted position of a Broadway star.

This production, directed by Victor Hugo Halperin, is portrayed by a good cast headed by Niles Welsh and Marjorie Daw, and including Arnold Daly, the famous stage star, Wheeler Oakman and Dagmar Godowsky.

Reviewed by C. S. Sewell

CAST:

Mildred Grantley	Marjorie Daw
Philip Dean	Niles Welch
Sam Wassup	Arnold Daly
Clara Raymond	Louise Carter
Mrs. Harrison	Peggy Kelly
Jack Raymond	Wheeler Oakman
Clarice	Dagmar Godowsky

Based on story by Le Roy Scott.
Directed by Victor Hugo Halperin.

Miss Daw has the most prominent role and gives a pleasing performance while Niles Welsh gives a capable portrayal of the opposite role. Miss Godowsky only appears in a bit and Mr. Oakman has a rather thankless role. As the blustering conceited theatrical producer, Arnold Daly has little opportunity to display his talents and it seems strange to see him in one scene that is punctuated with slapstick.

The story is rather implausible and much of the development follows along familiar melodramatic lines. The plot advances at a good pace and although there is little suspense as to the outcome, it holds the interest and offers fairly pleasing entertainment for the average patron.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ALL AROUND FRYING PAN. (5,329 feet). Star, Fred Thomson. Thomson in this one proved to be a good bet at the ticket office; more than the usual amount of work by the horse sure put it over. The kids went wild over it. Good tone and appeal. No for Sunday or special. Draw dairy and farming class town 1,750. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. It is a pleasure to run a picture like this. Everybody pleased. Silver King does some wonderful acting in this one. Appeal, ninety-eight percent. Sunday, yes. Special, no. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

FORBIDDEN CARGO. (5,850 feet). Star, Evelyn Brent. Good and very good bet. Didn't draw so good, but not the fault of the picture, other causes. Tone, good. Sunday, yes. Special, no. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

LET'S GO, GALLAGHER. (5,182 feet). Star, Tom Tyler. It looks as though F. B. O. had another good box office bet in Tyler's gang. The boy, Frankie Darrow, is fine in this. Appeal, ninety-five percent. Sunday and special, no. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnnie Walker. A good melodrama played to fair Saturday night crowd. Well liked at Bellwood show. Tone and appeal, good. Sunday and special, no. Farmers and business class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

MIDNIGHT MOLLY. (6,000 feet). Star, Evelyn Brent. Very good detective story for Saturday night. Interesting. Tone, fair. Sunday and special, no. Good appeal. Farmers and business class town. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

NO-GUN MAN. (4,522 feet). Star, Lefty Flynn. Our first Flynn. I think by the way the audience accepted him he's going to be a good bet here. Would class Flynn as about half-way between the late Wally Reid and the present Tom Mix. In my estimation he's good. Good tone and appeal. Yes for Sunday, no as special. Draw typical small town trade, villages of about 300. Mitchell Conery, Conoat Projection Service, Menands, New York.

TEXAS BEARCAT. Star, Bob Custer. A very fair western, but nothing extra. Good tone. Appeal, 40 percent. No for Sunday or as special. Draw oil field class, town 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

WHITE THUNDER. (4,350 feet). Star cast. No good. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

First National

BEAUTIFUL CITY. (6,466 feet). Star, Richard Barthelmess. Not his best picture, but will certainly please the Barthelmess fans. Dorothy Gish also does fine work and the picture is good. Well worth playing and advertising. Tone, okay. Sunday, okay. Special, yes. Appeal, ninety-five percent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

BLUEBEARD'S SEVEN WIVES. (7,274 feet). Star, Ben Lyon. A silly attempt at comedy that pleased about fifty-fifty. Some asked me what it was all about. Tone, okay. Appeal, fifty per cent. Yes for Sunday, no as special. Draw mixed class, town 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

FINE CLOTHES. (6,971 ft.) Star, Lewis Stone. Pulled off after first night. See this before you book it. Mighty poor stuff I'd say. Tone poor. Sunday and special, no. Fair appeal. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FRIVOLOUS SAL. (7 reels). Star, Mae Busch. Another good western melodrama. Good entertainment. Everyone pleased. Fair business. Tone and appeal, good. Sunday and special, no. Farmers and business class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. Personally thought this draggy but pleased patrons ninety per cent. and that's what counts. Did fairly good two days with lots of rain. Draw all small town classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sanderville, Georgia.

HER HUSBAND'S SECRET. (6,190 feet). Star, Antonio Moreno. A very fine domestic drama which was poorly attended and on which we lost money. Tone and appeal, good. Sunday and special, no. Farmers and business class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Neb.

HER SISTER FROM PARIS. (7,255 feet). Star, Constance Talmadge. This went over with a bang! I guess they thought it her best. It's spicy but it's all in fun. Tone, questionable. Possibly suitable for Sunday. Almost a special. Good appeal. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

INEZ FROM HOLLYWOOD. Star, Anna Q. Nilsson. Very good. Plenty of heart interest. Good comments. Good tone and appeal. No for Sunday or special. Draw business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

JUST A WOMAN. (6,380 feet). Star, Conway Tearle. Another good program picture that can be run as such but not big enough to be featured by any means. Special, no. Appeal, eighty percent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

KNOCKOUT. (7,452 feet). Star, Milton Sills. Good fight picture; pleased all the fans for Saturday night. Fair tone, good appeal. No for Sunday or special. Draw business and farming class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

THE LADY. (7,337 feet). Star, Norma Talmadge. One of the best bits of character work ever shown on the screen. Miss Talmadge's work is perfect. Very interesting story but some objected to Miss Talmadge playing the bar-maid type and others didn't like the old-time costumes. Fine tone, strong appeal. Yes for Sunday and special. Draw mixed class, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

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OUR GANG

Fox

HAVOC. (9,283 ft). Star, George O'Brien. Four days to satisfactory business. A war story that is well worth seeing. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

KENTUCKY PRIDE. (6,507 feet). Star cast. A god heart interest picture and race horse story. Well liked but poor attendance. Tone and appeal, good. Sunday, no. Special, yes. Farmers and business class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska

IRON HORSE. Star, George O'Brien. Mighty good epic picture. Liked better than "Covered Wagon." Good story, liked by everybody. Good tone, appeal a hundred percent. No for Sunday here, yes as special. A. F. Jenkins, Community Theatre, David City, Nebraska.

OUTSIDER. Star, Jacqueline Logan. Did not see this personally but reports were very favorable. However, no drawing power. Lost on it. Special, no. Town and rural class town of 3,000. Admission 10-20. Chas. Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

PORTS OF CALL. Star, Edmund Lowe. A good picture on the order of "Man Who Came Back," but not near as good, worth running it will be liked by all if you can get them in. Tone, good. Sunday, yes. Special, no. Appeal, eighty percent. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pa.

THE WHEEL. Star, Harrison Ford. I believe this to be a good picture for any exhibitor in any town. Has good story; acting, photography, action, heart interest; in fact it has all that is needed to make a good picture. Good tone and appeal. Draw general class, towns 1,250 to 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit, (theatres 250 to 700 seats), Union, Maine.

Metro-Goldwyn

GO WEST. (6,236 feet) Star, Buster Keaton. Fine western comedy. Buster is always good. Fair crowds for three days. Tone, good. Sunday and special, yes. Appeal, one hundred percent. Farmers and business class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GREAT DIVIDE. (7,811 feet). Star Cast. Very good production but the price we paid was as much again as it was worth. Appeal O. K. Yes for Sunday. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. Good picture, pleased the majority. Draw all small town classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

NEVER THE TWAIN SHALL MEET. (8 reels). Stars, Anita Stewart, Bert Lytell.

A picture that was well liked. Good tone, appeal 90 percent. Yes for Sunday and special. Draw all classes, town 3,500. Admission 15-30, 20-35. Fischer & LaPointe, Orpheum Theatre (400 seats), Chatham, New York.

SILENT ACCUSER. (6 reels). Star, Peter the Great (dog). A very interesting picture. The story is well put together to give the dog the best chance to show his intelligence. The action is reserved for the end where it comes fast. Good tone and appeal. No as a special. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. Go after this one. A great picture. Good tone, appeal a hundred percent but not as a special. Draw all classes, town 3,500. Admission 15-30, 20-35. Fischer & LaPointe, Orpheum Theatre (400 seats), Chatham, New York.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. Fine picture, pleased the majority. Draw all small town classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

WHITE DESERT. (6,464 feet). Star cast. Very good picture; wonderful scenery and scenes with a snow field, very interesting; story fine. Good tone and appeal. Yes for Sunday, no as special. Draw farmer and merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHITE DESERT. (6,464 feet). Star cast. This picture does not end the way the majority of picture audiences would like it too but boy it's good. Scenery fine. It holds you in its grip from the time it starts till the end. Run it and push it but don't charge extra. Run it and don't be afraid of it. Tone, good. Sunday and special, yes. Appeal, one hundred percent. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pa.

Paramount

AIR MAIL. (6,976 feet). Star, Warner Baxter. A very good picture. Yes for Sunday. Town 3,500. Admission 15-25. E. C. Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

ANCIENT HIGHWAY. (7,906 feet). Star, Jack Holt. As usual a Curwood story is all there, in the He-Man stuff. Attractive three ways—Star, Author and a Paramount of class. Should be pleasing to any type of patron. Business good at 15-30. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. A good picture for Sunday, as it is more of a travelogue. The picture we all would like to see you in again. Would be another "Manslaughter." R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KISS FOR CINDERELLA. (9,621 feet). Star, Betty Bronson. Not the "box-office" type of picture for us. Our patrons did not like it and did not hesitate to tell us. Tone, good. Sunday, yes. Special, no. No appeal. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

LORD JIM. (6,700 feet). Percy Marmont. A lot of hokum that had a terrible ending and didn't mean much to the box office cast and scenery good. Will go over where they aren't too critical on blood and thunder. Tone, okay. Sunday and special, no. Town and country class town of 1,200. Admission 10-25. C. R. Scff, New Radio Theatre (250 seats), Correctionville, Iowa.

MANNEQUIN. (6,981 feet). Star, Alice Joyce. With a better title I believe this picture would have been a better box office attraction. The title seemed confusing to the people. The picture is pretty good. Personally, I did not think it extra good, but I was astonished at the large number of people who pronounced it the best drama of the last six months. The second day's business was better than the first. This is unusual here. The paper, especially the three sheets, are bad. Tone, okay. Sunday, okay. Good appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MANNEQUIN. (6,981 feet). Star cast. For me, rental too high for drawing power; lost money. Good tone, fair appeal. Yes for Sunday, no as special. Draw farming and merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. Just fair. Nothing to brag on. Sunday and special, no. Appeal, eighty percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

MARRY ME. Star cast. This is a good show. Due to protracted meeting, I had but few customers. Those who saw it said it was okay. Tone, okay. Sunday, yes. Special, no. Appeal, ninety percent. Farm and high school class town of 800. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

PATHS TO PARADISE. (6,741 feet). Star, Raymond Griffith. A very good comedy. Griffith has in a remarkably short time become a favorite at my box office. He is nearer in the class with Lloyd than any other comedian of today. Suitable for Sunday, but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

RUGGED WATER. (6,015 feet). Star, Lois Wilson. Just a fair picture; will get over, but nothing to rave over. Good tone, fair appeal. Yes for Sunday, no as special. Draw small town and farming class, town 600. Admission 10-20, and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SEVEN KEYS TO BALDPATE. (6,048 ft). Star, Douglas MacLean. Played two days to fair business. It is a good show with some good comedy in it at places. Edith Roberts was good to look at and helped out a lot. Tone, okay. Not suitable for special. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SINNERS IN HEAVEN. (6,621 feet). Star, Bebe Daniels. An excellent sea story with some fine scenery of the South Sea Islands. Cannot go wrong on this one. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. They liked the picture better than "North of 36" Good tone, appeal a hundred per cent. Yes as special. Draw all classes, town 3,500. Admission 15-30 and 20-35 Fischer & LaPointe, Opheum Theatre (400 seats), Chatham, New York.

Producers' Dist. Corp.

CHALK MARKS. (6 reels). Star cast. A poor title but a real show. Received more comments on this picture than on a lot of so-called specials. Good tone. Appeal 80 percent. Yes for Sunday. Draw farmers and merchants, town 600. Admission 10-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

CHARLEY'S AUNT (7,245 feet). Star, Syd Chaplin. "Charley's Aunt" started laugh month for me. It has not been overpraised. Tone, good. Special, yes. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

CHORUS LADY. (7 reels). Fine program picture with plenty of comedy. George Fleischman, Paramount Theatre, La Jara, Colorado.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. Title is right; it certainly made them hold their breath. This picture could stand a little advance in price of admission, some people liked it better than "Charley's Aunt." Town 500, farming community. Admission 10-15. George Fleischman, Paramount Theatre, La Jara, Colorado.

MADAM BEHAVE. Star cast. Largest business in some time. Great comedy, people raved about the picture. Producers line up great and big. Henry Turner, Bluebird Theatre, Missoula, Montana.

ROCKING MOON. (6,013 feet). Stars, Lilyan Tashman, John Bowers, Rockcliffe Fellows. Very good picture, fine photography, beautiful scenery. Well acted. Should be a good program picture for any exhibitor. Tone O. K. Very good appeal. Yes for Sunday, no as special. Draw general class, town 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TEXAS TRAIL. (4,720 feet). Star, Harry Carey. Some said fine story for ones that like mild stories; just an ordinary western line. Can't seem to make my patrons like Carey. Good tone, appeal 85 percent. Yes for Sunday, no as special. Draw mixed class. Admission 15-30-35-50. Robert W. Hines, Hines' Circuit, Loyalton-Bowdle, South Dakota.

United Artists

GOLD RUSH. (6,329 feet). Star, Charlie Chaplin. A good old Charlie Chaplin's who will never die. By far the best he ever did, and they all liked it. Bad weather two days spoiled it. Special, yes. Appeal, one hundred percent. Town and rural class town of 3,000. Admission, 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pa.

LITTLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickford. A good show, but why call it a special? Although Mary has won new laurels in this one, I believe her next picture will tell the tale. Sunday and special, yes. Appeal 75 per cent. Town and rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats). Hamburg, Pennsylvania.

THREE MUSKETEERS. Star, Douglas Fairbanks. This is old, but I could not buy it when new on account of high rental. I had a good attendance at regular admission and made a fair profit. Tone, good. Special, yes. Fine appeal. Mill and farming class town of 1,000. Admission 25 cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

Universal

FIFTH AVENUE MODELS. Star cast. Good program picture and that is about all one can say for this one. Universal simply hasn't made the big ones consistently. This will please the average movie fan, as an average picture, but don't promise too much. Special, no. Appeal, eighty per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Good baseball picture. Hoot out of his regular line, but think it will go with the average audience. Good tone, fair appeal. Yes for Sunday, no as special. Draw small town and farm class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PHANTOM OF THE OPERA. (8,404 feet). Star, Lon Chaney. A splendid picture which smashed all records for this theatre for both receipts and attendance regardless of admission. Stood them up every day and night. Tone, okay. Sunday and special, yes. Appeal, nothing better. All classes city of 113,000. Admission 40-50. Guy O. Kinemer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

OH, DOCTOR. (6,507 feet). Star, Reginald Denny. This is a good one. I have read reports that said it was not up to other Denny

pictures, but it was well liked here: many favorable comments. Good tone, great appeal. Yes for Sunday and special. Draw small town and farming class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SECRETS OF THE NIGHT. (6,136 feet). Star cast. Good picture. Good tone and appeal. Yes for Sunday, no as special. Draw widely scattered farm and merchant class, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

UP THE LADDER. (5,922 feet). Star, Virginia Valli. Good picture, but it did not draw for me. Those who came were well pleased. Print good. Good tone, fair appeal. Yes for Sunday, no as special. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Warner Brothers

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin-Tin-Tin (dog). A real, old-fahsioned ten-twenty-thirty melodrama with modern settings (bootlegging), with Louise Fazenda, Willie Collier, Jr., and some real thrills. Good tone, appeal 90 per cent. No for Sunday or as special. Draw all clasess. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

RECOMPENSE. Star, Monte Blue. Just fair: no one seemed to understand it, as it was a sequel. Acting good. Tone fair, no appeal. No for Sunday or special. Draw business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Straight From the Shoulder Index

Dates following titles, listed alphabetically under company headings, indicate issues in which reports on that title were published. Indepedent productions are listed under that head, and all Short Subject reports are listed in Straight From the Shoulder, Jr., for which issue and page number are shown.

This Index is published every three months. It is cumulative for each six-month period—January to March in March, January to June in June; July to September in September; July to December in December. It appears in the final issue of the month stated.

Covering Reports in Issues From January 2 to March 20

Associated Exhibitors

Camille of the Barbary Coast. Jan. 16-Feb. 6-Mar. 6-Mar. 20.
Going Up. Jan. 16.
Headlines. Mar. 20.
Hearts and Fists. Feb. 13.
His Buddy's Wife. Jan 16.
Keep Smiling. Jan. 16.
Manhattan Madness. Jan. 16-Feb. 13.
Never Say Die. Mar. 6-Mar. 20.
Three Miles Oout. Jan. 2.
Under the Rouge. Jan. 2-Mar. 6.
White Shadow. Feb. 20.
Yankee Consul. Jan. 2-Feb. 6.

F. B. O.

Air Hawk. Jan. 2.
Alias Mary Flynn. Jan. 2.
All Around Frying Pan. Jan. 23-Feb. 6-Feb. 13-Feb. 20-Feb. 27.
American Manners. Jan. 2-Jan. 23.
Bandit's Baby. Jan. 2-Feb. 6.
Blow Your Own Horn. Mar. 13.
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Broken Laws. Jan. 23-Mar. 20.
Cheap Kisses. Mar. 6.
Cloud Rider. Mar. 20.
Cowboy Musketeer. Jan. 30.
Danger Ahead. Jan. 2.
Dangerous Coward. Feb. 6-Mar. 20.
Drusilla With a Million. Jan. 2-Mar. 20.
Fighting Demon. Jan. 2.
Flaming Waters. Mar. 20.
Fools in the Dark. Feb. 6.
Galloping Gallagher. Jan. 2.
Galloping Vengance. Jan. 16.
Girl of the Limberlost. Mar. 13.
Heads Up. Jan. 2-Jan. 16.-Feb. 6.
High and Handsome. Feb. 20.
Isle of Hope. Jan. 23.
Jimmie's Millions. Jan. 16-Feb. 6.
Keeper of the Bees. Jan. 30-Feb. 20-Mar. 13.
Last Edition. Jan. 16-Jan. 23-Feb. 6.
Laughing at Danger. Jan. 16-Feb. 6-Feb. 20.
Let's Go, Gallagher. Jan. 16-Jan. 23-Feb. 6.
Lilies of the Streets. Jan. 30-Mar. 13.
Man Rustlin'. Mar. 20.
Mask of Lopez. Mar. 13.
Midnight Flyer. Feb. 20-Mar. 13.
Midnight Molly. Feb. 20.
No Man's Law. Jan. 16-Jan. 23-Feb. 6.
On the Stroke of Three. Feb. 6.
O. U. West. Feb. 6-Feb. 20.
Parisian Nights. Jan. 16-Jan. 23-Mar. 13-Mar. 20.
Prince of Pep. Feb. 13.
Queen O' Diamonds, Mar. 13.
Range Terror. Jan. 2.
Ridin' Comet. Jan. 2.
Ridin' the Wind. Feb. 6-Feb. 13-Mar. 13-Mar. 20.
Ridin' Thunder. Feb. 20.
Scar Hanan. Jan. 9-Feb. 6.
Silent Stranger. Feb. 6.
Silk Stocking Sal. Mar. 6.
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Smooth as Satin. Jan. 9.
Stepping Lively. Feb. 13.
Tearing Thru. Jan. 16-Feb. 6.
Texas Bearcat. Jan. 16-Feb. 20.
That Devil, Quemado. Jan. 16-Feb. 6-Feb. 13.
Three Wise Crooks. Jan. 16.
Thundering Hoofs. Feb. 6-Mar. 13.
When Love Grows Cold. Feb. 27.
White Fang. Jan. 2-Jan. 9-Jan. 16-Mar. 13.
White Thunder. Jan. 2-Jan. 16-Feb. 6.
Wild Bull's Lair. Jan. 2-Jan. 30-Feb. 6-Feb. 20-Mar. 6.
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Youth and Adventure. Jan. 30-Mar. 13.

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Ashes of Vengeance. Mar. 20.
As Man Desires. Jan. 2-Jan. 16-Feb. 6-Feb. 20.
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Black Oxen. Jan. 2.
Born Rich. Jan. 2.
Boy of Mine. Mar. 20.
Bright Shawl. Jan. 2.
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For Sale. Jan. 16.
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Graustark. Feb. 6-Mar. 20.
Half Way Girl. Jan. 9-Feb. 6-Feb. 13-Feb. 20-Mar. 6.
Her Night of Romance. Mar. 6.
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Her Temporary Husband. Jan. 16.
His Supreme Moment. Jan. 23-Jan. 30-Feb. 6-Feb. 27-Mar. 13-Mar. 20.
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Husbands and Lovers. Jan. 16.
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If I Marry Again. Jan. 9.
In Hollywood with Potash & Perlmutter. Feb. 6.
Isle of Lost Ships. Feb. 20.
I Want My Man. Jan. 2-Jan. 23-Mar. 6.
Joanna. Feb. 20-Mar. 13.
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Lady Who Lied. Jan. 16-Mar. 6-Mar. 20.
Learning to Love. Jan. 9.
Live Wire. Jan. 23-Feb. 6-Mar. 20.
Lost World. Jan. 9-Jan. 23-Feb. 6-Feb. 13-Feb. 20-Mar. 13-Mar. 20.
Love Master. Feb. 13.
Love's Wilderness. Jan. 9.
Making of O'Malley. Jan. 16-Feb. 13-Feb. 27-Mar. 13.
Man of Action. Mar. 6.
Marriage Cheat. Jan. 16.
Marriage Whirl. Jan. 9-Feb. 6.
Meanest Man in the World. Jan. 30-Feb. 13-Mar. 6.
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My Son. Feb. 13.
Necessary Evil. Jan. 2-Feb. 6.
New Commandment. Mar. 6.
New Toys. Feb. 6.
One Year to Live. Jan. 9.
Only Woman. Jan. 23.
Pace That Thrills. Jan. 9-Jan. 16-Feb. 6.
Painted People. Jan. 9.
Playing With Souls. Jan. 16.
Ponjola. Mar. 6.
Potash and Perlmutter. Jan. 16.
Quo Vadis. Feb. 6.
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Sandra. Jan. 9-Jan. 30.
Scarlet West. Jan. 16-Feb. 20-Mar. 20.
Scars of Jealousy. Mar. 6.
Sea Hawk. Jan. 2-Mar. 20.
Secrets. Mar. 13-Mar. 20.
Shore Leave. Jan. 16-Feb. 6-Feb. 13.
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Single Wives. Jan. 16.
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Son of the Sahara. Mar. 13.
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Thundergate. Mar. 13.
Torment. Mar. 13.
Unguarded Hour. Feb. 13-Mar. 20.
We Moderns. Jan. 23-Jan. 30-Feb. 13.
What Fools Men. Jan. 16-Jan. 23.
When A Man's A Man. Jan. 30.
White Monkey. Jan. 30.
White Moth. Jan. 9.
Why Men Leave Home. Jan. 16-Feb. 13.
Winds of Chance. Jan. 9.
Woman on the Jury. Jan. 9.

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Ancient Mariner. Feb. 6.
As No Man Has Loved. Jan. 2-Jan. 23-Mar. 6-Mar. 20.
Best Bad Man. Feb. 13-Mar. 20.
Brass Bowl. Jan. 30.
Conqueror. Jan. 16.
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Daughter of the Night. Mar. 20.
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Dick Turpin. Jan. 2-Jan. 16-Feb. 6-Feb. 13-Feb. 20.
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Everlasting Whisper. Jan. 16-Feb. 6-Mar. 13.
Fighting Heart. Jan. 16-Feb. 6.
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Fool. Feb. 13-Feb. 20-Mar. 20.
Gerald Cranston's Lady. Feb. 13.
Gilded Butterfly. Mar. 13.
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Golden Strain. Mar. 13.
Gold Heels. Jan. 9-Jan. 16-Mar. 6-Mar. 20.
Grail. Jan. 16.
Great Diamond Mystery. Jan. 9.
Greater than a Crown. Feb. 13.
Havoc. Jan. 23-Feb. 6-Mar. 6.
Heart Buster. Jan. 30.
Hearts and Spurs. Jan. 9-Jan. 30-Feb. 13.
Honor Among Men. Jan. 9.
Hunted Woman. Feb. 20-Feb. 27-Mar. 13.
Iron Horse. Jan. 9-Jan. 23-Jan. 30-Feb. 13-Feb. 20-Mar. 13.
Kentucky Pride. Jan. 2-Jan. 23-Feb. 13-Mar. 13-Mar. 20.
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Last of the Duanes. Mar. 20.
Lazybones. Feb. 13-Mar. 20.
Lightnin'. Mar. 6-Mar. 13.
Lucky Horseshoe. Jan. 9-Jan. 16-Jan. 30-Mar. 13-Mar. 20.
Man Who Came Back. Feb. 13-Feb. 20.
Man Who Played Square. Feb. 13-Mar. 6.
My Husband's Wives. Mar. 13.
Painted Lady. Jan. 9.
Palace of Pleasure. Mar. 20.
Rainbow Trail. Feb. 13.
Riders of the Purple Sage. Jan. 23-Jan. 30-Feb. 13-Mar. 20.
Roughneck. Jan. 2.
Thank You. Jan. 2.
That French Lady. Jan. 2-Jan. 23.
Thunder Mountain. Jan. 9-Feb. 13.
Timber Wolf. Jan. 16.
Trail Rider. Jan. 9.
Wages for Wives. Jan. 23-Mar. 13.
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When the Door Opened. Feb. 13-Mar. 13.
Winding Stair. Jan. 30.
Winner Take All. Jan. 2.
Yankee Senor. Mar. 20.

Metro-Goldwyn

Along Came Ruth. Jan. 16.
Arab. Jan. 23.
Beauty Prize. Jan. 9.
Blackbird. Mar. 13.
Bright Lights. Feb. 6.
Cheaper to Marry. Feb. 6.
Confessions of a Queen. Feb. 20.
Daddy's Gone a-Hunting. Feb. 13.
Denial. Mar. 6.
Dixie Handicap. Jan. 30-Mar. 13.
Don't. Feb. 6.
Eagle's Feather. Jan. 23.
Eternal Struggle. Mar. 20.
Exchange of Wives. Mar. 13.
Go West. Jan. 16-Feb. 13.
Great Divide. Jan. 23-Feb. 6.
Great White Way. Feb. 20.
Greed. Jan. 23.
His Secretary. Mar. 6-Mar. 13.
Ladies of the Night. Feb. 20.
Lights of Old Broadway. Jan. 2-Jan. 9.
Little Robinson Crusoe. Jan. 16.
Long Live the King. Jan. 9.
Man and Maid. Feb. 13.
Man Life Passed By. Jan. 23.
Merry Widow. Jan. 2-Jan. 9-Jan. 23-Feb. 13.
Midshipman. Jan. 9-Jan. 16-Jan. 23-Feb. 6-Feb. 13-Feb. 27.
Mile-a-Minute Mary. Jan. 23.
Monster. Jan. 23-Mar. 13.
Mystic. Mar. 20.
Navigator. Jan. 30.
Never the Twain Shall Meet. Jan. 9-Feb. 6.
Old Clothes. Feb. 6.
Only Thing. Feb. 6-Mar. 20.
Pretty Ladies. Feb. 6.
Rag Man. Jan. 23-Feb. 13.
Revelation. Jan. 30.
Romola. Mar. 6-Mar. 13.

MARY ALDEN

does exceptional work in Mrs. Wallace Reid's production for Associated Exhibitors, "The Earth Woman"

Sally, Irene and Mary. Mar. 13.
Seven Chances. Jan. 9-Mar. 13.
Silent Accuser. Feb. 13.
Six Days. Feb. 20.
Slave of Fashion. Mar. 20.
Snob. Jan. 2
So This Is Marriage. Jan. 9-Feb. 20.
Sporting Venus. Mar. 20.
Sun Up. Mar. 13.
Tess of the D'Urbervilles. Feb. 20.
Tower of Lies. Jan. 9-Jan. 16-Mar. 6-Mar. 20.
True as Steel. Jan. 30.
Unholy Three. Jan. 16-Jan. 23.
Unseeing Eyes. Mar. 6.
Way of a Girl. Jan. 16-Jan. 30.
White Desert. Jan. 9.
Wife of the Centaur. Feb. 20.
Wine of Youth. Jan. 9-Jan. 23-Jan. 30.
Yolanda. Feb. 20.
Zander the Great. Jan. 9-Feb. 27-Mar. 20.

Paramount

Adventure. Feb. 20-Feb. 27-Mar. 13-Mar. 20.
Air Mail. Jan. 23-Feb. 20-Mar. 20.
Alaskan. Mar. 6-Mar. 13.
A Man Must Live. Jan. 23.
American Venus. Mar. 13.
Ancient Highway. Jan. 23-Feb. 20-Mar. 6.
Any Woman. Jan. 9.
Are Parents People. Jan. 2-Feb. 27-Mar. 6.
Argentine Love. Jan. 9.
A Son of His Father. Jan. 9-Feb. 20-Mar. 13.
Bedroom Window. Feb. 27.
Best People. Feb. 20.
Border Legion. Jan. 23-Feb. 20-Feb. 27.
Changing Husbands. Feb. 6-Feb. 20-Mar. 6.
Coast of Folly. Jan. 2-Jan. 9-Jan. 16-Feb. 6-Feb. 20.
Cobra. Feb. 6-Feb. 20-Mar. 13.
Code of the Sea. Feb. 27.
Code of the West. Jan. 9-Jan. 30-Mar. 6-Mar. 20.
Confidence Man. Jan. 9.
Contraband. Jan. 9-Mar. 13.
Crowded Hour. Jan. 2.
Dangerous Money. Feb. 13.
Devil's Cargo. Feb. 20.
Dressmaker from Paris. Jan. 2-Mar. 6.
East of Suez. Jan. 16-Feb. 6.
Enemy Sex. Mar. 20.
Feet of Clay. Feb. 20.
Forty Winks. Jan. 9-Feb. 20.
Garden of Weeds. Feb. 6.
Golden Bed. Jan. 16-Mar. 6.
Golden Princess. Jan. 16-Jan. 30-Feb. 6-Mar. 6.
Goose Hangs High. Jan. 9-Feb. 27-Mar. 20.
Hands Up. Feb. 20-Mar. 6-Mar. 20.
He's a Prince. Jan. 9-Feb. 20.
In the Name of Love. Feb. 13.
Irish Luck. Feb. 13-Mar. 13.
King on Main Street. Jan. 9-Mar. 6.
Kiss for Cinderella. Feb. 13-Feb. 20-Feb. 27.
Kiss in the Dark. Jan. 30-Mar. 6.
Lawful Larceny. Jan. 2-Feb. 6.
Light of Western Stars. Jan. 9-Jan. 16-Feb. 6-Feb. 27.
Locked Doors. Mar. 6.
Lord Jim. Jan. 30-Feb. 20-Feb. 27-Mar. 6.
Lost—A Wife. Mar. 20.
Lovers in Quarantine. Jan. 9-Jan. 30-Feb. 20.
Lucky Devil. Jan. 16-Jan. 30-Feb. 20.
Madame Sans Gene. Jan. 9-Jan. 30.
Manhandled. Jan. 30-Feb. 6.
Manicure Girl. Jan. 2-Jan. 30-Feb. 27.
Mannequin. Jan. 30-Feb. 6-Feb. 20-Mar. 20.
Man Who Found Himself. Jan. 16-Jan. 23-Feb. 6-Feb. 27.
Marry Me. Jan. 2-Mar. 20.
Men and Women. Jan. 30.
Merton of the Movies. Feb. 27.
Miss Bluebeard. Jan. 2-Jan. 23-Mar. 6.
New Brooms. Jan. 23.
New Lives for Old. Feb. 13.
Night Club. Jan. 23-Jan. 30-Feb. 20-Mar. 6
Night Life in New York. Jan. 30.
North of 36. Jan. 30-Feb. 20.
Not So Long Ago. Jan. 16-Jan. 30-Mar. 20.
Old Home Week. Jan. 30-Feb. 13-Mar. 6.
Only 38. Feb. 20.
Paths to Paradise. Jan. 2-Jan. 16-Jan. 23-Jan. 30.
Peter Pan. Jan. 16-Feb. 20-Feb. 27.
Pony Express. Jan. 2-Jan. 23-Feb. 6-Feb. 20-Feb. 27.
Rugged Water. Jan. 23.
Sainted Devil. Jan. 30-Feb. 27.
Salome of the Tenements. Jan. 23.
Seven Keys to Baldpate. Jan. 2-Jan. 23-Feb. 20.
Shock Punch. Jan. 23-Jan. 30-Feb. 27.
Sinners in Heaven. Jan. 16-Feb. 20.
Society Scandal. Jan. 2.
Spaniard. Jan. 30-Feb. 20.
Spanish Dancer. Jan. 30.
Stage Struck. Jan. 16-Feb. 20-Mar. 13-Mar. 20.
Story Without A Name. Jan. 2.
Stranger. Jan. 23.
Street of Forgotten Men. Jan. 2-Jan. 23-Mar. 20.
Ten Commandments. Jan. 2-Jan. 16-Jan. 23-Feb. 20.
That Royle Girl. Jan. 16-Feb. 6-Feb. 20- Feb. 27-Mar. 6-Mar. 13-Mar. 20.
Thundering Herd. Jan. 23-Feb. 6-Feb. 20.
Tiger Love. Feb. 27.
Tomorrow's Love. Jan. 2.
Tongues of Flame. Feb. 27.
Top of the World. Feb. 27-Mar. 13.
To the Ladies. Jan. 23.
Trouble With Wives. Jan. 16-Jan. 23-Feb. 27.
Vanishing American. Feb. 6-Mar. 13.
Wages of Virtue. Mar. 6.
Wanderer of the Wasteland. Jan. 2-Jan 23-Feb. 6.
Welcome Home. Feb. 20.
Wild Horse Mesa. Jan. 2-Jan. 16-Jan. 23-Jan. 30-Feb. 6.
Wild, Wild Susan. Jan. 16.
Womanhadled. Feb. 6-Feb. 20-Mar. 13.
Woman of the World. Mar. 13.

Pathe

Battling Orioles. Jan. 30.
Black Cyclone. Jan. 2-Jan. 9-Jan. 16-Feb. 6-Feb. 13-Feb. 27.
Freshman. Jan. 2-Jan. 9-Jan. 16-Jan. 23-Jan. 30-Feb. 6.
Girl Shy. Feb. 20.
Hot Water. Jan. 9.
Percy. Jan. 30.
White Sheep. Mar. 6.

Producers Dist. Corp.

Another Man's Wife. Jan. 9.
Awful Truth. Jan. 9.
Bad Lands. Mar. 6-Mar. 20.
Beauty and the Bad Man. Jan. 23.
Beyond the Border. Feb. 13.
Cafe in Cairo. Feb. 6.
Chalk Marks. Jan. 9.
Charley's Aunt. Jan. 2-Jan. 9-Jan. 16-Jan. 30-Feb. 6-Feb. 13-Feb. 27-Mar. 6-Mar. 13

Chorus Lady. Jan. 9-Jan. 30-Feb. 6.
Coming of Amos. Feb. 13-Mar. 13.
Fifth Avenue. Mar. 20.
Friendly Enemies. Jan. 16-Feb. 6-Feb. 20.
Hell's Highroad. Jan. 16-Jan. 23-Jan. 30-Feb. 6-Feb. 27.
Her Market Value. Jan. 23.
Hoosier Schoolmaster. Feb. 6-Mar. 20.
House of Youth. Jan. 16.
Let Women Alone. Jan. 9.
Man from Glengarry. Feb. 13.
Man from Red Gulch. Feb. 20-Feb. 27.
Night Hawk. Mar. 6.
Off the Highway. Jan. 2.
On the Threshold. Jan. 9.
Ramshackle House. Jan. 2.
Reckless Romance. Jan. 30-Feb. 13.
Road to Yesterday. Jan. 2-Feb. 20-Feb. 27-Mar. 6-Mar. 13.
Rocking Moon. Mar. 13.
Seven Days. Jan. 16-Jan. 23-Mar. 13.
Silent Sanderson. Jan. 2.
Simon the Jester. Jan. 23.
Siren of Seville. Mar. 13.
Soft Shoes. Jan. 23-Feb. 6-Mar. 6.
Texas Trail. Jan. 2-Jan. 23-Feb. 13-Mar. 13.
Three Faces East. Mar. 6-Mar. 20.
Tiger Thompson. Jan. 23.
Wedding Song. Mar. 6.
Welcome Stranger. Feb. 27.

United Artists

America. Jan. 2.
Don Q, Son of Zorro. Jan. 2-Jan. 9-Jan. 30-Mar. 6.
Eagle. Mar. 6-Mar. 20.
Gold Rush. Jan. 23-Feb. 13-Mar. 6.
Little Annie Rooney. Jan. 9-Feb. 13-Mar. 13-Mar. 20.
Little Lord Fauntleroy. Feb. 20.
Loving Lies. Feb. 20.
Nut. Jan. 9.
One Exciting Night. Mar. 13.
Pollyanna. Feb. 6.
Rosita. Feb. 27.
Sally of the Sawdust. Jan. 30-Feb. 6.
Salvation Hunters. Feb. 20.
Tess of the Storm Country. Jan. 9.
Thief of Bagdad. Jan. 23.
Tumbleweeds. Jan. 23.
Way Down East. Jan. 9.
Wild Justice. Feb. 6-Feb. 20.

Universal

Arizona Sweepstakes. Mar. 13.
Big Timber. Jan 9.
Bustin' Thru. Jan. 9.
Butterfly. Jan. 9-Jan. 23.
Calgary Stampede. Jan. 2-Jan. 9-Feb. 20.
Califonia Straight Ahead. Jan. 2-Feb. 20-Mar. 6.
Call of Courage. Jan. 9-Feb. 27.
Circus Cyclone. Jan. 2.
Daring Chances. Jan. 2-Jan. 23.
Daring Days. Feb. 27.
Don Daredevil. Jan. 23-Feb. 20-Feb. 27.
Family Secret. Jan. 2.
Fast Express. Jan. 30.
Fast Worker. Jan. 2-Jan. 23-Feb. 13.
Fighting Fury. Jan. 2.
Gaiety Girl. Jan. 23.
Goose Woman. Jan. 2-Feb. 13.
Head Winds. Jan. 2.
His People. Feb. 13.
Home Maker. Jan. 16-Mar. 13.
Hunchback of Notre Dame. Jan. 16-Feb. 13.
I'll Show You the Town. Jan. 2-Feb. 13-Mar. 6.
K—The Unknown. Feb. 13-Feb. 27.
Let 'Er Buck. Jan. 16-Feb. 13.
Little Giant. Jan. 30-Mar. 13.
Lorraine of the Lions. Jan. 2-Mar. 6-Mar. 20.
Love and Glory. Mar. 20.
Man in Blue. Jan. 16-Jan. 23-Feb. 6.
Measure of a Man. Jan. 23.
Meddler. Jan. 30-Feb. 6.
Oh, Doctor! Jan. 16-Feb. 13-Mar. 13.
Phantom of the Opera. Jan. 16-Feb. 13-Mar. 6-Mar. 16-Mar. 20
Raffles. Feb. 13.
Reckless Age. Jan. 30.
Red Rider. Mar. 20.
Roaring Adventure. Jan. 2.
Rose of Paris. Jan. 2-Jan. 30.
Saddle Hawk. Feb. 6-Feb. 13-Mar. 13.
Sign of the Cactus. Mar. 20.
Siege. Jan. 2,

WILL HAYS "sits in" with I. E. Chadwick and George Walsh at the Chadwick Studios in Hollywood

Spook Ranch. Jan. 16-Feb. 6-Mar. 6.
Sporting Life. Jan. 2.
Sporting Youth. Feb. 6.
Storm Breaker. Feb. 13-Mar. 20.
Straight Through. Feb. 6-Mar. 20.
Sunset Trail. Jan. 23.
Taming the West. Jan. 30.
Teaser. Jan. 23-Mar. 20.
Tornado. Feb. 6.
Triple Action. Mar. 6.
Turmoil. Mar. 20.
Western Pluck. Mar. 13.
Western Wallop. Jan. 23.
Where Was I? Jan. 2-Jan. 16.
White Outlaw. Jan. 2-Jan. 30-Feb. 6.
Wine. Jan. 2-Jan. 30.

Vitagraph

Barree, Son of Kazan. Jan. 2-Jan. 30-Feb. 27.
Beloved Brute. Jan. 23.
Borrowed Husbands. Feb. 13.
Clean Heart. Jan. 2.
Code of the Wilderness. Feb. 6.
Greater than Marriage. Feb. 27.
Love Hour. Feb. 27.
Man from Brodney's. Feb. 6.
Ranger of the Big Pines. Jan. 23.
Steele of the Royal Mounted. Jan. 30.
Wildfire. Jan. 30-Mar. 6.

Warner Bros.

Age of Innocence. Feb. 6.
Babbitt. Feb. 27.
Beautiful and Damned. Feb. 13.
Below the Line. Feb. 13-Mar. 6.
Bobbed Hair. Jan. 30-Mar. 13.
Broadway Butterfly. Jan. 30.
Clash of the Wolves. Jan. 30.
Country Kid. Feb. 27.
Eve's Lover. Jan. 2.
Find Your Man. Mar. 20.
How Baxter Butted In. Feb. 6.
Limited Mail. Jan. 2-Feb. 6-Feb. 27-Mar. 6-Mar. 13-Mar. 20.
Little Johnny Jones. Feb. 6.
Man on the Box. Mar. 6.
On Thin Ice. Jan. 23-Mar. 13.
Printer's Devil. Jan. 30.
Recompense. Feb. 13.
Red Hot Tires. Jan. 30-Feb. 27-Mar. 6.
Tiger Rose. Jan. 23-Feb. 6.
Tracked in the Snow Country. Jan. 2-Jan. 23-Jan. 30.
Where the North Begins. Jan. 23-Feb. 27.
Wife Who Wasn't Wanted. Feb. 13-Mar. 6.

Independents

After Business Hours. Feb. 20.
Always Ridin' to Win. Feb. 20.
Ambushed. Feb. 13.
Black Lightning. Jan. 9-Feb. 27.
Boomerang. Jan. 9-Jan. 30.
Broken Hearts of Broadway. Jan. 23.
Bucking the West. Mar. 20.
California in '49. Feb. 13.
Call of the Mate. Jan. 9.
Canvas Kisser. Feb. 27.
Captain January. Jan. 23.
Cold Fury. Jan. 16.
Crackerjack. Jan. 9-Jan. 16.
Danger Signal. Jan. 2-Jan. 9-Jan. 23-Feb. 6.
Daughters Who Pay. Jan. 2.
Dynamite Dan. Feb. 20.
Easy Money. Jan. 23.
Fatal Mistake. Jan. 2.
Fear Fighter. Mar. 13.
Fearless Lover. Mar. 20.
$50,000.00 Reward. Feb. 20.
Fight for Honor. Jan. 2-Feb. 13.
Fighting Courage. Jan. 30-Feb. 6.
Fighting for Justice. Mar. 6.
Fightin' Smile. Mar. 20.
Floodgates. Jan. 2.
Fool and His Money. Jan. 23.
Full Speed. Feb. 13.
Galloping Jinx. Jan. 16.
Geared to Go. Mar. 6.
Girl Who Wouldn't Work. Mar. 6.
Goat Getter. Feb. 13.
Hard Hitting Hamilton. Jan. 23.
He Who Laughs Last. Jan. 2.
Hidden Menace. Feb. 27.
His Own Law. Jan. 16.
Knockout Kid. Jan. 2-Feb. 13.
Lawless Trails. Jan. 30.
Little Girl in a Big City. Mar. 20.
Lost in a Big City. Jan. 23.
Lover's Oath. Feb. 6.
Lying Wives. Feb. 13.
Mad Dancer. Jan. 23.
Makers of Men. Jan. 9.
Man from God's Country. Feb. 13.
Midnight Express. Jan. 16.
Mine with the Iron Door. Jan. 2-Jan. 16-Feb. 6.
Morals for Men. Feb. 20.
Night Ship. Jan. 30.
Overland Limited. Jan 30-Feb. 27-Mar. 13.
Paying the Price. Feb. 13.
Plastic Age. Mar. 6.
Police Patrol. Jan. 30-Mar. 13.
Pride of Sunshine Alley. Feb. 13.
Prince of Broadway. Mar. 20.
Quicker than Lightning. Jan. 23.
Rattler. Jan. 30.
Reckless Speed. Jan. 2.
Re-Creation of Brian Kent. Jan. 30-Mar. 20.
Renegade Holmes. Mar. 13.
Ridin' Romance. Jan. 23.
Romance and Rustlers. Feb. 20.
Savages of the Sea. Feb. 13.
Secret of the Pueblo. Jan. 2.
Shining Adventure. Mar. 20.
Silent Pal. Jan. 23.
Some Pun'kins. Mar. 20.
Souls for Sables. Feb. 20-Mar. 20.
Speed. Jan. 30.
Speed Mad. Jan. 2-Jan. 23.
Speed Spook. Jan. 2-Feb. 6.
Sporting Chance. Jan. 30-Mar. 20.
Stepping Out. Jan. 30-Feb. 27.
Swanee River. Jan. 2.
Tainted Money. Jan. 16.
Tearin' Loose. Jan. 30.
Three Keys. Jan. 9.
Trail Dust. Jan. 2.
Trouble Buster. Feb. 13.
Two-Fisted Justice. Feb. 20.
Unseen Enemies. Mar. 20.
Verdict. Jan. 2.
Warrior Gap. Mar. 20.
Wasted Lives. Mar. 13.
Week-End Husbands. Mar. 20.
Westbound. Feb. 20.
Who Cares? Feb. 27.
Wildcat Jordan. Mar. 20.
Wizard of Oz. Feb. 27-Mar. 20.
Wolves of the Road. Mar. 20.
Women First. Jan. 2-Feb. 27.
Wrongdoer. Jan. 23-Mar. 20.

Short Subjects

(Straigth From the Shoulder, Jr.)

Jan. 2, page 48-Jan. 9, page 164-Jan. 23, page 330-Jan. 30, page 476-Feb. 6, page 572-Feb. 13, page 654-Feb. 27, page 798.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—Here's Your Goal

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	5,475
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994

ASSOCIATED EXHIBITORS

			1925	
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1	3,000
			1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan.	23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb.	13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb.	20..	6,259
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb.	27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar.	6..	5,438
North Star (Strongheart)	Dog melodrama	Mar.	6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar.	20..	4,526

CHADWICK PICTURES CORP.

			1925	
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
The Bells (L. Barrymore)	Drama			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000
Some Punkins (Chas. Ray)	Rural comedy-drama	Dec.	26..	6,500
			1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan.	2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan.	9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb.	27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar.	6..	6,400

COLUMBIA

Danger Signal (Novak)	Railroad melo.	5,548
Unwritten Law (Hammerstein)	Drama	5,345
Steppin' Out (Revier-Sterling)	Comedy	5,221
S. O. S. Perils of Sea	Melodrama	5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama	5,700
Ladies of Leisure (Hammerstein)	Drama	5,770

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

A Dollar for Your Time

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or "2,000" feet is applied, broadly, one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

Perfection

	Kind of Picture	Review.	Feet
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

EDUCATIONAL FILM CORP.

			1925	
Going Great	Mermaid comedy	June	13..	2,000
Wake Up (Bowes)	Cameo comedy	June	13..	1,000
Baby Blues	Juvenile comedy	June	20..	2,000
Prop's Dash for Cash	Hurd cartoon	June	20..	1,000
Call a Cop	Christie comedy	June	20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June	27..	2,000
Mexican Melody	Hodge-Podge	June	27..	1,000
Never Fear (Bowes-Vance)	Comedy	July	4..	1,000
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec.	5..	2,000
Marionettes	Color fantasy	Dec.	5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec.	5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec.	12..	2,000
Bachelor's Babies	Juvenile comedy	Dec.	12..	2,000
What's Up (Bowes)	Cameo comedy	Dec.	12..	1,000
Weak But Willing	Walter Hires comedy	Dec.	19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec.	19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec.	26..	1,000
			1926	
A Salty Sap (Dooley)	Christie comedy	Jan.	2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan.	2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan.	9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan.	23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan.	23..	1,000
Parisian Modes in Color	Special	Jan.	30..	1,000
Brotherly Love (Bowes)	Comedy	Jan.	30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb.	6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb.	6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan.	30..	1,000
Careful, Please	Hamilton comedy	Feb.	13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb.	20..	2,000
Sea Scamps	Juvenile comedy	Feb.	20..	2,000
Page Me (Vernon)	Comedy	Feb.	27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar.	6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar.	13	2,000
Light Housekeeping (Conley)	J. White prod.	Mar.	20..	2,000
Wireless Lizzie (Hiers)	Christie comedy	Mar.	20..	2,000

FILM BOOKING OFFICES OF AMERICA

			1925	
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr.	4..	4,850
O. U. West (Lefty Flynn)	Western	April	11..	5,000

Quick Reference for Busy Exhibitors

	Kind of Picture	Review.	Feet
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hnm. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 9..	5,550
Speed Wild (Flynn)	Melodrama	May 16..	4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,806
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1.000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	5,182
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900

FIRST NATIONAL

			1925	
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16 .	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Sills)	Police romance	July	4..	7,371
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25 .	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec.	12..	6,600
Clothes Make the Pirate (Errol)	Pirate travesty	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec.	19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec.	26..	7,900
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan.	2..	7,774
Infatuation (C. Griffith)	Drama	Jan.	16..	5,794

	Kind of Picture	Review.	Feet
		1926	
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200

FOX FILM CORP.

			1925	
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,570
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,513
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000
Wages for Wives (Jacqneline Logan)	Golden stage hit	Dec.	5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,709
His Own Lawyer	Helen & Warren	Dec.	26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26..	2,000
Cupid a la Carte	O.Henry series	Dec.	26..	2,000
Parisian Knight	Van Bibber series	Dec.	26..	2,000
Iron Trail Around the World	Variety	Dec.	26..	1,000
			1926	
The Feud	Van Bibber series	Jan.	2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan.	16..	6,200
Whirlpool of Europe	Variety	Jan.	16..	756
Fighting Tailor	Imperial comedy	Jan.	16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan.	23..	5,467
Old Virginia	Variety	Jan.	23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan.	30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb.	6..	6,038
A Flaming Affair	Imperial comedy	Jan.	30..	2,000
A Bankrupt Honeymoon	Comedy	Feb.	6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb.	13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb.	13..	5,345
Officer of the Day	Imperial Comedy	Feb.	13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb.	20..	5,600
Egypt Today	Variety	Feb.	20..	707
Pawnshop Politics	Imperial comedy	Feb.	27..	2,000
Moving Day	Helen and Warren	Mar.	6..	2,000
Drops From Heaven	Varieties	Mar.	6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar.	6..	6,258
Woman of Letters	Helen and Warren	Mar.	13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar.	20..	5,126

GOTHAM PRODUCTIONS

Overland Limited (McGregor-Lake)	Railroad drama	6,025
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,040

Star and Type of Story When Needed

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)			5,860
Racing Blood	Racing Drama		6,009
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

			1925	
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,[illegible]
Lady of the Night (Norma Shearer)	Underworld dr.	Mar.	14..	5,441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar.	28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16.	6,487
Zander the Great (Marion Davies)	Human Interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep.	12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman	Married life com.	Oct.	17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
			1926	
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan.	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13..	6,688
Mare Nosturm (Rex Ingram prod.)	Ibanez Novel	Feb.	27..	.....
La Boheme (Gilbert-Gish)	Famous opera	Mar.	13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb.	27..	6,239
"Ibanez' Torrent" (Cortez)	Drama	Mar.	20..	6,769

PARAMOUNT

			1925	
Air Mail (feature cast)	Melodrama	Mar.	28..	6,597
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11.	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,395
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,788
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,891
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
			1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb.	20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27..	6,314
Moana	South Sea study	Feb.	27..	6,123
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar.	20..	6,800

PATHE

			1925	
Fast Worker	Terry cartoon	May	16..	1,000
Lunacy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23.	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30.	1,000
Ask Grandma	Our Gang comedy	May	30	2,000
What Price Goofy? (Chas Chase)	Comedy	June	6	2,000
Horace Greeley, Jr (Langdon)	Burlesque	June	6.	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27.	10 ep.
Official Officers	Our Gang com.	June	27.	2,000
In the Grease (Jim Findlayson)	Comedy	June	27	1,000
Animal Celebrities	Sportlight	June	27	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11.	2,000
The White Wing's Bride (Langdon)	Comedy	July	11	2,000
Ough!	Stereoskopik	July	11	1,000
Learning How	Sportlight	July	11.	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18.	1,000
When Men Were Men	Terry cartoon	July	18.	1,000
The Freshman (Harold Lloyd)	College comedy	July	25.	6,883
Boys Will be Boys	Our Gang comedy	July	25.	2,000
Cupid's Boots (Graves)	Comedy	July	25	2,000
Why Kids Leave Home	Sportlight	July	25	1,000
Bugville Field Day	Terry cartoon	July	25	1,000
A Yarn About Yarns	Terry cartoon	Aug	1	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,788
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	1,000
Butter Fingers (Bevan)	Comedy	Aug.	29.	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29.	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12	2,000
Ugly Duckling	Terry cartoon	Sep	19.	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26.	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26.	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct.	10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct.	10.	1,000
Clever Feet	Sportlight	Oct.	17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct.	17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct.	17..	2,000
Air Cooled	Terry cartoon	Oct.	17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct	24..	1,000
Closer than a Brother	Terry cartoon	Oct	24..	1,000
A Punch in the Nose	Roach comedy	Oct.	24..	2,000
A Sweet Pickle	Sennett comedy	Oct	24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct	31..	2,000
Better Movies	Our Gang	Oct.	31..	2,000
Honor System	Terry cartoon	Oct	31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov.	7..	2,000
Amundsen Polar Flight	Specialette	Nov	7	2,000
Papa, Be Good (Tryon)	Comedy	Nov	14	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov	21	2,000
Great Open Spaces	Terry cartoon	Nov	21	2,000
Uneasy Three (Chase)	Roach prod.	Nov.	21..	1,000

Review Date Where You Need It Most

	Kind of Picture	Review.	Feet
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Rush	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Fnnnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,820
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000

PRODUCERS DISTRIBUTING CORP.

		1924		
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
		1925		
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hnlette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
		1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb.	20..	5,503

B. P. SCHULBERG PROD.

Capital Punishment (Clara Bow)	Prison dr.	Jan.	24	5,05
Boomerang (Clara Bow)	Comedy-dr.	Mar	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,...
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,524
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

		1925		
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

		1925		
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,882
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,980
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rndolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
		1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	.....

UNIVERSAL

		1925		
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,00
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,06
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,00
Too Much Mother-in-Law	Century comedy	Sep	19..	2,00
Uncle Tom's Gal	Century comedy	Sep	19..	2,00
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,00
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,00
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,50
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,00
By the Sea (Puffy)	Comedy	Oct.	3..	1,00
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,92
Just Cowboys	Short western	Oct.	10..	2,00
Taking Chances	Short western	Oct.	10..	2,00
The Raid	Short western	Oct.	10..	2,00
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,00
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,00
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,00
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,00
[illegible]	Mustang western	Oct.	24..	2,00
Hidden Loot (Hoxie)	Action western	Oct.	31..	4,73
Boundary Line (Fred Humes)	Short western	Oct.	31..	2,00
A Taxi War (Eddie Gordon)	Comedy	Oct.	31..	2,00
Triple Action (Pete Morrison)	Action western	Nov.	7..	4,80
Rustlers From Bonlder Canyon	Short western	Nov.	7..	2,00
Kick Me Again (Puffy)	Comedy	Nov.	7..	1,00
Oh, Buster	Buster Brown	Nov.	7..	2,00
Proud Heart (R. Schildkraut)	Father-love dr.	Nov.	14..	8,94
Two Many Ducks	Mustang westn-com.	Nov.	14..	2,00
Beware of Your Relatives	Bluebird comedy	Nov.	14..	1,00
A Speedy Marriage	Century comedy	Nov.	14..	2,00
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov.	21..	5,41
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov.	21..	ep

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	.....
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Honr (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1925		
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
		1924		
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,300
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,513
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	10,250
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925		
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
	1925		
Daughters Who Pay	All star cast	May 30..	5,908
Wreckage (May Alison)	Drama	Sep. 5..	5,992

BRITISH NATIONAL PROD.

Nell Gwyn (Dorothy Gish)	Comedy-drama	Feb.	6..	9,000

C. C. BURR

		1924		
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

JAFFE ART FILM CORP.

Broken Hearts (Lila Lee)	Drama	Mar.	20..	7,800

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,70
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000
Wives of the Prophet (star cast) — Opie Read novel	Jan. 9.. 6,500

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,900

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	23..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,128

RED SEAL

		1926		
Friend of all the World	Xmas special	Dec.	26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan.	16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan.	16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan.	16..	1,000
Film Facts (Issue I)	Magazine	Jan.	16..	1,000
Hair Cartoons	Marcus cartoon	Jan.	16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan.	23..	1,000
Film Facts	Magazine	Jan.	30..	1,000
Song Car-tune	Novelty	Jan.	30..	1,000
Marvels of Motion	Slow motion	Jan.	30..	1,000
Marvels of Motion (Issue I)	Novelty	Feb.	6..	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6..	1,000
Reelview (Issue B)	Urban magazine	Feb.	6..	1,000
Dolly Gray	Song car-tune	Feb.	6..	1,000
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Must the Small Town House Pass Out?

THE other day the editor of this department turned himself into an "inquiring reporter" and parked alongside different patrons in as many theatres of the neighborhood and small town sort as time would allow him to cover.

It's easy to approach folks if they know you're asking questions "for a motion picture magazine."

Forty-nine five-minute chats brought plenty of dope (the fiftieth inquisitee turned out to be the organist's wife).

These were the results of the inquisition:

Out of the fifty, those who preferred to go to "bigger theatres" because "they do more to make you comfortable"—12; "because they have better music"—22; "because the picture is 'more up to date'"—2; those who understood clearly the relative difference in lateness between first runs and older pictures—2. (One of the two in the last classification was the organist's wife.)

Those who went to see a picture because of the star (or cast—37; those who were drawn by the exploitation methods (who went because the "advertisements made them want to see the picture")—22, most of them being among the thirty-seven mentioned before); those who didn't care WHAT the picture was, just so it entertained—13 (the organist's wife was one of them and maybe it was her hubby who influenced her opinion).

Those who preferred radio at home to going out to see pictures, who really PREFERRED and ENJOYED RADIO MORE—2; those who liked radio but enjoyed pictures equally, if the pictures were the sort they "liked"—46. Had no radio—1; preferred music—1 (O. W. of course!).

Those who owned or had a car in the family—39. Of those, all agreed they'd rather "go in the car" to a distant theatre than attend one close by—if the picture was "newer"—1; if the more distant theatre had better music—22; because of more comfort or a better presented program—16.

Now here were forty-nine representative fans, in five distinct types of community, from the cheap city section to the elite suburb. What they answered is pretty closely representative of any place you want to pick out.

You can draw your own conclusions.

Subject, of course, to "chance" in the sort of folks the inquirer happened to find a seat next to, the questions landed a pretty average GENERAL set of opinions.

But from the reaction the editor got, it looks pretty much as if the radio and the automobile are like the "bugaboos" we used to scare ourselves with as kids—they aren't going to "get us" if we combat the ideas they represent.

The small town house suffers from the radio only to the extent that the owner of that house ALLOWS his competing entertainment to overreach him in offering good music or comfort. Folks like the radio in a comfortable home; but they also like pictures! It's a question for the small town theatre to decide whether it is willing to step out heavy on the comfort and convenience and bear down strong on music quality to offset the radio pull. Seating, ventilation, dependable organ, good projectors, quality screen, will go a long way toward taking off the radio curse.

Automobiles! Certainly they hurt, if their owners get the idea that a theatre in some other accessible town gives them more for their money—but this "more" often means intangible things, things they sense rather than things provided on the program—good air, pleasant, attractive, comfortable surroundings, soothing light, perfectly screened entertainment, music that actually "moods" the picture for them.

Now, when you've picked your program you've only gone a quarter of the way toward winning and holding your public.

The other three-quarters are:

Keep your projection room equipment and your screen and your house lighting system up to date. Give the patrons perfections in the entertainment they come to see—and tell them how and why you are able to do this as well as the bigger house.

Keep your theatre cozy, comfortable, convenient, inviting. Build and foster the HOME-Y atmosphere. Make it so inviting that people LIKE TO COME THERE. See that your heating, or cooling, your ventilating apparatus WORKS and absolutely fulfils its purpose.

Look after your music. See that your organ is a musical instrument, not a reminder of the bang-whang hurdy-gurdy. AND GET HOLD OF SOMEBODY WHO CAN AND WILL PUT PERSONALITY INTO THE MUSIC, so that the organ—or the orchestra, or even the piano!—becomes an asset, a puller, and not an offense to the musical ear of the man or woman, or child even, who knows nothing about music but who feels its charm and who senses "sourness" like a shot.

There's no need for a funeral wreath for the small town theatre. The crape belongs on the antiquated projector, the dirty screen, the wheezing, unplayed musical instrument, the sagging seats.

It Would Be a Good Step

IN ADMITTING the representatives of the press to their meetings held Friday and Saturday at the Hotel Astor, the Manufacturers' Division of the Motion Picture Equipment Dealers of America showed a spirit of open frankness that could not fail to mark their proceedings as straightforward and above-board—and in these days when everybody is hot-footing it from here to yonder with rumors of combinations, mergers and so on, Sam Lears, President of the Manufacturers' Division, and his brother officers, showed a splendidly honest face to the "combination to hurt us" howlers.

Plans were discussed at the meetings, which, if they come through, tend toward a separate organization of the Manufacturers, purely in the interest of independent action and functioning.

When you folks who use any sort of Equipment realize the calibre of the men who manufacture the seats, screens, projectors, organs, tickets, and so on, you can't help but feel that such a step would bring the makers of the things-that-help-make-you into closer business relations of a nature calculated to improve product and its distribution. From your angle that's the thing to keep in mind when somebody whispers, "The Manufacturers are—GET-TING TO—GETH—ER!!!" If they form their contemplated organization it ought to help the user of equipment to better service.

WHEN THEY GET INSIDE, the patrons of Eau Claire's Wisconsin Theatre will say, "No Wonder Mr. Schwalm bragged—it's certainly a well equipped theatre"—that's selling 'em The Service that goes with Entertainment

Schwalm Brags About Equipment In Eau Claire's New Wisconsin

Eau Claire, Wisconsin, Has Theatre Beautiful; Manager Schwalm Believes in Telling the World; Patrons Are Told What Fine Equipment They Enjoy

JUST TO PROVE that live showmen today realize that the equipment that goes into their theatres is as important a patron puller as is the entertainment they offer, jot it down in your notebook that Eau Claire Theatre Company, under the clever management of F. A. Schwalm, spent more time bragging to the prospective occupants of its numerous seats about the quality of the equipment installed than he did about the show that would be "showed."

Of course, having a good picture to open with, it being "California Straight Ahead," Manager Schwalm may have realized that the public knew Denny and might not know so much about the merits of American Seating Company or Simplex Projectors, even though these are standbys among the folks "in the business."

Be that as it may, the fact remains that Mr. Schwalm let the world of Eau Claire and the surrounding district know with no mincing of words that in the new Wisconsin theatre they had the best of everything—and then, to show he could back it up, he stated that the roomy, perfectly springed seats were designed by the American Seating Company; that the projection room could be depended upon to give the best screenings possible because of the installation of Simplex projectors and complete equipment therefor, including the additional equipment of spotlights, color wheels and so on.

If you glance at the illustrations that go with this story you will see that the seats are "there." It's too bad they didn't have a photograph of the projection room because Mr. Schwalm told his public a lot about that, including the information that it had been acclaimed by the State Inspectors to be the finest projection room in the state.

Smith Unit Organ For Music

Mr. Schwalm knew the importance of music when he sailed in to tell about his new theatre, so he gave full scope to his descriptive powers when he spoke of the magnificent organ, a Smith-Unit Organ. He aptly calls it "an outstanding feature."

Aisle lighting, heat and ventilation, the three-color light possibilities, governed by an up-to-the-minute switchboard, are among the things about which friend Schwalm pours out information to the public.

Frequently enough a theatre owner will want his friends to know what a pippin of a theatre he has assembled fine equipment for. It isn't often that we find a Mr. Schwalm, who lets his public hear these things.

The Palace Theatre, on Staten Island, purchased a Gold Fibre Screen, because the management believes in giving the patron "food for reflection." Howells Cine Equipment Corp. supplied the screen.

SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

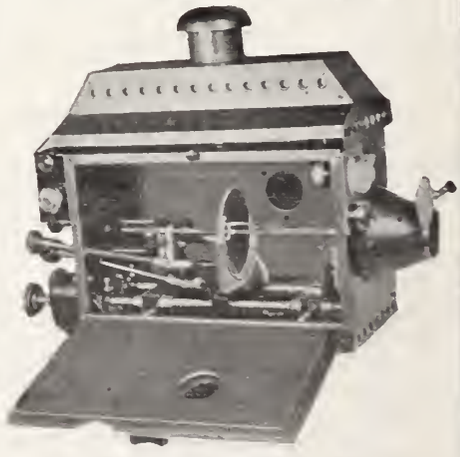
Coupon Tickets for Prize Drawings: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

THE MASSIVE
Preddey Reflector Lamp
BUILT LIKE A BATTLESHIP
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



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TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Equipping Metropolitan Studios For Still Finer P. D. C. Pictures

Christie Boys Doing Much to Improve Big Plant; Three Acres of Perfectly Equipped Covered Space; Now Have New Covered Stage and Concrete Roadway

FURTHER extension of studio facilities, including the erection of a new covered stage and the paving of a quarter of a mile of concrete roadway within the studio, is being made at the Metropolitan plant in preparation for the filming of the 1926-27 program of pictures for Producers Distributing Corporation.

With the addition of this last unit, which general manager William Sistrom has already placed under actual construction, Metropolitan now has five large stages or a total of over three acres of completely enclosed and lighted stage space of the most modern and up-to-date type.

The new stage will measure 115 by 200 feet and will adjoin stage Four, which is 115 by 180 feet in size. Stage Two is already 200 by 140 feet in extent, while the Corinne Griffith company is installed on Stage Three, which is 100 by 125 feet. The Harold Lloyd company occupies Stage One, which measures 115 by 120 feet in area. Another small stage, on which combination interior and exterior settings are constructed is surrounded by standing sets of street scenes, etc. Additional room for outdoor settings is available on the Christies' forty acre studio tract at Westwood.

Since the ownership of the Metropolitan Studios was acquired last year by the Christie Brothers, new buildings and improvements have aggregated in expediture at least half of the original purchase price of the plant.

Gives 'Em Dance After Show

OUT in Eau Claire, Wisconsin, the management of the Grand Theatre—and that means the up-and-doing Eau Claire Theatre Company, with G. A. Schwalm General Manager-ing—is going to remodel and revise the arrangement of the building housing that theatre so that the patrons of the Grand—and others who will—may dance after the show.

The plans will include provision for the serving of refreshments to the dancers—who, of course, will make the "provision" consumed profitable to the management.

First National Studio Plans Under Eyes of Richard A. Rowland

ACTUAL work on the new First National $1,750,000 studio at Burbank is scheduled to commence next week, according to reports from the offices of John McCormick, general manager for the West Coast studios of that organization.

According to Mr. McCormick, C. P. Butler, an official of the First National Company, is now in New York with all plans and architect's drawings of the new and giant film plant. These plans are being submitted to Richard A. Rowland, general manager of First National, for the final O. K., after which Mr. Butler will immediately return to Hollywood and supervise the erection of the studios.

"The plans for the new studios," said Mr. McCormick, "are growing all the time. We are to have the finest film plant in the world—both in size and in equipment. Eight stages are called for on the original building schedule, and we expect to erect more later. Each of these eight stages is larger than anything in Hollywood today. We expect part of the plant to be ready not later than the last of June and will move unit by unit all of the productions housed in the Burbank studios." The new studios will house the productions of Colleen Moore, Richard Barthelmess, Corinne Griffith, Milton Sills, and many more. All of the big feature First National films will be made there.

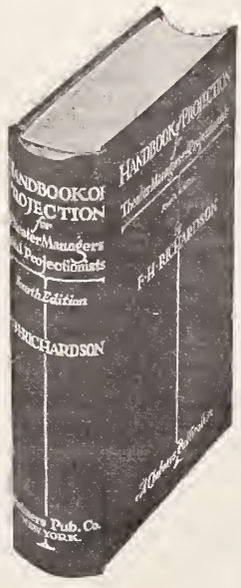
Why Folks Leave Home

GOOD pictures transport people into the world of make-believe; but sometimes they are brought back with a rude jolt, through faulty projection.

Hazy, dull images, dark spots, or uneven distribution of light with an ordinary lens may break the spell of their enjoyment, and cause them to go to a different house next time. Keep your patrons—install a Bausch & Lomb Cinephor Optical System and get bright, clear images, strongly defined—perfect projection.

BAUSCH & LOMB OPTICAL CO.
654 St. Paul St., Rochester, N. Y.

Mr. Projectionist



The quickest way to make more money is to make yourself more valuable than the other fellow.

Thousands of projectionists are rapidly advancing themselves by using F. H. Richardson's 4th Edition Handbook of Projection.

It contains the real "know how."

The knowledge it imparts gives you the balance of power.

And it is just that added power——the ability to guarantee Perfect Projection—that is earning projectionists the most money today.

Price $6.00 Postpaid

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CHALMERS PUBLISHING CO.
516 FIFTH AVENUE NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor~

F. H. Richardson

Better Projection Pays

What the Trouble Is

W. C. BUDGE, Projectionist, Springfield Gardens, New York, who is also a musician, and who was for a long while a member of theatre orchestras—an honest, earnest man, by the way, if I am any judge—says: "Dear Mr. Richardson: I would love to fathom your soul and discover the reason for the animosity you hold toward your fellow men who are trying to make a living dispensing music.

In a well written article in September 12 issue, titled "Difficulties," you explain and give so much wonderful information, only to spill vitriol at the end, where you suggest chloroforming a large percentage of theatre orchestra musicians. Why this awful violence?

If I understand the article in question it concerned screen illumination. Will you be good enough to tell us what this so-called musician—instrumentalist is the better term—has to do with spoiling the screen illumination? You will say nothing. Well, then what is it? The light on his music desk? If so is it absolutely necessary to use chloroform, and if it is, then would it not be better to use it on the manager who engages the instrumentalist and permits him to use the light you object to?

Let us delve down into this question and see just where the real trouble lies. It seems to be the light on the music desk, but both the desk and its light are a necessity, and are a part and parcel of the show the public pays to see. You will note the "see." I use the word advisedly. The manager sticks them up there in plain sight. Often he even goes so far as to supply them with a velvet coat, and tells the audience: "There they are. Count 'em!" He hates like poison to pay out all that good money, so he tries to make the most of it by putting his orchestra where everyone can not only see it, but can't help seeing it, and in so doing spoils the artistic screen effect. Apparently he thinks more of the spectacle the big orchestra presents than he does of the picture on the screen.

In many instances the music really costs him more than does the photoplay, and it probably is only human nature to feature that which costs most. And this brings us to the nub of the matter.

Some exhibitors are going about this matter in the right way. They place the orchestra or an elevator, so that it may be brought up into prominence when it is the feature of the show, and lowered down practically out of sight when the picture is the thing. As a modification would it not be possible to draw a curtain around the light from the music desk?

The musician and instrumentalist wants to make a living, and don't care where he sits, so long as the Ghost walks regularly on payday.

Brother Budge, there is no need to fathom my soul, for it is going to be turned inside out for you, insofar as has to do with this matter, and the process will not consume much time.

In the first place I have absolutely nothing of any sort or kind against the musician, or even the instrumentalist, who does not, by pure unadulterated selfishness or just plain pig headedness, abuse the thing the theatre which pays him that weekly stipend you say is all he cares about must depend upon for its existence. On the other hand I most decidedly HAVE something against the man who abuses projection, be he musician, instrumentalist, projectionist, theatre manager, "movin' pitcher Machine Op'rater" or what not, and unfortunately the men in the orchestra very, VERY frequently do do that same, and do it good and plenty, too.

To illustrate: Something like a year ago I bought a ticket to a motion picture theatre up on Fordham Road, near the Grand Concourse—NOT the Fordham Theatre, however. I bought a ticket, mind you. I very often do that, because then if I praise, I praise as a man who has made a satisfying purchase. If I am not pleased with what I have BOUGHT, I have a perfect right to criticize it.

In this instance the projectionist evidently had good equipment, and films in good condition, for he did his part well. BUT the orchestra, which had six or eight pieces and was right smack up in sight of every one, had light enough to illuminate the whole auditorium fairly well, had it been in the ceiling. I would have left before one reel was over, but stuck, for a reason, until the show was out, by which time there were actual tears in my eyes, caused by the pain of two or three of those orchestra lights boring into them. My "reason" was to go down to the orchestra rail and tell that whole aggregation exactly what I thought of them.

The musicians, and I think all of them, had not less than sixteen candle power bulbs in their desks, and two or three were turned, ABSOLUTELY WITHOUT ANY REAL NEED FOR IT, so that the brilliantly illuminated music was very plainly visible to practically ALL the audience. I then hunted up Mr. Manager and gave HIM a large slice of my mind, absolutely free and without cost.

Now, Brother Budge, I grant you that the manager was not even a good imitation of a manager to permit such an outrage on the audience's eyes as that. I grant you that the orchestra SHOULD have been on an elevator, and have been dropped out of sight, BUT the fact that it was not, or the fact that the theatre manager lacked brains and ordinary common sense, did NOT excuse the musician or instrumentalist or orchestra leader for using FOUR TIMES THE LIGHT THAT WAS REALLY NEEDED, AND ON TOP OF THAT TURNING HIS DESK SO THAT THE BRILLIANT MUSIC GLARED INTO THE EYES OF ALL THE AUDIENCE, merely because that position happened to be a bit more convenient for him.

If an instrumentalist cannot read his music with less light than those squareheads had, then HE HAS NO RIGHT PLACE IN A MOTION PICTURE THEATRE ORCHESTRA.

If you think there is real need for such lamps as those chaps had, take a run into the Capitol Theatre, Broadway, where there are about sixty musicians and instrumentalists. YOU WILL NOT FIND ONE-TENTH THE LIGHT VISIBLE TO THE AUDIENCE FROM THOSE SIXTY (ABOUT) DESKS THAT WAS VISIBLE FROM THAT LITTLE SIX OR EIGHT PIECE ORCHESTRA ON FORDHAM ROAD, and the Capitol orchestra is just as much "up in sight" as is the other one.

Friend Budge, I have absolutely nothing against the orchestra or its members, but I do NOT condone STUPIDITY in a man, merely because he happens to be in a theatre orchestra. I admire a good orchestra and like a good musician, but because a man is one—good or otherwise—is no reason that he should not exercise a little ordinary intelligence about his lights, remembering that he is not the only one who has a right to consideration. There also is the audience.

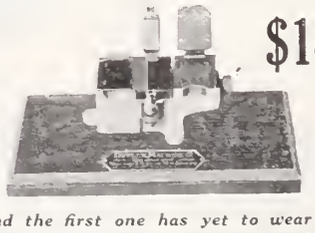
(Continued on Page 302)

Bluebook School

Question No. 469—Give us your idea of the various requisites of a good projection room. By this is meant its size, location, general construction, ventilation and equipment.

This is a BIG question, hence no other one is asked this week. MAKE YOU NO MISTAKE, thousands of theatre MANAGERS ARE FOLLOWING THESE ANSWERS CLOSELY, and the man who does not answer such a question as this needs to commune with his own conscience as to how much he is interested in the betterment of projection and its raising to a higher level in the minds of those who plan, build and equip projection rooms. Dobson, Bennewitz, Fell, Gray, Keuster, Greene, Saxon, Munn, Glauber, Hurlbutt, and a lot of those who far various reasons have permitted their Bluebook School feet to get chilly, I'm looking at you; also at the great mass of men who, while they weekly RECEIVE, never have done one single thing to help the work along.

DUPLEX
PATCHING BLOCK



$14.00

"—and the first one has yet to wear out."
DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W Long Island City, N. Y.

Bluebook School Answers 450 to 453

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

A CORRECTION: In the prize offer of last week it was said that a tool kit valued at $25 would be given by the International Projector Corporation. That was an error. We did first intend to do that, but later decided that the winner would probably, since most projectionists and some machine operators already have tool kits rather have the cash. The first prize therefore is $25 cash.

Question No. 450—Give us your idea as to what circuits should pass through the main house switchboard, stage not considered. Tell us why those circuits should pass through the main board.

Charles Oldham, Norwich, Conn.; F. H. Moore, Taunton, Mass.; C. H. Hanover, Burlington, Iowa; W. C. Budge, Springfield Gardens, N. Y. (Long Island is really New York); Lawrence and Bell, Sackville, New Brunswick; James Harrison, Georgetown, Ohio, and G. L. Doe, Chicago, Illinois, all made acceptable replies.

Brother Doe says:

The main house switchboard (stage not considered) should carry all circuits in the theatre except the exit and emergency lights. This is because, for very obvious reasons all circuits should be governed (as to switches) and fused at one location. It seems hardly necessary to enumerate the reasons, but since you have asked for them, here they are: The circuits should be controlled and fused at one point so that in case of emergency, when quick action may be necessary, there will be no hesitation as to where to go. Scattering the switches and fuses controlling circuits would only make for confusion, with possible delay and trouble.

I think I will publish no other replies because, as Doe says, the necessity for concentration of circuit control and fusing at one place is pretty well self evident.

Question No. 451—Explain to us, using drawings if necessary, how you would proceed to trace out the connections on a large switchboard.

Brother Oldham says:

On a board it is only necessary to carefully observe the connections of the circuit bus bars to the main bus bars by means of the screw heads. It is simple, and not at all difficult if one uses common sense and looks carefully.

Which is correct. Brother Oldham sent an explanatory drawing, but it would have to be re-drawn in order to use it, and anyhow I don't believe a drawing is really necessay to an understanding of the matter.

Budge puts it this way:

The connections on a real board—one having flat bus bars—may be traced by following the bus bars back from the circuit fuses, observing the screw heads. Each screw head means an electrical contact between two bars. When two bars pass each other and no screw head appears there is no electrical connection. Just follow the bars back from the fuses, and you will have small trouble determining which main bar each circuit bar connects to. It looks complicated to the novice, but really is quite simple.

Lawrence and Bell sent an excellent photographic reproduction of the switchboad on Page 101 of the Bluebook with their answer, but it would take a lot of space and I believe what has been said is quite sufficient. It is all a matter of which bar connects to another bar, and the screw heads tell that tale. Space in this department is at a tremendous premium, and I just have to cut things down as much as is possible without sacrificing value. Can't get in half the really good stuff coming in.

Question No. 452—Give us your idea of a home-made switchboard for a small theatre. Don't want a plan, but merely to see what you know about it.

Hanover says:

All right, here you are! Base of insulating fireproof material, such as asbestos millboard, or of slate or marble if you have patience to do the necessary drilling. On such a base mount porcelain branch blocks for the feeders and the circuit taps, and porcelain base knife switches to control various circuits, bringing the feeders into the board through a main switch and fuses, of course. The branch blocks or the circuit switches may be fuse equipped. Either will do, but one or the other must carry fuses, unless you wish to install separate fuse blocks for each circuit, which would be wasteful, and no more efficient than the fuse equipped branch blocks or circuit switches.

Place the whole in either a fireproof iron-door-covered wall recess, or in an approved metal-door cabinet having insulator equipped holes for the circuit wires, the same to be located on the wall in the most convenient position.

Brief and "not so bad." Brother Oldham says essentially the same thing in a different way. He enumerates the various necessary things, labeling them A, B, C, etc., until the item F is reached, which reads: "And a little common sense when you put the combination together."

Question No. 453—Name a few important points in connection with stage switchboards.

Lawrence and Bell reply:

When installing a stage switchboard, no matter how small it may be, the requirements of the Board of Fire Underwriters must invariably be strictly complied with. The switchboard must be of the dead-front type, and shall carry a metal board running the full length of the board to protect it from falling objects. Fuses must be of an approved cartridge or plug type, the use of open fuses being absolutely forbidden. The Board must have a main switch and fuses controlling all current on the board. All service fuses and switches must be marked plainly with a designation or name showing the circuit controlled. The board and all its parts should be under the control of a competent man, and no one else should be permitted to touch it while a show is on.

These are a few of the important points. Any one desiring to know all the details concerning such boards may find them in Article 39, page 140 of the "National Electrical Code."

Not so bad, gentlemen. Not so bad. I'll have to come up and see you New Brunswick men again some of these days (maybe) if you go getting busy again. Maritime Province men used to be real good correspondents of the department some years ago, but I thought you'd all gone sound asleep again. How's the snow up there these not-far-from-spring days? Plenty? I really think all the St. John and Halifax boys must have died real dead. How about it, huh?

And now here is an answer to Question 449, which was one of the set of questions answered in last issue, by Arthur Gray, Boston, Mass., whose reply was received too late for publication last week because of the illness of Brother Gray—an atack of the flu. I feel that, while I cannot agree with all of Gray's conclusions, the answer he has made is of such basic excellence that it ought to and must have space. For one thing, while I would be the last one to agree with any duty which would in any appreciable degree detract from or interfere with projection being foisted upon the projection room force, still I am not interested in merely getting the projectionist less to do, if the added duties will not interfere with his duties as a projectionist. My way of seeing it is that the men are there to do what they can to "put on the show" during the hours they are on duty, and the handling of the auditorium lighting does not ordinarily require but a few minutes at a time. I do not agree with, nor do I believe Brother Gray agrees with forcing additional employees upon the management, which men would have but a few MOMENTS work a day, at fairly high wages, which work could just as well be done by the men already employed.

I believe firmly in fair play BOTH ways. Let the men be WELL PAID, but let them be willing to do a fair day's work in return for fair pay. As to imposing on the men, when I go into the projection room of a high class theatre, as I have done more than once, and found the men working on a radio set or other things while the projectors ran the show all by their lonesome, I am not inclined to be much interested in the imposition a few moments handling of house lighting will set up.

However, Brother Gray's argument is well made, hence is set before you. It really is a question as to just how far the projection room light handling may be carried without interference with projection, and when that point is reached I am with Gray for its stoppage. Projection is the FIRST duty of the projectionist, and as Gray says, in many theatres the program is such that it gives even two projectionists about all they can attend to and get the best possible results. Gray says:

Frankly, I think any plan or system that calls for control of auditorium lighting from the projection room demands an excuse rather than an explanation. The subject involves so many angles that in answering this question it seems impossible to do little else than generalize or at best attempt to cover a single phase of the matter. This is because there are so many types and sizes of theatres, varied forms of entertainment or show policies, questions of union jurisdiction, with necessarily a vast difference in procedure under these varying conditions. At one end of the line is the Town Hall in Podunk—there are still thousands of them showing pictures in the country—where the lighting system is entirely controlled by perhaps a single wall switch, and at the other end is the great modern de luxe theatre, where the combined illuminating and color effect system may be handled by a great number of interlocking control units.

In the smaller, unpretentious type of thea-

tre where the lighting control is solely for the purpose of illuminating the auditorium when occasion demands, the system is apt to be a quite simple one and most likely controlled by perhaps not more than half a dozen individual switches. The auditorium is probably illuminated only before and after each performance, under which condition I agree it is no great hardship to the projectionist if lighting switches be placed in the projection room, providing, however, that they constitute one point of a two-way control. A single, exclusive control should never be located in the projection room for two reasons: First, in the event of a bad fire in the projection oom, or because of a serious mechanical breakdown, it might be deemed advisable, because of the probable prolonged delay, to light up the auditorium. In the former event, especially, there are plenty of immediate and pressing details to occupy the mind of the projectionist, and the question of need for lighting the house, even if assigned to him as a duty and understood by him to be such, could not be expected to receive the best judgment under the circumstances, and an error of judgment either way on his part might entail serious consequences.

Second, an emergency may possibly arise at any time in the auditorium proper, the extent of which the projectionist is in no position to determine. The condition might or might not require that the house be immediately illuminated, and such a decision should be no part of the responsibility of the projectionist. It quite obviously belongs to the house manager, or to the person who may be on duty and in charge of the floor at the time.

Consequently, as this establishes the necessity for a control at or near the entrance to the auditorium, why cannot this simple and relatively little used system be exclusively controlled by some person on duty near that point, and thus avoid the unnecessary cost of wiring a duplicate control up to the projection room?

In the larger type of theatre which uses a pretentious and elaborate color and lighting system, with incident intricate and complicated methods of locking and interlocking dimmer control, it is beyond the possibility of successful argument to hold that the work belongs in the projection room, or to the projection room force.

I think it quite likely that there is only one distinctive type of theatre where the question of the advisability of projection room control of the house lighting can become seriously controversial, and I do not think that this case requires some pretty sound and extended treatment, more so than I feel qualified to give it. The type referred to is the house seating 1,000 or 1,500 or thereabouts, located in the central city theatre district, which attempts, with its relatively limited seating capacity, and its usually somewhat inadequate facilities, to put on the so-called de luxe type of program—generally at a pretty stiff schedule of prices.

I happen to know of several theatres of this general type located in different cities where the policy has been to place dimmer controls for the stage lighting, as well as the auditorium lighting, in the projection room. From observation, and such information as I have been able to acquire, I am forced to the conclusion that the motive for this locating the lighting controls is solely to save the cost of labor. I think it just as well not to discuss this particular phase of the matter in detail, but do think it pertinent to add my personal opinion that it is not a good practice, and acts in the nature of a distraction to the projectionist from his legitimate and highly specialized duties.

In one theatre of this type, not a thousand miles from Times Square, there is a double, and I am not sure, but a triple row of dimmer control handles extending across the entire length of one end of the projection room. That, however, wasn't the half of it. The list of lighting cues for that day covered one sheet of paper, and half of another, all of which meant considerable added duty placed upon the shoulders of men who are running a difficult de luxe program, and who were working at a constant high degree of concentration in order to produce the excellence of projection they were getting on the screen. Projection is vitally important; the lighting cues, especially from the viewpoint of the management, I assume to be considered equally important. Two lines of endeavor, essentially as far apart as the poles in scope, and in the nature of operation, and with a short-sighted management expecting and demanding that a single personnel handle both. That is the real situation. It obviously is not a question of efficiency—the idea that caused the lighting controls to be placed at that point. Not at all. It is simply a compromise with expediency, and constitutes an imposition on the projectionist. The idea is bad—very bad!

House lighting, especially with color, is rapidly approaching the standing of an art. Its possibilities are rapidly becoming recognized by well informed, up-to-date theatre executives. They realize that lighting requires highly specialized treatment, consequently the possibility of the conditions outlined above becoming a serious problem will probably not develop. I hope not.

Summed up, I will say that my opinion of this whole matter is that except in the small country or neighborhood type of theatre, I believe the person or persons controlling the house lighting should be considered as a separate and distinct operating unit, and that this work is properly no more the duty of the projection room force than it is of the musical director and perhaps not even as much.

What the Trouble Is

(Continued from Page 300)

I would give the musician every possible facility for his work. I would help him all I could, BUT in my 'umble opinion the chap who deliberately disregards the comfort of the audience by unnecessarily abusing the eyes of its members, ought to be invited to the theatre door, and assisted to leave by the toe of a No. 9 shoe, exactly as also should the film butchering machine operator.

There, Brother Budge, that is what is in my soul, and I doubt me that you will not agree that, after all, I am not far wrong.

S. M. P. E. Spring Meeting In Washington

THE spring meeting of the Society of Motion Picture Engineers will be held in the Lee House, a hotel at the corner of 15th and L streets, in the National Capitol City, Wahington, D. C.

An excellent programme is being prepared and a big attendance is expected. Personally this editor will be there, with his hair in three braids and his chapeau, as per usual, in the exact center of the ring.

Krosen (and his Missus) will be there, fact in itself and that assures a good attendance, since many will come if only to get one more glimpse of his all pervading smile.

Friend daugther and my 'umble self will motor down, and we'll see if Mr. Jinx can crack our no bull dome open again, as he did last time I attended a Washington S. M. P. E. meeting.

It is going to be what the late renowed Roosevelt would term a "Bully meeting," so be sure to be on the job.

I would suggest that it would be an excellent chance for the Washington Projectionist's local, and the Washington Branch of the American Projection Society to attend the meetings, at which they will be quite welcome.

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MANAGER or assistant. Good references; married; 21 years old. Will be at liberty soon. E. E. Cox, c/o Cozy Theatre, Tulsa, Okla.

AT LIBERTY—Projectionist; union; any equipment. Reason for unemployment, theatre closed. Write or wire E. O. Dowland, 136 Amory Street, Fond du Lac, Wisconsin.

Just a Bit Absurd

THOSE who propose to pose as authorities and designers, should at least know the correct names of the things they assume to be expert on.

Out in a large western city is a firm which advertises itself as having "inaugurated a service to exhibitors and architects under which they furnish blue prints and personal service, complete details for the layout and equipping of projection booths."

This is quoted verbatim from what amounts to an elaborate advertisement of this company by itself. In the advertisement, which covers many pages and is composed of many separate articles (apparently in an endeavor to have it not appear as an advertisement of the compny), the term "Projection Room" is invariably used in the headings, which I think were composed by the editor of the paper in which the advertisement appeared, who at least knew the correct names for things. In the body of the advertisement, however, wherever the projection room is mentioned it appears as the "booth" or the "projection booth."

Now I really don't know how "expert" the experts of this company may or may not be, but it certainly does NOT sound encouraging to have men planning and equipping projection rooms who do not even know the correct name for the room itself.

For the benefit of this company I will advise them that there is a body known as the Society of Motion Picture Engineers, and this body, which is composed of almost every large manufacturer and interest contained in the motion picture industry holds meetings or conventions two times every year. At these meetings these various manufacturers and interests are represented, usually by some of the best men on their engineering staff.

Among the other duties of this august body, is that of setting up various standards, and selecting the correct name or term to be applied to the various things used in the industry.

This body, long since, selected "Projection Room" as the proper and correct term to be applied to the thing which has been variously termed the "Coop," the "Cabinet," the "Booth," the "Operating Room" and the "Operator's Cage" and other things. The term Projection Room was selected and officially adopted long since, hence is the officially correct term

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Eastman Film is subjected to exacting tests in the Kodak Research Laboratories that prove it right.

And it is identified throughout its length by the black lettered words "Eastman" and "Kodak".

Look for the identification

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

JOHN ADAMS *Presents*

LARRY SEMON

in

"STOP, LOOK & LISTEN!"

Adapted from the Musical Comedy by Harry B. Smith

That auto chase in this is the fastest, funniest thing on four wheels. It bangs the bell for thrills and laughs combined. It's a joy-fest for any audience, for it's full of audience stuff. Your people are going to get a lot of chest-laughs out of "Luther Meek" as played by Semon. That's going to get you word-of-mouth advertising, which means business.

See it.

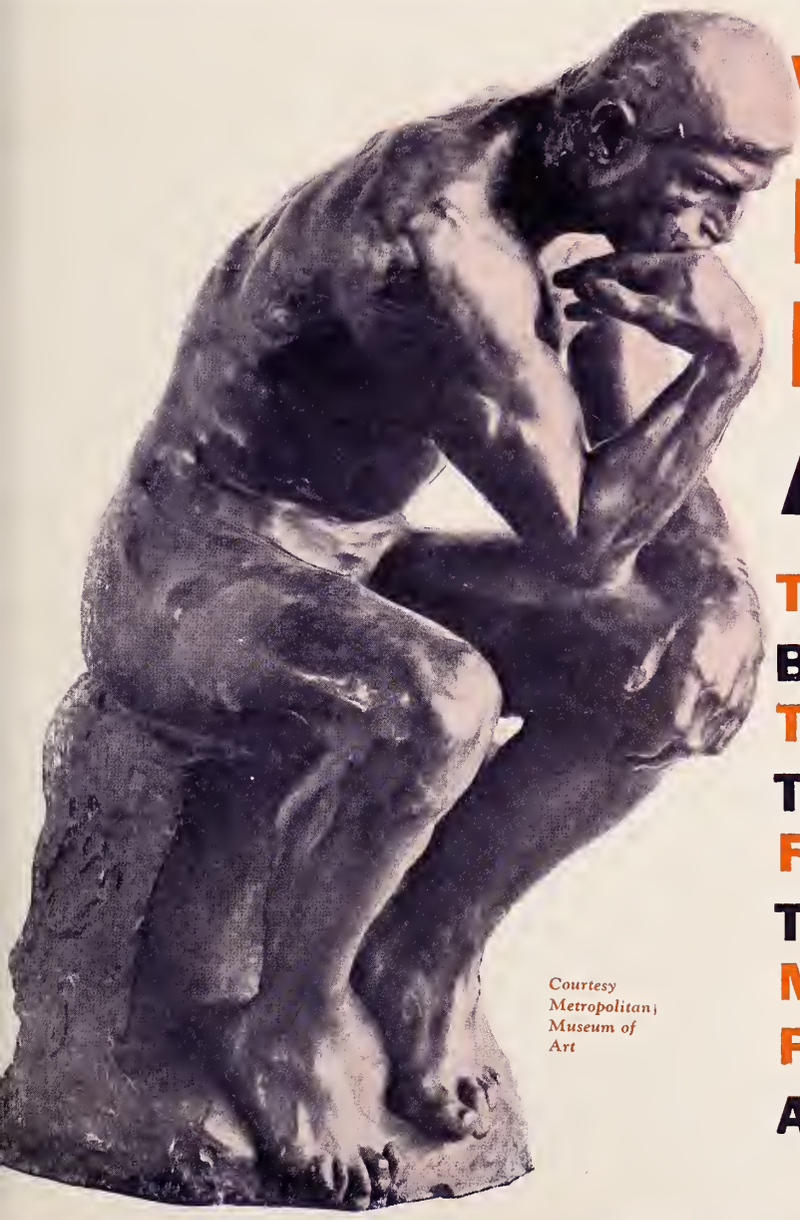
Directed by
LARRY SEMON

Pathépicture
TRADE MARK

As for me I am a movie fan. Raffael Pinski

MOVING PICTURE WORLD

VOL. 79, No. 5 APRIL 3rd, 1926 PRICE 25 CENTS



Courtesy Metropolitan Museum of Art

WHAT IS HE THINKING ABOUT?

THERE'S thinking
BEING done these days
THAT has Mr. Rodin's
THINKER licked
FOR heavy thought.
THINK this over:
METRO-Goldwyn-Mayer
PRODUCTIONS
ARE being shown by

(continued inside this cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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FOR showmen
WHO think fast!
(**YOU'VE** *got to in this business*)
THERE'S a reason
WHY exhibitors who for years
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ARE changing over
BY the hundreds
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The BLACK BIRD

Tod Browning's production of his story—starring Lon Chaney. With Owen Moore, Renee Adoree.

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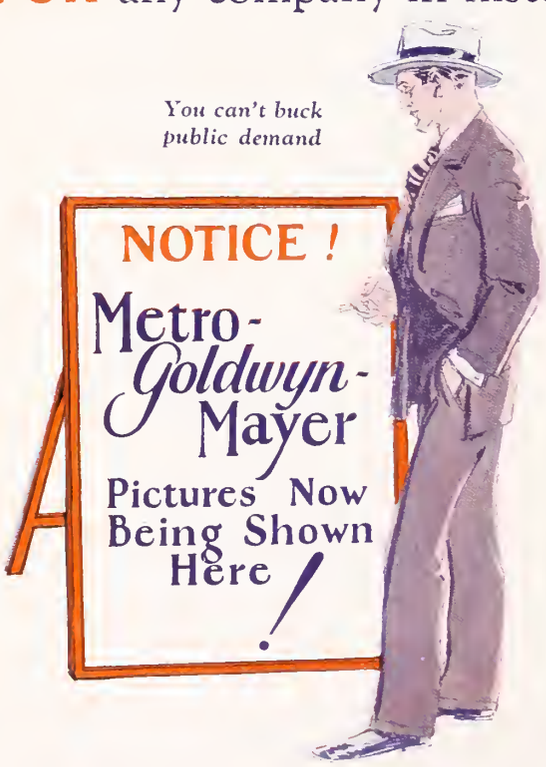

THE handwriting on the wall
IS unmistakable
NEXT season looms ahead
WITH M-G-M exhibitors really
SITTING pretty
THINK this over:
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AND the greatest aggregation
OF showman talents
EVER brought together
ARE producing the big hits today
AND the bigger hits tomorrow
FOR

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The BIG NEWS!

Get aboard for the BIG money with HAROLD LLOYD in "For Heaven's Sake"

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Tops them all —

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TONY, himself, and JACQUELINE LOGAN
Adventures of a Pony Playing Cupid in the Western Plains and Mountains
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Scenario by EDFRID BINGHAM *and* ROBERT LORD
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Finkelstein & Ruben, Minneapolis, Minn.
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Loew's Theatres, Inc., New York, N. Y.
A. H. Blank, Omaha, Neb.
Stanley Booking Office, Philadelphia, Pa.
Jensen & Von Herberg, Seattle, Wash.
T. & D. Enterprises, San Francisco, Calif.
West Coast Theatres, Inc., San Francisco, Calif.
Alexander Pantages, Los Angeles, Calif.
St. Louis Amusement Co., St. Louis, Mo.
Famous Players, Ltd., Toronto, Can.
Midland Amusement Co., Kansas City, Mo.
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Robert E. Sherwood
and Bertram Block

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CHARLES F. REISNER

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"It's a Winner!" Get down on it!

PICKING winners is a pastime with some—with others a business. Mae Tinée is one of the best 'film-track dopesters' in the list of sharp shooters of the public press. She is paid to 'pick winners', and those who follow her choices clean up in the long run.

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EDMUND BURNS
& RALPH LEWIS
ADAPTED BY
F. McGREW WILLIS
FROM THE NOVEL
"THOROUGHBREDS"
BY W.A. FRASER
DIRECTED BY
SCOTT SIDNEY
A METROPOLITAN PRODUCTION
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Chicago Sunday Tribune

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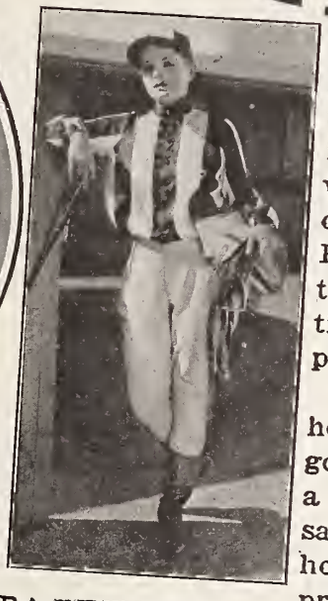
Mortimer.....Edmund Burns
John Porter.....Ralph Lewis
Phillip Dobbs.....Ward Crane
Stable Man.....Tom Wilson
Langdon.....Clarence Burton
Jockey McKay.....Danny Hoy
[illegible]hilda Porter.....Rosa Gore
[illegible]ward [illegible]ter.....Walter Emerson

[illegible]OO[illegible]rnin[illegible]

[illegible] you [illegible] I tell you there's a pippin [illegible]se [illegible]tur[illegible]vn! BECAUSE [illegible]ER[illegible]ove[illegible]h[illegible]r[illegible] If human, of [illegible]if [illegible]na[illegible] The bi[illegible]y a[illegible] th[illegible]lm[illegible]w[illegible]r, [illegible]sh[illegible]happen [illegible]t[illegible]e t[illegible]ac[illegible]y're [illegible]me—[illegible]d[illegible]—to be [illegible]



But what "[illegible]s [illegible]ou abou[illegible] Million Doll[illegible]H[illegible]dicap" thousand and one [illegible]ick[illegible]s introduced between ra[illegible]s, a[illegible]t were. The things folks and h[illegible]s do and the way they do them. Happenings human, humorous and thrilling, sped home to you by subtitles that are keen and to the point.

There's the girl who saves the horse that's supposed to be no good from ignominious service with a milkman and who, in turn, is saved from the heels of another horse by the redeemed, that further proves his gratitude and sporting spirit by taking the place of still another horse in the handicap and gloriously running to victory.

VERA REYNOLDS as Alice in "The Million Dollar Handicap."

There's the stubborn, anti-Volstead gentleman in the high hat who meanders about the race track, hounded by a zealous tout who would get him to lay some bets. And the gentleman will not. He doesn't argue. Just shakes his head. And shakes it. And walks away, and, cornered again, shakes it some more. And keeps on shaking [illegible]n[illegible] walking and in various ways outwitting the tout [illegible]til finally, [illegible]o his own accord he puts [illegible]in[illegible]o speech.

"I'm going to bet on Dixie because it's my favorite song," he says, and ambles forth to make his word good.

"Hey, whadda ya mean—this is going to [illegible]

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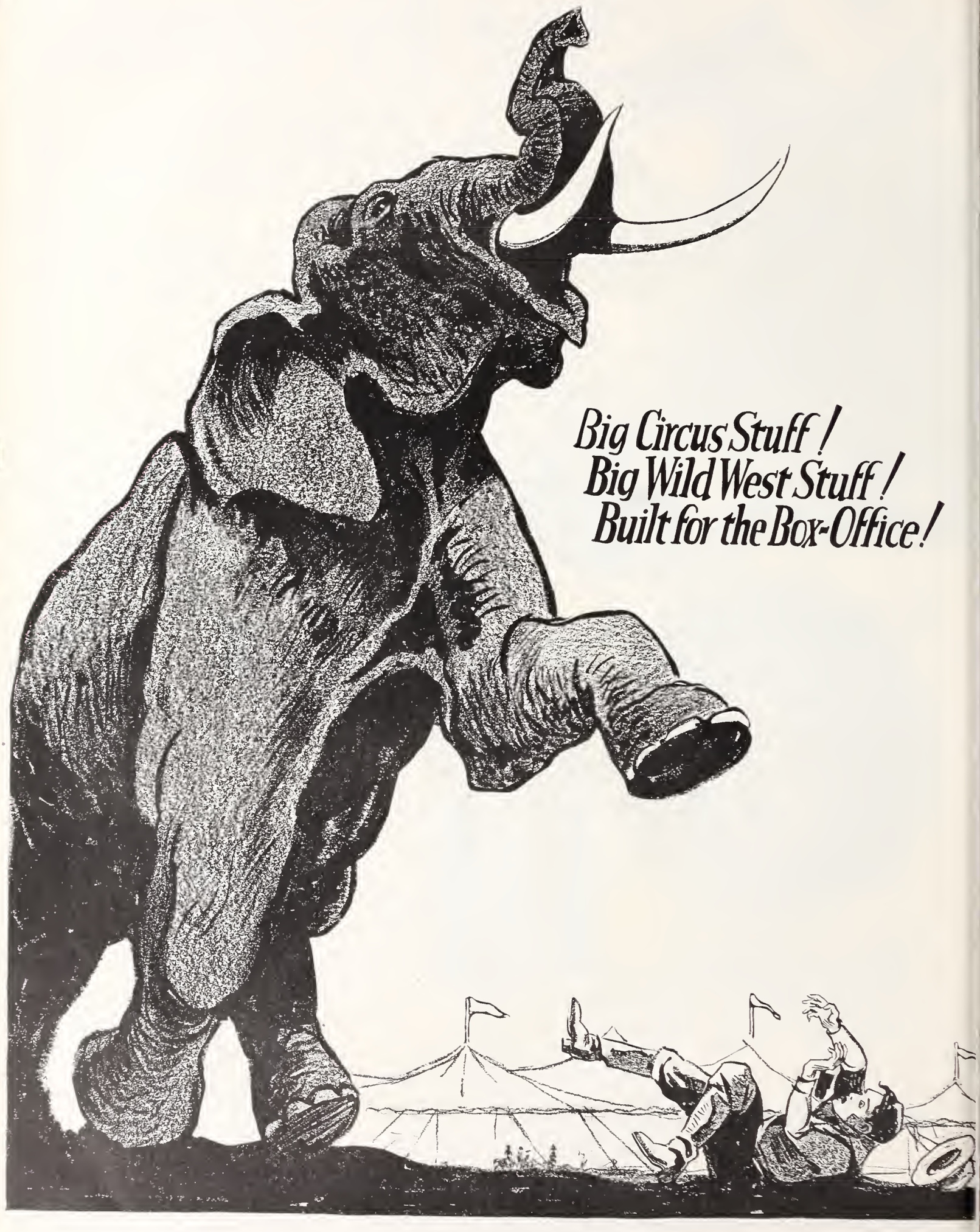
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More than 10,000,000 people were enthralled by the story itself which ran under the same name in TRUE STORY MAGAZINE. They want to see it on the screen.

Tremendous Exploitation

Probably never before has any picture received such a tremendous amount of advanced advertising. For months full page advertisements have been appearing in the great MACFADDEN magazines, some of which are shown here, which reach an enormous total of more than 16,500,000 people every month.

Think of that—an average of one out of every six people in your city reads one or more of these magazines (if you want to convince yourself, just ask your newsdealer which is his largest selling magazine).

These people of your city have read about this picture. The majority of them have even read the story itself. They are waiting to see it on the screen—in *your* theatre. It's a great opportunity to hang out the S. R. O. sign—cash in on it!

Some one In Your City Will Reap This Harvest—Why Not You?

A True Story Picture

For all time~for all people~forever

~the mightiest epic of the Glorious West

"WILL MAKE ONE RISE FROM HIS SEAT AND CHEER.

Holds one breathless with suspense. Will chill one's blood. Cannot be easily forgotten. 'The Flaming Frontier' should have universal appeal."

Harrison's Reports

A UNIVERSAL SUPER PRODUCTION

Production with HOOT An EDWARD SEDGWICK GIBSON, DUSTIN FARNUM and a great cast of thousands!

CARL LAEMMLE *Presents*
The WORLD'S PREMIER OF

"The Flaming Frontier"

OPENS

B. S. MOSS'
COLONY
THEATRE
APRIL 3rd
B'WAY. N.Y.

Oh! Dearie --- spare me blushes!

HARRY LANGDON CORPORATION

Presents

HARRY LANGDON

in

"TRAMP, TRAMP, TRAMP"

Directed by HARRY EDWARDS

EXHIBITORS

DAILY REVIEW

Published Daily Except Saturday and Sunday

FRED J. McCONNELL, Editor

ORACLE

IRWIN WHEELER, of the Playhouse Theatre, Rye, N. Y., was host to the entire sales force of First National Pictures Corporation and their friends Friday night at the Eastern preview of Harry Langdon's first comedy super-feature, "Tramp, Tramp, Tramp."

For months picture fans throughout the country have been demanding a Harry Langdon feature picture. It's now here. This picture without question will establish him as one of the foremost comedians on the screen. It is a story of a foot race from Massachusetts to California and it's a riot, nothing less. A "Race Riot." It's one long, solid laugh with a breathing spell here and there to catch your breath and wipe the tears out of your eyes.

The audience displayed every brand of laughter known, giggles, grins, chuckles, mirth, topped with loud, uncontrolled, exploding, side-splitting laughter. Every one laughed at the drolleries of Langdon, then at the way others in the audience laughed and then at themselves.

Hats off to Richard Rowland and his entire production organization. "Tramp, Tramp, Tramp" is an achievement and it's going to "click" at the box-office wherever it is played. There isn't a gag in the picture that doesn't register. There are many the audience will carry home with them to tell their friends. The person that made the remark that there was nothing new under the sun, should see the new gags in this picture.

This picture is a "Nineteen Twenty-Seven" Model with a 250 HP "Non Stop Mirth" Motor and no breaks. It's a triumph for Langdon, whose pantomime never misses. Titles are few but fit like a glove. And the windup is a "WOW" with the usual happy ending with a baby and the happy married couple. Langdon's acting as the baby in the crib starts everybody off again in convulsive laughter just when they thought they could pull up and rest their aching sides.

Start working all the influence you've got with First National to get this picture on your screen as soon as possible, tell every body in your town you've got it and it will be **Tramp, Tramp, Tramp** of thousands of feet to your box-office to get in on the good time.

"MAC."

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

A First National Picture

First National Pictures

THEATRE RUMORS FLY FASTER

But Sam Katz denies that Publix controls 10 per cent. of all picture theatres.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

Storm hovers over Pennsylvania as Gov. Pinchot begins campaign for senatorship.

VOL. 79 NEW YORK, APRIL 3, 1926 No. 5

Ottawa Theatre, Sought by F. P., Bought by Keith

$800,000 House Gets $537,000 in Forced Sale

(*Special Dispatch to* Moving Picture World)

Ottawa, March 24.

With a bond issue of $250,000 falling due April 1, the Ottawa Theatres, Ltd., the holding company for B. F. Keith's Theatre, Ottawa, Ontario, found it necessary to sell the magnificent house, which had cost $800,000 to erect six years ago, to the B. F. Keith Corporation of New York on March 18, the sale price to the Keith interests being $537,000.

The Keith-Albee interests immediately assumed two mortgages totalling $400,000, paying the balance in cash to the shareholders of the holding company. Keith-Albee, therefore, now own the Keith property in Ottawa which they had occupied since September, 1924, on a lease basis, the lease still having 8 1/2 years to run.

As a result of the forced sale, over 1,000 shareholders in the holding company locally are losing in the neighborhood of $500,000, the sale at $537,000 affording a return of about $20 per share to the preferred shareholders, with the common stockholders losing everything. Keith-Albee take complete possession of the theatre on April 5, along with three retail stores and a large assembly hall which is also located in the theatre block.

For the second time within two years, Famous Players Canadian Corp., Toronto, had representatives on the scene with authority to purchase the magnificent house and $600,000 was bid on the condition that Famous Players be granted immediate possession. This condition could not be arranged, however, by the holding company.

Saxe Adds Three

The Colonial and Grand theatres at Green Bay, Wis., have been bought by Saxe Enterprises, who already controlled the Strand there. The Neenah and Doty theatres at Neenah, Wis., and the Orpheum at Menasha have also been taken over on long-time leases by Saxe.

Dine Salesman

The exhibitors of St. Louis, Mo., and vicinity on March 18 at Hotel Coronado, gave a testimonial banquet in honor of L. E. (Nicky) Goldhammer, new manager for the St. Louis branch of the Universal Film Corporation.

For two years Goldhammer has served as city salesman and assistant manager for Universal.

Katz Denies Publix Has 10 Per Cent of Theatres

President Refutes Atlantic City Convention Report—"We Are No Monopoly" He Says

The first national convention of the Publix Theatres Corporation was in session at the Hotel Ambassaor at Atlantic City for three days last week. Representatives of the organization, the great majority of them theatre managers, to the number of nearly 300 and hailing from all sections of United States, were in attendance.

The business of the convention consisted of intimate discussions of individual problems by home office executives in conference with the managers. All the general sessions were closed meetings at which addreses were made by President Sam Katz and various home office executives, with no formally authorized statements on the proceedings given out to the press.

Through some misunderstanding, publication was given to a statement to the effect that Mr. Katz told the convention that the Publix Theatres Corporation controlled "not quite 10 per cent." of the theatres in the United States. Mr. Katz made no such statement, it is said. He did, however, in one of his talks, lay stress upon the evil of boastfulness.

"You have no rhyme or reason to leave this convention with any other thought than that of putting your operation in shape," he said. "We are no monopoly. We haven't the remotest idea that we are ever going to be one. We haven't the remotest ambition for anything like that. We don't ever expect to have as many as 10 per cent. of the theatres in the United States."

A. M. Botsford, director of advertising and publicity, presided at all the general sessions of the convention. The first address was made by Harold B. Franklin, vice-president, who expressed the greetings of the company's officers and home office executives to the men in the field.

Mr. Katz's opening address followed, after which there were constructive talks by L. E. Schneider on "Personnel," John F. Barry on "The Managers' Training School" and by Fred Metzler on "The Theatre Manager as a Business Man." Tuesday afternoon session was turned over to the Buying and Booking Department, headed by Sam

(*Continued on next page*)

Sid Grauman Plans Coast to Coast Chain

Sid Grauman is conferring in New York City on a proposition which, if consummated with the backing of Marcus Loew, Joseph M. Schenck and another, would result in a chain of first-run picture theatres across the country, each house operating twice a day at $2 top.

The original chain would consist of twenty houses costing $20,000,000. Grauman's Egyptian and Oriental in Hollywood would be included. He would originate and stage presentations for all the houses.

Grauman sees the plan as an aid to exhibitors rather than as competition, claiming that the special pictures to be booked would thus be thoroughly exploited for the small exhibitor by long runs. The booking policy would be strictly independent.

According to rumor, the sites in several big cities have already been selected and, in some cases, options paid down. Architects, it also is said, are at work on plans for theatres, which would be highly elaborate.

The conferences in New York are expected to continue over a period of only a few days before completion.

Convict, Needy Pastor F. B. O. Prize Winners

A needy clergyman, living in a little tumble-down house on a farm five miles from Anacostia, D. C., across a branch of the Potomac River a few miles from Washington, where he is trying to regain his health, won the second prize of $250 offered by Film Booking Offices for the best titles suggested for their picture, "On the Stroke of Three."

Although the judges in the contest, in which nearly 200,000 titles were submitted, had no knowledge of the identity of the winners until the awards were determined, the result was most extraordinary.

Two men, veritably as far apart in the walks of life as the poles, but with a misery of need in common, were the winners. The first prize of $1,000 was won by Vincent De Pascal, a convict serving time in Sing Sing Prison, from which he has since been released, and the second prize was won by N. L. G. Anderson, a Minister of the Gospel.

The Rev. Anderson got his prize in cash on the stage of the Logan, a small picture theatre in Anacostia. The Rev. Anderson formerly had a parish in Trydelphia, W. Va., but his wife died and he moved with his two sons to the farm, hoping to regain his health. Funds were none too plentiful.

To Study Contract

The M. P. T. O. of Nebraska and Western Iowa will hold its semi-annual meeting in Omaha at the Hotel Loyal, April 6 and 7. The new standard contract has been endorsed by practically all the distributors, and the officers of the exhibitor association feel that every exhibitor should familiarize himself with it.

Big Attendance

Motion picture shows operated by the U. S. War Department had a total attendance of more than 4,800,000 last year, it was stated in a recent report on motion picture activities in the army. Nearly 100 theatres are operated by the government in the military posts and stations in the United States and the Canal Zone.

Imprisonment

Oscar S. Olson, formerly sales manager of the defunct Consolidated theatres Corporation, convicted with the other officials of the organization at their recent trial in the Federal Court in Chicago, was sentenced to serve six months in prison by Federal Judge James H. Wilkerson.

The cases of five others who either pleaded guilty or were granted separate trials were continued to April 3. Frederick H. Gruenberg, Sr., president, and his son, Frederick, Jr., were recently sentenced by Judge Wilkerson to serve five years each in the federal prison at Leavenworth, Kan.

Texas Election Due on May 11

(*Special Dispatch to* MOVING PICTURE WORLD)

Dallas, March 24.

Elaborate preparations are being made in Dallas to entertain 280 or more showmen who will gather here May 11 and 12 for the semi-annual convention of the M. P. T. O. Texas, of whom Col. H. A. Cole of Marshall is president.

The state convention, according to W. S. Waid, secretary, is to devote itself primarily to seeking a reduction in light rates. Mr. Waid added that picture theatres had become among the largest consumers of electricity in the state, expenses of $75 a day for maintenance of cooling systems being not uncommon among Texas theatres.

One of the complaints of the exhibitors is that some theatres are paying light rates on power used to operate organs and it is probable that a demand will be made on the electric companies to change this to a power rate.

Tax legislation, a golf tournament and a cabaret dinner will be other features.

MOVING PICTURE WORLD

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Vol. 79 No. 5

Italy Seeks to Compel U. S. to Produce There

(*Special Dispatch to* MOVING PICTURE WORLD)

Rome, March 1.

In Italy, where native production has broken down completely, there is renewed agitation against foreign films, which in this case more than in any other country in Europe, means, of course, American films. As the government feels under obligations to Uncle Sam on account of the Italian debt settlement, the agitation has been held back for some time but it is now once more making itself seen and heard.

A new idea has been put forward. It is proposed to compel every American producing company which sells films in Italy to make a certain number of its features in Italy. The number of films thus to be produced is to be determined by the number of films sold. All reasonable assistance is to be given to the producer if he complies with the rule.

The idea is original if nothing more, but it is not likely to prevail. While the government is very much in favor of a movement to revive the Italian film industry, it does not want to resort to such drastic and fantastic measures.

Count Volpi, who advises Mussolini in such matters, is quite familiar with the conditions which led to the decline of the native production. He believes there must be a renewal from within and that any development must be along natural lines. The more clear-sighted film men of Italy realize this, too, and understand that they need not only the financial but the artistic and technical assistance of American film men.

One of the youngest but by far the most promising director in Italy is contemplating a trip to the States and a visit to all the great studios. There could not be a better beginning for the reform which is so badly needed in Italian production.

Severe Taxes Close Hungarian Theatres

(*Special Dispatch to* MOVING PICTURE WORLD)

Budapest, March 1.

There is one country in Europe where picture theatres are closed for the present—Hungary. Hungarians are lovers of the screen but the government of the country can see nothing in a motion picture except a perpetual source of taxation.

Their latest idea was to impose a further and heavier tax on all films and theatres in addition to the previous burdens, which had been considered heavy enough in all conscience. This special extra tax was to be used for the "upbuilding of the native production of films." In other words, the American producers, who supply more than 75 per cent of all films used, were supposed to donate practically all their profits in order to create a fund to be used in competing with themselves. To this the exchanges in Hungary demurred and promptly closed their offices. The theatre owners, who cannot make any money without American films, followed suit and padlocked the main entrance.

The heaviest losers in this crazy situation are, of course, the tax gatherers, for they not only will never collect any of the special extra tax but are now likewise missing the ordinary fees and imposts which they have been able to get so far.

Over-taxation is the consuming evil throughout Europe. The story is told of a motion picture theatre owner in a small city in Germany who on an ordinarily quiet evening found his place of amusement rather well filled. While he was offering a mental prayer of thanksgiving his cashier sent for him and told him that the unusual addition to the audience consisted of tax collectors representing various departments of the city, state and federal government, with a sprinkling of collectors from film exchanges.

New Louisville House To Cost Over $150,000

(*Special Dispatch to* MOVING PICTURE WORLD)

Louisville, March 23.

Announcement is made in Louisville regarding plans for a new theatre to cost between $150,000 and $200,000, which it is understood will be named the Princess. The house will be built as a picture theatre, 40 x 20 feet, just south of Chestnut on Fourth street, opposite the Rialto and Mary Anderson theatres and less than half a block from the Kentucky Theatre and on the same side of the street. The Strand and Majestic are less than a block distant, the location being in the heart of the theatre district.

Arthur Loomis, local architect, has been engaged to draw the plans. James Carragren, Charles Doll, Joe Kirchdorfer, county commissioner, and Cleveland interests are

State Lake Building In Chicago Is Sold

(*Special Dispatch to* MOVING PICTURE WORLD)

Chicago, March 24.

The State Lake Theatre Building, housing the premier popular priced theatre of the Orpheum Circuit in Chicago, has been sold to a syndicate represented by Raymond Redhepper and Leonard Florsheim. Lawrence Stern and Co. will sell a bond issue of $1,800,000 at 6 per cent. on the property and this money will be a part payment.

The house was built by the Orpheum Circuit in 1918 under a 99-year lease on the ground from the Marshall Field estate. The building occupies half a block and has 13 floors, with the 3,000 seat theatre in the rear of the office building.

The rumor that Balaban & Katz was interested in the deal was denied at the main offices

Nab Yeggs

Detroit police believe they have nipped the activities of an organized band of theatre safe-blowers with the trapping of a pair of suspects in the office of the Piccadilly Theatre, Fenkell and Petoskey avenues, one night last week. The two men were discovered working over the safe by a patrolman and they are now being held for trial. A supply of nitro-glycerin, caps, fuses and burglars' tools were seized at the same time. More than a dozen theatres have suffered safe-blowing episodes during the past two months.

Publix Convention

(*Continued from page 1*)

Dembow, Jr., and the Department of Theatre Management which is under the supervision of Harry Marx.

Advertising, exploitation and publicity were discussed at the Wednesday morning session by A. M. Botsford and the members of his staff, and following this discussion the general convention sessions were adjourned until Thursday afternoon when Dr. Emanuel Stern discussed the subject of "Welfare," Counsellor Austin Keough explained the significance of Publix from the legal standpoint and Arthur Swanson of Swanson & Ogilvie, business engineers of Chicago, delivered an address on business organization.

Following a few brief remarks by Mr. Franklin, Mr. Katz then delivered his closing address, at the conclusion of which he presented each of the representatives from the field with a life insurance policy for $1,000.

By far the most constructive work of the convention was done in the sectional meetings which started Wednesday afternoon and continued through that evening and Thursday morning. The convention was divided into five sections and the problems of the units of the various districts were discussed in detail with the home office executives who passed from one group to another. Each group from the home office spent two hours in each divisional meeting.

The convention closed with a banquet on Thursday evening, at which Mr. Botsford presided as toastmaster and brief addresses were made by Mr. Katz, Mr. Franklin, Adolph Zukor, Jesse L. Lasky, Robert T. Kane and Felix Feist.

Good News

"Movies, automobiles and radio have compensated somewhat the loss of the 'poor man's club' and competed effectively with the bootlegger for the contents of his pay envelope," according to the Cotton and Cotton Oil News, a Dallas, Texas, paper devoted to the interests of the cotton industry.

In an article on "Prohibition Lessens Industrial Accidents" the article points out how various agencies have battled against the saloon in favor of better industries.

Col. Cole Runs

Colonel H. A. Cole is seeking a place in the Texas Legislature. He is a candidate for the office from Marshall, Harrison County, where he is owner of the Grand Theatre. He is opposed by a Hallsville, Texas, man.

Colonel Cole is president of the Motion Picture Theatre Owners of Texas and enjoys a wide acquaintance over the country, through his frequent trips in the interests of exhibitor legislation. To a man the craft in Texas is backing him in his race.

Lubliner-Trinz Start First Chicago Tabloid

(*Special Dispatch to* MOVING PICTURE WORLD)
Chicago, March 24.

From a theatre program to the first illustrated tabloid newspaper in Chicago has been the Alger-like experience of the Lubliner & Trintz "Illustrated News" which, under the editorship of Louis P. Kramer, has acquired a large news-stand sale in Chicago and vicinity at 5 cents an issue.

Much of the material in the weekly is of the type regularly supplied newspapers by publicity departments of the larger producing companies. Starting with the March 8 issue, the "Illustrated News" started the serial publication of the life story of Peggy Hopkins Joyce, at present starring in "The Skyrocket" for Associated Exhibitors, and announced the acquirement of this big feature by placards on all news-stands.

Editor Kramer reports an increased demand for the L & T Illustrated News as a result of the exclusive Peggy Hopkins Joyce feature, which is being supplied free of charge to newspapers as part of the exploitation campaign on "The Skyrocket."

Several large Chicago advertisers have contracted with the "News" for regular sale, and it is likely that with the growth of advertising in the paper the tabloid will prove a very profitable investment for the L & T interests. Each week a double-page spread is devoted to current productions at the 27 Chicago theatres in their chain, and stories and pictures of these attractions are distributed throughout the paper.

Gallup Moves

Bruce Gallup, well known in the motion picture industry as a creator of distinctive advertising, is to join the staff of United Artists Corp. as head of the advertising department. He severs his present connection and is added to the force of Victor M. Shapiro, director of publicity and advertising, on April 3.

For a number of years Mr. Gallup has been prominent in his special line, and has handled some of the largest and most elaborate campaigns ever put on for motion picture subjects.

Mark-Strand Leases New Syracuse House

(*Special Dispatch to* MOVING PICTURE WORLD)
Buffalo, March 22.

The theatre, with a capacity of 3,170, which will be a part of the new $3,500,000 thirteen-story building to be erected on the old Bastable site in Syracuse, N. Y., has been leased for 42 years by the Mark-Strand interests. Negotiations carried on by Walter Hays of Buffalo vice-president of the Mark-Strand interests, and Charles E. Abbott, head of the Professional Building Company of Boston, have been successfully closed.

The building is expected to be ready for occupancy by May 1, 1927. Over $150,000 will be spent on fitting the theatre proper, furnishing the stage and installing the organ. First-run pictures and vaudeville will be the policy.

Tuttle Sails

Frank Tuttle, Paramount director, who is recuperating at his home in Greenwich, Conn., from an attack of influenza, will leave on March 26 for Nassau, Bahama Islands. His wife will accompany him on the trip.

Competition

The Film Congress, which is soon to meet in Copenhagen and at which the film interests of all the Scandinavian countries will be represented, is to discuss the question of American competition as one of the big points of its program.

The Scandinavian producers claim that the States "practically prohibit the importation of foreign films" and they want to devise means and ways of stopping this "one-sided method of doing business."

Just how strong the American film is entrenched in the taste of the little kingdom of Denmark may be inferred from last month's official report of the Danish Bureau of Censorship, according to which the American picture leads its nearest foreign competitor, the Germans, by about eight to one.

Many Changes in Albany Film Row

(*Special Dispatch to* MOVING PICTURE WORLD)
Albany, March 23.

More changes took place along Albany's Film Row last week than in many months. Robert Mochrie, who has been managing the Pro-Dis-Co exchange here, has been made manager of the Pittsburgh office and succeeded by Fred Horn of Des Moines, formerly connected with Associated Exhibitors.

Herman Stern, who has been manager of the F. B. O. exchange here for nineteen months, has resigned and will move to Brooklyn to live. Sidney Katz came on here from New York City and will handle the office until such time as a successor is named to Mr. Stern.

Harry Seed, one time manager for F. B. O. here, but who has been in New York City, assumed charge of Warner Brothers' exchange, succeeding Austin Interrante, resigned. Isadore Schmertz of New York City an old timer in the business arrived in town during the week to become manager of the local Fox exchange, succeeding James Dermody, now a salesman for the same exchange.

Ham Joins F. B. O.

W. Wallace Ham, who was connected with the old Vitagraph company for six years, the last two as director of publicity and advertising, has joined the publicity department of F. B. O. Since the acquisition of Vitagraph by Warner Bros., he has been news editor of Motion Pictures Today, resigning to assume his new duties.

Brownell in West

Film Booking Offices is taking rapid strides toward lining up the sixty or more pictures on its 1926-27 schedule before the annual sales convention in Los Angeles on April 1, 2 and 3. The studio forces at Hollywood are being assisted by John C. Brownell, eastern scenario editor, who recently arrived at the West Coast for an indefinite stay.

Kahn Host on Crack Limited

(*Special Dispatch to* MOVING PICTURE WORLD)
Chicago, March 24.

Art Kahn, popular orchestra leader of Lubliner & Trinz' Harding and Senate Theatres gave a unique luncheon party on March 22. It was aboard the Twentieth Century Limited at the La Salle street station. According to railroad officials, this has never been done before in Chicago and will never be done again.

For the first time in history, the famous train was taken off its regular schedule and backed into the terminal two hours ahead of time. This made it necessary to change the schedules of 261 trains for the day. The observation car and one of the large dining cars were used for the celebration.

Some forty guests were on hand, including stage and screen stars, railroad officials and newspaper writers.

Lionel Barrymore Signs Long M-G-M Contract

Another big screen name goes on the stock company roll of Metro-Goldwyn-Mayer with the acquisition of Lionel Barrymore, who last week signed a long term contract with Louis B. Mayer, vice-president in charge of production for M.-G.-M.

Barrymore, one of the most famous actors of stage and screen, a descendant of America's notable stage family and the brother of John and Ethel Barrymore, will begin work at the Culver City studios at the completion of his present starring engagement in a revival of his former stage and screen success, "The Copperhead."

Bullock Recovers

Sam Bullock, exhibitor, fighter and former field representative for the M. P. T. O. of Ohio, is on the convalescent list after a hard battle to get there. Bullock has been laid low with congestion of the lungs for the past two months.

Sues Brother-in-Law For Alleged Loans

(*Special Dispatch to* MOVING PICTURE WORLD)
St. Louis, March 22.

Bills for groceries, ice, fuel, milk, electric light and automobile accessories mingled freely with realty deals involving thousands of dollars in the petition of a suit filed on March 19 by Harry Koplar for $71,543.88 against Sam Hamburg, Jr., his brother-in-law and former partner in the operation of picture theatres.

Koplar alleges that he advanced Hamburg various sums of money between December, 1922, and October, 1925, and also claims a half interest in the profits from realty deals negotiated by Hamburg. A statement appended to the petition purports to contain a list of their dealings and contains debits of $113,427.95 and credits of $41,884.07. The court is asked to see that Hamburg pays the balance.

Hines on Voyage

General Sales Manager W. W. Hines of United Artists Corp. is on a sea voyage to Panama for a much needed rest and vacation. He is expected to return to the home office in New York about April 2.

Lamb Honored

One of the greatest honors ever laid a news reels cameraman has been bestowed upon Gene Lamb, staff operator in the Orient for Kinograms, by the Explorers Club of America, which has made him a full member. Fellow members with Mr. Lamb include such famous men as Amundsen, McMillan, Captain Bartlett, who was with Peary on his trip of discovery to the Pole, and a host of others.

After a two-year expedition into Northern Tibet, Mr. Lamb, who is a native of Washington, D. C., came to America for a short visit. He was invited to lecture before the club, and so enthusiastic were the members of his audience over his remarkable achievements that he was told an application for membership would probably be acted on favorably.

Missouri and Kansas Battle Blue Law Folk

Brookfield Owners to Essay Novel Strategy

(*Special Dispatch to* MOVING PICTURE WORLD)

Kansas City, March 21.

Missouri and Kansas exhibitors and Blue Law advocates are having an interesting time of it in the Kansas City territory this week, it being pretty much of a "blow for blow" affair. In Brookfield, Mo., the exhibitors appear to have slipped one over on their blue nosed brethren.

That town is under the Sunday closing restriction. However, more than 800 citizens have banded together to vote en masse at the Spring election to pass a measure which automatically will place the baseball park and fairgrounds outside the city limits. Then, according to present plans, will follow the erection of a picture theatre and other forms of amusement "outside the city," allowing the blue noses to enjoy a pious Sunday.

The largest city in Kansas,—Kansas City, Kas.—faces the possibility of the enforcement of an old Sunday closing law, as a result of a legislative battle with the Ku Klux Klan. The fight centers about Memorial Hall, a structure erected in the memory of World War veterans, the money being obtained on public subscription, with the understanding that the hall was not to be a profit-making institution.

Following several boxing programs, which were not objected to, the "K. K. K." endeavored to show a motion picture, alleged to have been purely Klan propaganda, and the exhibitors protested that action as being unfair competition. An injunction against the showing of pictures in the hall was denied the exhibitors in the Wyandotte district court and the case was taken to the state supreme court. The Klan, it is alleged, is strenuously seeking a "come-back" in the form of Sunday closing law enforcement.

On High Seas

Michael Balcon and Charles Lapworth, who with Graham Cutts form the directorial board of Gainsborough Pictures, Ltd., of London, sailed on the Cedric for New York on March 13.

Levy in St. Louis

Jules Levy, special representative of the home office of United Artists Corp., is in St. Louis where he reports exhibitors elated over the new volume distribution plan recently put into operation by President Hiram Abrams.

Doyle Coming Here

R. R. Doyle, Australian representative of United Artists Corp., has sailed for New York to confer with home office officials regarding the distribution of the company's product in the Antipodes.

"Dick" Signed

Richard Talmadge has signed with Universal. He will make six action melodramas for next year. The first release will be in September. These six pictures are in addition to the pictures already announced by Universal and are to be sold as a series of Universal-Richard Talmadge productions.

Arrangements have been made between Carl Laemmle and A. Carlos, whereby these pictures will be made at Universal City.

Loew Acquires Melba, Dallas

(*Special Dispatch to* MOVING PICTURE WORLD)

Dallas, March 23.

Loew has acquired the Melba Theatre in Dallas, which will be closed April 3 and opened April 7 after four days of extraordinary preparation and improvements. Vaudeville and pictures will rule. This information was supplied by E. A. Schiller and Howard McCoy of New York, who are in Dallas supervising plans for the occupancy of the house.

A long lease has been secured on the Melba from the Publix Theatres, Inc. The Melba will be run as a combination house for the next 18 months or two years, it was intimated by the Loew officials, and at the end of that time Loew vaudeville will go into a new house which the New York interests are planning to build in the "City of the Hour."

A number of screen celebrities will be here on opening night. Norma Shearer, it is certain, will be brought here, while others, including Conrad Nagel, are expected to be on hand. These stars are scheduled to make an appearance in New Orleans on Easter Sunday at the opening of Loew's $1,000,000 theatre there and will come here direct from the Crescent City.

Mankiewicz Added

Herman J. Mankiewicz, dramatic critic on the New Yorker and formerly one of the dramatic editors of the New York Times, has been added to the writers' staff at the Paramount Long Island studio, it is announced by William Le Baron, associate producer.

New Chain

The World Realty Co. of Omaha, owner of several of the largest and most elaborate theatres in Omaha, has a tentative plan for a chain of theatres throughout Nebraska that may eventually include as many as fifty, it is said.

Just now they are building a fine new house at Fremont and Columbus. The company has plans for the Omaha, a magnificent theatre which it plans to erect at Sixteenth and Douglas streets.

Paramount Holds 15th Convention In Atlantic City

550 Representatives in Attendance—Weeks Presides

Paramount is holding its fifteenth birthday convention at the Ambassador Hotel at Atlantic City this week. More than 550 Paramount representatives are in attendance, including home office executives, district managers, branch managers, ad sales managers, bookers, exploitation managers and salesmen. Every exchange in the United States and Canada is represented by its district and branch manager, and delegates have come from Great Britain, Australia, South America, the Orient, Mexico, Panama and Scandinavia. It is the greatest convention Paramount ever has held.

The convention got down to real work on Tuesday afternoon. George Weeks, general manager of distribution, presided and there was an address of welcome by Mayor Bader of Atlantic City and other addresses by General Manager Sidney R. Kent, Mr. Weeks, M. H. Lewis, Dr. Emanuel Stern, G. D. J. Frawley and Geo. Spidell. Emil Shauer, head of the Foreign Department, spoke on his recent trip around the world. Tuesday evening was given up to meetings of the Ad Sales and Exploitation departments, and the Paramount 100 per cent club.

Wednesday was the Production Department's day, with Jesse L. Lasky, first vice-president in charge of production, presiding. In addition to the department heads, a large number of noted directors, stars and authors attended.

General Manager Kent will take Thursday morning for his high lights on the new product. In the afternoon the speakers will be Mr. Weeks, Advertising Manager Russell Holman, A. O. Dillenbeck on national advertising, Publicity Manager Charles E. McCarthy, Ad Sales Manager Mel Shauer, and Oscar Kantner and Leon Bamberger on exploitation.

On Friday the Publix Theatre Corporation, the theatre organization, will have the spotlight, with addresses by President Sam Katz, Vice-President Harold B. Franklin, A. M. Botsford and Sam Dembow. Phil Reisman and John D. Clark, the Eastern and Western division sales managers, will also speak.

Saturday will be given up to special meetings and on Saturday night will come the great banquet in the Renaissance Room. Charles McCarthy will be toastmaster, and the speakers will be Adolph Zukor, Otto H. Kahn, D. W. Griffith and Senator Arthur Capper of Kansas.

New Secretary

With the recent appointment of Harry Zehner as assistant general manager of Universal City, Jack Ross has been appointed to Zehner's former position as secretary to Carl Laemmle, president of the company. Zehner was Mr. Laemmle's secretary for more than five years.

Dallas Hold-up

Two white men, bold, bad hijackers, entered the Hippodrome Theatre, Dallas, late Sunday night, March 15, went to the second floor where Miss Ruth Cockerell was counting the day's receipts, and demanded the money. She screamed and George Sowart, a theatre employe, rushed to her aid. The hijackers then bound Miss Cockerell and Mr. Cowart and made away with $520.

Cowart finally managed to find a pair of scissors and free Miss Cockerell and himself. The bandits' had a five-minute start, however, and despite the fact the entire police department was put on their case they have so far eluded capture.

Alberta Censor Bans Few Films

(*Special Dispatch to* MOVING PICTURE WORLD)

Montreal, March 20.

Only eight pictures out of a total of 1,587 subjects reviewed during the calendar year of 1925 were condemned outright in the Province of Alberta, according to the official report of Howard Douglas of Edmonton, Alberta, Censor of Moving Pictures for the Province, which has just been announced. The 1,587 subjects reviewed by Mr. Douglas comprised 5,013 reels of film, an increase of 146 reels over the previous year. Of this number, 4,735 reels were passed without change, while 268 eliminations were made. Incidentally, two features were reconstructed along lines suggested by him and were subsequently passed.

Out of 1,587 subjects passed upon, eight were of British origin and one was from Germany, all others being from the United States. There were also the 22 pictures made by the Canadian Government.

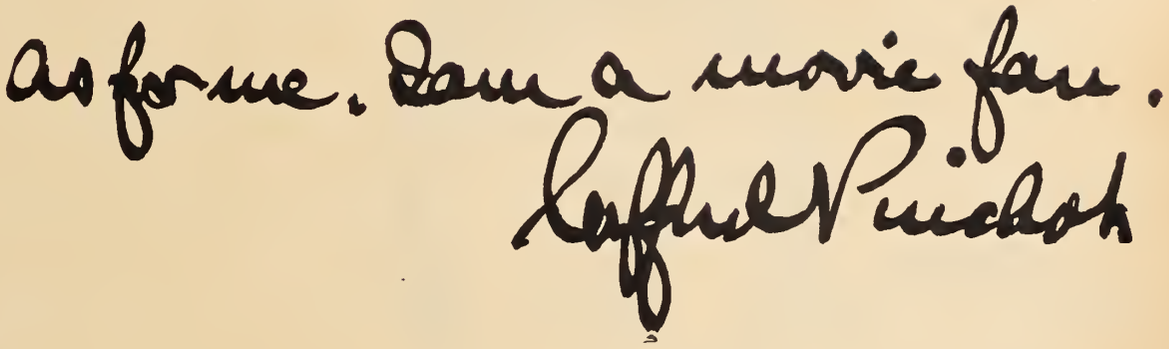
The Alberta Provincial Government derived $12,276 through the censoring of pictures during 1925, this being $884 more than in any previous year. Of this total, $10,026 was derived from censor's fees at the rate of $2 per reel, while the remainder, $2,250, came from the licensing of film exchanges operating at Calgary.

Theatre statistics for the past year showed that the total of paid admissions to all theatres in the Province was 5,250,703, or an average monthly attendance in the aggregate of 437,558, or 16,829 daily. Edmonton theatres enjoyed better attendance than those of any other Alberta city, the admissions for Edmonton being 8,000 more than in Calgary for the year.

Enters Politics

Indiana exhibitors were gratified this week to learn that one of their number had entered the race for Congress. J. Roland Duvall, assistant manager and treasurer of the Palace Theatre, Indianapolis, has announced his candidacy for the Republican nomination for representative in Congress from the Seventh district.

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



WITH the above statement, written in his own hand, Gifford Pinchot, Governor of Pennsylvania, concludes his stand on censorship prepared exclusively for Moving Picture World at its request.

When asked for his reasons for advocating censorship, Governor Pinchot said, "You would not print them." The governor may be surprised, therefore, to see his statement printed in full elsewhere in this issue. We yield to him a more open mind than he does to us.

When interviewed in Harrisburg by a representative of Moving Picture World, Governor Pinchot was most belligerent. On his stand on the motion picture Pinchot admits no debate.

His statement on censorship must be thrown out of the picture completely. Pinchot does not believe in the censorship of pictures by his State Board. He believes in complete domination of the motion picture in Pennsylvania by Gifford Pinchot.

We do not believe that the entire history of commerce in the United States will reveal a business so mercilessly dominated from the outside by one man as the picture business is dominated in Pennsylvania today by Gifford Pinchot.

Such a condition is an absolute check on progress, no matter what the business or what the art.

Censorship does not prevail in Pennsylvania. Pinchot-ship is riot in a transplanted slice of Russia under the czars. The picture trade is terrorized.

Go into Philadelphia and ask an exchange executive to tell you what he thinks of censorship in his state. You cannot get a word out of him. He is afraid the Goblin of Harrisburg will get him if he doesn't watch out.

To the governor's statement "As for me, I am a movie fan," film men in the Keystone state would like to give with us the undignified but pertinent answer, "So's your old man!"

Since the Inquisition is upon them and they cannot speak, we will answer for them: If Gifford Pinchot is a movie fan, deliver us from any more patrons like him.

Governor Pinchot is wealthy, sincere, zealous, ambitious. He has just announced his candidacy for the United States senatorship. In his platform he makes no reference to his stand on censorship. However, the governor will undoubtedly make it a campaign issue. He has admitted that he favors Federal censorship. Once in the Senate he would unquestionably attempt to write censorship into Federal law.

Governor Pinchot is slated to address the Motion Picture Theatre Owners of Western Pennsylvania at their convention in Pittsburgh April 19 and 20. That would be a good opportunity for the governor to explain to the exhibitors of his state why he has been so intolerant and reactionary.

Exhibitors of Pennsylvania have a serious obligation in the coming election.

That obligation is to make every candidate go on record as to his stand on censorship; and to work and vote for no man who is high-handed and reactionary.

We have all respect in the world for Pinchot's sincerity. No man can question his honesty. But an open-minded survey of conditions in Pennsylvania proves to us that the situation is intolerable. Terror reigns, traceable directly to Gifford Pinchot's misguided zealotry.

The Keystone state is the Yoke state.

The industry as a whole owes it to Pennsylvania to give it back its freedom.

WILLIAM J. REILLY.

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

COLLEEN MOORE

First National Star

Colleen—the flapper!

Colleen—vivacious little Queen of all the Flappers!

Colleen—heroine of ever so many pictures, each succeeding picture carefully calculated to add to the vast total of her admirers dozens, and hundreds, of the patrons of YOUR theatre.

And now—"Irene."

Following "Sally," we welcome "Irene." Money in the box-office!

Black-eyed; with bobbed hair; one of the beautiful girls of her "type"; studied by the "flappers"; studied by the mammas—and the PAPAS!—of the "flappers," Colleen has carved a niche for herself in the Cinema Hall of Fame. This is a very special niche and nobody else can fit in this particular niche without spoiling everything.

Colleen has personality, and fire, and verve, and MY, HOW THAT GAL CAN ACT! She won't ALWAYS be a "flapper," surely!

Mr. Rowland told us, recently, he considers Colleen "one of the best bets" from the SHOWMAN'S ANGLE. Well, caring nothing for any other angle, we find ourselves "on all fours" with Mr. Rowland.

"What's New?" - - - - - By Bill Reilly

"WHAT'S NEW?" The film business needs organized scouting for new player material. And a more receptive attitude toward the material that beats on studio gates in Hollywood every day.

Talking with a studio executive the other day we said that the industry does not meet the men and women players who come to it half way.

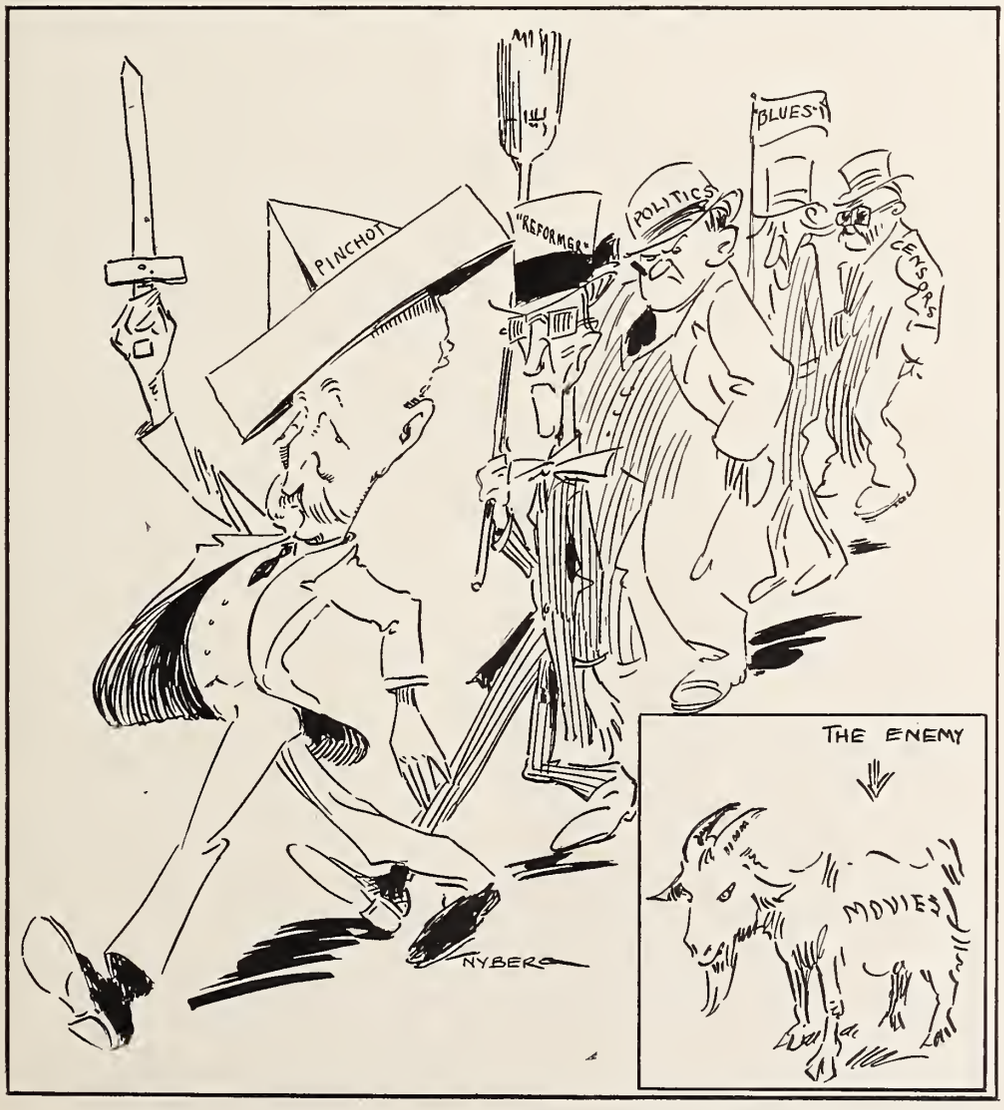
He said, "If that is true, it is a serious accusation. I do not believe it IS true. Every possible effort is made to search out real talent."

* * *

WE stick to our contention in general. The attitude of the industry is that of the circus hand taking up a stray dog that exhibits a hankering for show life. The dog must graduate from the school of hard knocks before he is admitted to the inner circle of circusdom. If he sticks to the show all day and follows the wagons down to the railroad yards at night, he is thrown on a flat-car just as the train is pulling out. In the morning, after an unprotected, all night flat-car flailing, if the animal still shows a disposition to stick, he is officially taken on by the show hands.

"The Little Parade"

By Nyberg
Moving Picture World Staff Artist



THE film industry says, "all these nuts think they can be stars in a week. We'll show 'em!" So the budding players are kicked and cuffed all over the lands[illegible] High-hatted and "next-weeked" until they quit. Which is supposed to prove that they can't stand the gaff and were never meant to be stars.

* * *

BASEBALL spends hundreds of thousands of dollars every year in salary and mileage for scouts. The picture business should spend ten times as much. Research and experiment are thorough in picture production. Large scenario staffs comb the world's literature for stories. In research for player material the film industry is solely and dangerously lacking.

* * *

AS a star finder, Cecil B. De Mille has always been a pathfinder. De Mille has always taken time to find and develop new material because he knows how vital this work is.

Many famous stars would still be knocking doors if it hadn't been for De Mille. He knows, too, that you don't find stars with a telescope. You find them with your brain.

De Mille's attitude is the right attitude.

* * *

PARAMOUNT has proved what can be done in a sane, unostentatious manner with its School of Acting.

Even with a string of stars, a well stocked stock company, it is looking to the future. Paramount's attitude is not "Show me," but "I want to see."

That's the right attitude.

* * *

THE picture company of tomorrow will not be efficient without a department organized solely for the purpose of finding new screen actors and actresses. In that scheme of things the man on the gate at the studio will not be an ex-policeman, but a high salaried executive.

And the candidate for screen honors will be met with brass bands instead of brass knuckles.

The new order of things with its new attitude cannot set in too soon.

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"The Island God Forgot"

THE average individual has pitifully little adventure or romance in his work-a-day life—the same wife, the same children, the same dull office companions with their same tame witticisms. Therefore, nearly everybody looks forward with anticipation and delight to a moving picture, full of blood and guts, piracy and dead men's bones, love, hate, revenge, murder and TRIUMPH!

Such a novel is "The Island God Forgot," (Charles Beahan and Charles Stilson authors, Henry Holt and Company publishers). This book has fast action, deep color, intense and rapid love interest, and as caloric a climax as the most discriminating producer could wish. It starts out with a grand big fight an dends with a dramatically exciting aeroplane race from California to Australia, with a hundred thousand dollar prize money for the winner.

In Rejoicing, Sarawak, North Borneo, where even the flooding perfume of tropical spices and blossoms is powerless to compete with the stench of reeking human filth, unimaginative Sam Ross, second mate of the two-masted schooner Malabar is strolling along the docks. He is approached by a wild-looking white man—big, bearded, rum and fever soaked—who leads a ragged white child by the hand. Following him closely and threateningly are a half-dozen evil Kayan men and a bedraggled, bare-footed Malay woman.

"See here, matey," the man addressed Sam, "I'm done. I want my kid to go back to God's country where she can go to school and forget the cursed East. She was born honest. She's all white. Her name's Mary. I ain't beggin' charity. I reckon this will pay her way till she learns to make her own." He thrusts out a heavy, clinking bag.

The transfer of the money to Ross is a sign for the Kayans to fall upon him. Excited natives pour into the streets. Four brown men are killed. Crooked daggers flash. Ross runs for the ship with the child who is wailing "Good-bye, Daddy, Good-bye" . . . The father drops dead in the dust, a long Malay kris standing out under his shoulder.

Fourteen years later this ragged child of the Rejang streets is married to Captain Ross, now in command of the schooner Arequipa. And so it happens that many years later the freighter, Arequipa, sails into the East, carrying three passengers: Mary Ross, who has persuaded her husband to take her on his last sea voyage as he is about to retire; Julie Cuttle, the blowsy, profane, intriguing, domineering wife of Matthew Cuttle, first mate; and Chester M. Rudd, a mysterious consumptive who is taking the voyage, presumably for his health.

Discord and ill luck dog the vessel from the day she sails. Julie wishes her husband to be a captain and joins forces to start trouble with Red Pat McGuire, second mate. Red Pat is in the pay of Rudd, who is seeking the lost treasure of the Grand Moguls, a dynasty that reigned for centuries at Delhi until extinguished by the British. These jewels are hidden on a lonely island in the Pacific and Rudd has discovered the secret from the papers of his murdered uncle, Garvis Oxenham, former under-Secretary of the British Indian Service who was stabbed because he knew too much.

A wild storm lashes up. For ten days the Arequipa is driven from her course. When the winds subside she is forced to put in some place for repairs. But where? There is no island within hundreds of miles.

"I beg your pardon, Captain" whispers Rudd softly, "there is an island" . . .

"Where?" gruffly, "it isn't on my chart."

Rudd brings out a chart of his own and shows that they are within twenty knots of land and at five o'clock that afternoon the uncharted island springs out of the sea. Fate has laid down a trump. IT'S THE TREASURE ISLAND!

Captain Ross lands and sets up a repair camp. Rudd falls ill and is unable to leave his cabin. He is afraid to trust Red Pat with the exact spot where the treasure is hidden. Several days later, as the Captain is ashore picking some tropical flowers for his wife, he discovers an old sea chest filled with rings, brooches, bracelets, necklaces and chains of all sorts. Secretly he brings it ashore. But Red Pat finds it out, incites the crew to mutiny and is just about to murder the Captain when out of a life boat steps the ghostlike figure of Rudd with a double-barreled shotgun in his hand. Rudd in turn captures the ship, wounds Red Pat, sends Captain and Mrs. Ross and Cuttle and his wife ashore with a few supplies, and then sails the ship out to sea. When he is safely away he examines the jewels and finds them—imitations. In his disappointment and desperation this scuttle-brained consumptive attaches a tiny device to a case of melenite and blows up the ship.

Jimmy, the cabin boy, in the midst of the excitement, in fear of his life, dove off the ship and swam for the island. While wandering in search of food, he finds the entrance to a cave. Creeping along his foot strikes into something—an oriental water cask—filled with precious jewels—the lost treasure of the Grand Moguls. In order better to guard the riches of Mohammed Bahadur, the last Grand Mogul, Achmet and Akbar, his trusted servants, had sailed hundreds of miles from India to this forgotten island, the one unpenetrated and ignored, with the real jewels hidden in a water skin; the other with the bogus treasure, suspect and hunted. And so forty-five years later, an ignorant little cabin boy stumbles on this great conspiracy and finds wealth beyond computation in a deserted cave on an unknown island—its sole guardian the skeleton of the dead giant Achmet.

The five castaways watch vainly for a ship to rescue them. Ross and Cuttle build two rude shacks and plant a garden. Mary and Jule cook and sew. Jim hunts and fishes for food. Eight months later during the full glory of a tropical moon, Mary gives birth to a daughter—Memory. Two weeks later Julie bears a son—Abraham Lincoln Cuttle.

Life passes monotonously for four years when Mary dies with tropical fever. Jim also contracts it. His body recovers but he remains always sick in his mind, haunted by terrible fancies.

One day while he and Ross are grubbing for oysters a shark attacks the Captain. Jim bravely goes to his assistance and hacks at the shark until the water is bloody. But before his knife can reach the monster's vitals, Ross has had a leg torn off.

Memory and Abe grow up together but while the girl is beautiful, sweet-tempered, with a deep, passionate nature, Abe is lazy, vicious and grotesquely ugly. He wishes to marry Memory but she loathes him. Julie abets her son and tells Sam that she will kill the half-witted Jim unless he agrees to marry Memory to Abe, which he, as a Ship's Captain, can legally do. Sam refuses.

"All right. Abe wants her pretty bad. It might not be just the sensible thing to balk

(Continued on page 328)

Paramount Buys Dreiser Novel

Paramount has acquired the rights of "An American Tragedy" by Theodore Dreiser, to be directed by D. W. Griffith.

This is one of the finest novels of the year—if not THE finest. It is masterfully and realistically written and should prove one of the super-pictures of the year. It is very heartening for the industry when such superb literature reaches the screen. It should make many additional friends for moving pictures.

Gov. Gifford Pinchot Replies to World's Criticism of Censorship

By Sumner Smith

GOVERNOR GIFFORD PINCHOT of Pennsylvania has replied to Moving Picture World's request for a statement of his views on motion picture censorship, views which he declared in an interview with the writer at Harrisburg Moving Picture World would not print.

"Certainly I am in favor of censorship," wrote Governor Pinchot. "When you consider the hundreds and thousands of children and young people with minds still in the process of molding who go to the motion picture theatres every day, there is only one answer. When you consider that many of these receive from this source a keener and more powerful imaginative stimulus than from any other, you will realize that we have here a factor of immense importance in the character formation of the citizens of tomorrow.

Urges "Wise and Authoritative Control"

"That such an influence should not be exercised without the wise and authoritative control of those whose criterion is the social good goes without saying. How would you like our school program to be at the mercy of the man who could get out the most popular text book?

"The situations are comparable. Juvenile Court judges have more than once stated that the inspiration of most of the cases that come to them proved, on inquiry, to be the movies. In Pennsylvania we have made an earnest effort to bar such pictures or portions of pictures as we believed might have an unhealthy effect on the minds of youngsters.

"That is not an easy thing to determine with accuracy; but this does not, under the circumstances, seem to me a sufficient reason for shirking all responsibility.

"Real Hope Lies in Producers and Directors"

"The real hope, however, lies in producers and directors with enough vision to develop and produce the type of picture that is a positive contribution to the artistic and intellectual development of our country instead of a dubious amusement that is barely tolerable. Some of the historical pictures are excellent examples of this type, so are a number of others based on the classics of our literature. I mention these as obvious examples. There have been a few pictures of more original conception that have just as fine a quality. I hope to see many more.

"In the meantime, I am convinced that the State Board of Censors are performing a very necessary function in their effort to eliminate such things as may prove definitely harmful in their influence on young and unformed minds.

"As for me, I am a movie fan.

"GIFFORD PINCHOT."

It will be noted that in his letter Governor Pinchot makes no direct reference to the fact that he censors all pictures for the mentality of a child of twelve, but he discloses what a previous article in this series revealed —that his chief interest in censorship is to protect young people. That is the sole basis of his political argument —political because through it Governor Pinchot hopes to win votes that will ultimately permit him to occupy the White House davenport.

Does Gov. Pinchot Know Judge Lindsey?

This article cannot undertake to combat the governor's argument—that is the prerogative of the editor—but one of his claims is so contrary to fact that it cries aloud for immediate comment. Juvenile Court judges, says the governor, find that the "movies" inspire crime. Hasn't he read what Judge Ben B. Lindsey of Denver, foremost Juvenile Court authority, says on the subject? There are many other authorities on criminology, like Dr. George W. Kirchwey, who can be quoted in refutation. Will H. Hays has them all listed if the governor wants an evening's unpleasant reading.

But Governor Pinchot's views, though he professes to be a "movie fan," must not be taken too seriously. They are mostly fuel for the political flames. If the governor has an abiding faith in the virtue of censorship, why did he exclaim, when interviewed in Harrisburg, "I won't furnish you with any ammunition against censorship." Does he fear that some facts will prove injurious to the "cause" if placed before the public? Was that why he argued against allowing the writer even such simple statistics as the number of eliminations during 1925?

Reformers Prefer To Work Stealthily

The answer is, yes and no. He does not want the publication of facts against censorship—people of the reformer type prefer to work stealthily—and he knows that he has made censorship a matter of personal aggrandizement. His little group of deep talkers knows that, too.

The two previous articles have showed that Governor Pinchot knows only one type of persuasion. That harks back to the old days of dinosaurs and leopard-skin garments tailored to measure, when it was a blow on the head with a stone hammer or clubbed fist. It was the only kind of persuasion then known to man and it was singularly effective.

Stone Age Legislation

Governor Pinchot seems to be one of those reminiscent gentlemen who like to talk about the "good old days." Probably he has given Stone Age legislation a lot of intensive study, and topped off his researches with an investigation of the feudal system and the mailed fist. In his hip pocket, film men assert, the governor totes a stone hammer christened "Sure Death." He is about as subtle as an army mule and he packs an equal punch. That is true of many reformers when things do not progress to their liking. The end justifies the means.

So Governor Pinchot, like other reformers, prefers to work stealthily, with the bulge in his hip pocket a threat to film men.

Don't they know it!

"Censorship!" exclaimed a Phila-

(Continued on next page)

Pinchot to Talk

Governor Gifford Pinchot of Pennsylvania has accepted an invitation to be present at the banquet concluding the sixth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania, to be held at the Fort Pitt Hotel, Pittsburgh, April 19 and 20.

Members of the National Administrative Committee of the national organization will also attend the sessions.

Philadelphia Film Men Fear Pinchot

(*Continued from preceding page*)

delphia film man. "Don't write anything about censorship. You'll get us in a peck of trouble, not only with the governor but our own bosses in New York. The governor would get even with us. We wouldn't have hardly any pictures approved. And New York wouldn't understand, and out we'd go. The best thing is to grin and bear it, though it's hell."

Film Men Loath To Do Any Talking

This view was almost unanimously held in Philadelphia, testifying to Governor Pinchot's methods of persuasion. Letters of introduction, telegraphic assurances from New York executives that the writer was "all right," brought a harvest of handshakes but a famine of information.

Perhaps the following story will give an insight into the situation. It was told me by one of the biggest theatre owners in Pennsylvania, and he insisted that he had excellent reason to believe it true.

A Story That Tells a Great Deal

A New York film man, detailed for the express purpose, took a film disapproved by the censors to the executive mansion in Harrisburg. The governor and Mrs. Pinchot saw it. Then the film man sought the governor's opinion.

"I enjoyed it very much," said the governor.

"Gifford," called Mrs. Pinchot from the end of the room. "I am going upstairs."

The governor bowed.

"What opportunity is there?—" began the film man.

"Gifford," Mrs. Pinchot called again, with more emphasis, "I am going upstairs."

"Why," the governor told the film man, "I really enjoyed every bit—."

"Gif-ford!" Mrs. Pinchot said, splitting the syllables, "I said that I was going upstairs."

Wouldn't Reverse Censors' Decision

"Yes, my dear, coming," said the governor. Then, turning again to the film man, he said, "I really like your picture but of course I can't put that on paper," and he followed Mrs. Pinchot upstairs.

Mrs. Pinchot, a woman with a will of her own and sister of Senator Frelinghuysen of New Jersey, a family long prominent politically as well as socially, perhaps is even more ambitious politically than the governor. Censorship also is her hobby and in its support she has enlisted many wealthy club women in Pennsylvania.

(*Another installment next week*)

Film Industry Made Political Football

Not many moons ago Philadelphia exchange men were astounded to hear that the headquarters of the censorship board was to be moved to Harrisburg. This would entail a great expense to the motion picture industry, and so the film men investigated.

The ostensible reason was that the office rent of the censors had been raised. The motion picture industry offered to pay the increase in rent for the censors rather than have the board move.

The real reason was that some politicians objected to Congressman Vare's "option" on the appointments of censors. He dominated them because of commuting difficulties between Philadelphia and Harrisburg. So other politicians wanted the board moved without regard for the convenience of the motion picture industry.

Off to Collect

Buck Jones and his wife have sailed for a two months' rest in Europe—Buck's first vacation since he joined the Fox organization seven years ago.

The only luggage the family carried were plenty of empty trunks and a Bell and Howell camera with which Buck will keep a photographic diary of the trip.

The Jones' first stop will be in London where Buck will fill the first trunk with English-made clothes with which to startle Hollywood. Mrs. Jones' buying orgy will begin in Paris.

The Low-Down On a Scenario's Fate

By Sumner Smith

Customs change with the passing years. Magazine editors used to wail that everybody at some time or another wrote a short story and raged at them because it was rejected. Nowadays a louder wail resounds from the motion picture producers, according to John L. Murphy, production manager of the Harold Lloyd Corporation. For everybody's writing scenarios and calling on heaven to witness when their pet scenario is returned, often unopened. Rank favoritism, that's what it is.

But is it? Jack Murphy says "no." All producers are skeptical of scenarios from unknowns—for one reason. There have been so many suits for alleged plagiarism that producers can't take a chance.

If the wide world wants to know what happens to scenarios, hopefully addressed to Harold Lloyd, Jack Murphy will tell it. Either a stenographer spots the envelope as a scenario and returns it unopened, or the legal department gets the opened envelope and sees that it is returned without inspection by any of the production staff.

Here's the chief hitch. When an envelope bears the return address of "John Jones, Whowhich, Connland," it is returned unopened on the safe assumption it conceals dynamite in the form of a scenario; when the return address specifies a big city like New York or Chicago, it may be important business and is opened. Then when a scenario pops out its ugly head, the Lloyd force nervously turns it over to the legal department to have its fangs drawn.

Harold Lloyd, Jack Murphy and Joe Reddy are nearing the conclusion of their visit in New York. They will return to Los Angeles about April 2 and begin Harold's new picture. Three writers have been added to the scenario staff, making it five in all, and a director will soon be signed. Lloyd hopes to go to Europe next year.

You're wrong!—"Dance Madness" is not a jazz picture

Note the nifty charcoal sketch of Claire Windsor featured with Conrad Nagel in this Robert Z. Leonard production for Metro-Goldwyn-Mayer. Conrad's "'complex" makes him fall for beautiful dancers, and he pulls the comedy stuff in trying to fool his wife, but Claire puts one over on him by substituting as his new flame, a masked dancer.

CASEY OF THE

with GEORGE O'HARA

Produced with the co-operation

A big idea put into a big serial.

The greatest title imaginable, for it gives you the benefit of column after column of first page newspaper stories.

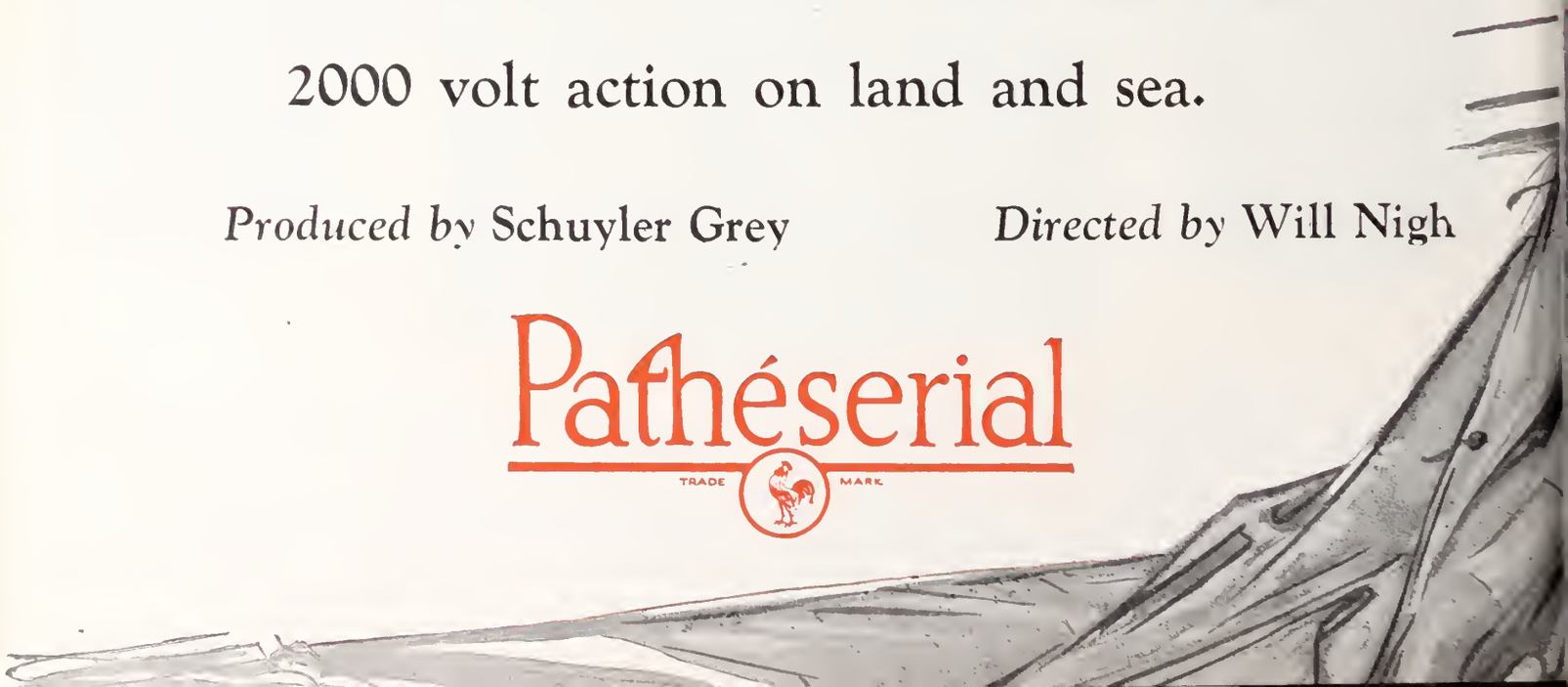
Get the inside of the rum running traffic; of alien smuggling, of the perpetual battle between the Coast Guard and the lawless.

2000 volt action on land and sea.

Produced by Schuyler Grey *Directed by* Will Nigh

Pathéserial

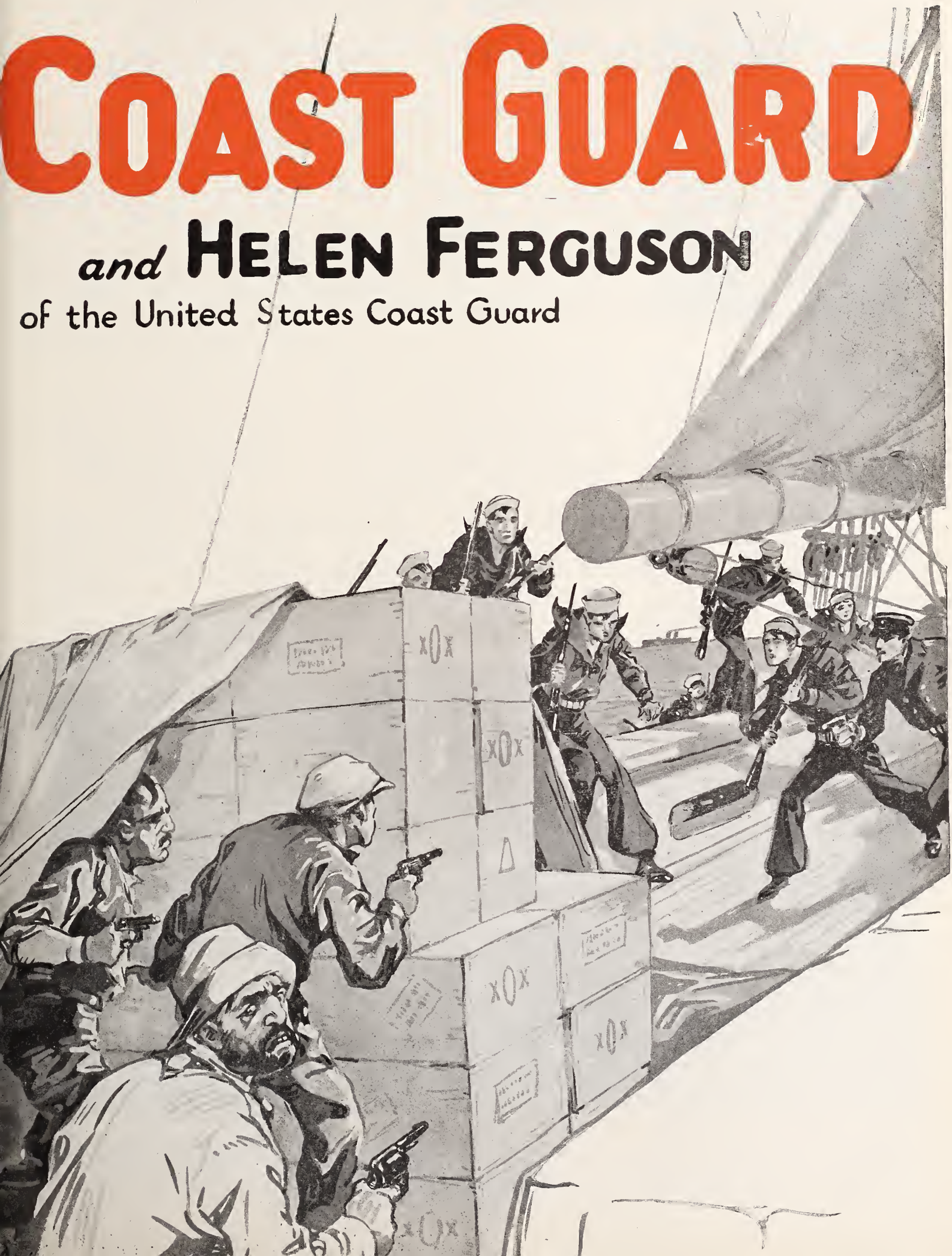
TRADE MARK



COAST GUARD

and HELEN FERGUSON

of the United States Coast Guard



Tom Mix Finishes Last Starring Vehicle for the 1925-26 Season

WITH the finishing of "Hard Boiled," the seventh big picture in which he starred for Fox Films during the 1925-26 season Tom Mix will, in his own words, "lie dormant for a while."

The past season was the hardest Mix and his wonder horse, Tony, have ever put through. Only the marvellous physique of the man and the great endurance of the animal enabled them to come through feeling fit.

The great amount of effort which Mix and his mount put forth came after the strain of the European tour, which besides being a seven days' wonder on account of holding the front pages of the newspapers of five continents for weeks, astonished even seasoned circus folk who can appreciate what it means to make town after town, to say nothing of country after country, with a full line of properties, and a horse.

Of the seven pictures completed by Mix during the past season, three are grouped as the best work of his career. These are "Hard Boiled" with Helene Chadwick, "Tony Runs Wild," in which Tony has the most important role, and "My Own Pal" with Olive Borden. It was the fine work of the last named young woman in "My Own Pal" and "The Yankee Senor," another Mix production, which earned for her a long term contract and stardom with Fox Films.

The other four pictures which Mix completed during the 1925-26 season were "The Lucky Horseshoe" with Florence Gilbert, "The Everlasting Whisper" with Alice Calhoun, "The Best Bad Man," with Clara Bow and "The Yankee Senor" with Olive Borden.

Some idea of the amount of endurance which the season's work entailed may be guessed from the fact that it is estimated that Tony carried Tom Mix for a distance of more than 3,000 miles—the distance across the continent—during the filming of these seven stories. Tony wore out twenty sets of horseshoes and Mix four pairs of cowhide boots during the season. It is no wonder that they want to "lie dormant."

While plans for Tom Mix are not yet completed for the 1925-26 season it is quite certain that all his productions will be westerns and of a quality which will give him a bigger place than ever in the affections of the thousands of his admirers.

When asked to explain just what "lying dormant" meant, Tom Mix surprised the questioner by explaining that it had nothing to do with his lying late abed of a morning or with turning Tony out to pasture. "I just can't break old habits," he said. "When I rest it doesn't mean that I keep my feet out of the stirrups. Rest for me means that I still throw a leg over Tony regularly, but he and I instead of suiting our movements to a script just go wandering off for a stroll. And Tony isn't of a breed that is content with developing indigestion from too little motion. The breeze from his own speed rushing through his nostrils is a treat to him. 'Lying dormant' just means that we'll do our galloping to our own taste for a spell."

"Hard Boiled" which is due to be released early in June has as a supporting cast Helene Chadwick, William Lawrence, Charles Conklin and Emily Fitzroy. The supporting cast of "Tony Runs Wild" has in it Jacqueline Logan, Lawford Davidson, Duke Lee and Vivian Oakland; in "My Own Pal" Mix is supported by Olive Borden, Tom Santschi, Jay Hunt and Virginia Marshall.

BUCK JONES TAKES A SPIN to New York with "Mrs. Buck" and amuses some fellow guests atop a hotel by lariat twirling; the popular William Fox star and his wife will visit eight European countries in the two months' trip of which this is the first lap.

Miss Dorothy Howell Assistant Prod. Manager

HARRY COHN, vice-president of Columbia Pictures Corporation, and in charge of all production activities, has appointed Miss Dorothy Howell, formerly his secretary, as assistant general production manager. Mr. Cohn believes that there should be a feminine touch and voice in production matters. Hiss Howell's appointment takes effect immediately, as Columbia's production activities are already under way.

Prior to her connection with Columbia, where she has served as secretary to Mr. Cohn for several years, she was secretary to Irving Thalberg, when he was at Universal, and later with Ben Shulberg when he was producing independently. Her experience under these three men, past masters in production, fit her for the position which she has been given. Columbia is increasing its schedule well above the past years output, and the Columbia lot will be one of the busiest places during the next twelve months.

Miss Howell will assist Harry L. Kerr, general production manager of the company.

"The Flying Mail" to Be Al. Wilson's First

The first production in which Al. Wilson, intrepid air stunt artist and screen favorite, is to be starred by A. Carlos for release through Associated Exhibitors is to be "The Flying Mail," according to an announcement from the office of Emil Offeman, west coast representative of the distributing concern. Production started at the Associated Studios, Los Angeles, March 15th.

A total of eight pictures starring Wilson are to be produced by Carlos for A. E. release. These will be filmed at the Los Angeles studios.

Noel Smith has been engaged to direct "The Flying Mail" and casting of the picture is being done under his and Offeman's supervision.

"The Devil Horse," New Pathe Feature, Stars the Great Rex

THE DEVIL HORSE," the newest Pathe feature starring Rex, king of wild horses, said to surpass "Black Cyclone" in action, story and spectacular features, will be available for pre-release runs beginning April 4th, according to a Pathe announcement.

The new Rex picture is a thrilling drama of the big adventure of empire building, taken from the romantic history of the early West and was written by Hal Roach, the producer. Fred Wood Jackman who has guided the wild horse in "The King of Wild Horses" and "Black Cyclone" directed "The Devil Horse."

As in the two previous productions, Rex is supported by a cast of equine and human players suited to the type of story, and the backgrounds are said to be scenic masterpieces. Lady, the equine heroine of "Black Cyclone," and the Killer, heavy of the previous picture are in the new production.

In selecting players for the human cast Director Jackman sought those who by their riding ability and familiarity with Western atmosphere were qualified beyond the mere ability to act. The principals are Gladys McConnell, who by her work in this picture won a five year contract with another large studio; Yakima Canutt, world's champion cowboy and stunt rider; Robert Kortman; Roy Clements; Master Fred Jackman, son of the director; and the entire population of the Crow Indian Reservation in Montana.

In making "The Devil Horse" available for special pre-release runs, Pathe believes that exhibitors will find this picture one of the strongest box office attractions of the season.

TULLIO CARMENATI

in the Roland West production, "The Bat," which United Artists will distribute

Creighton Hale Lead in "A Poor Girl's Romance"

Film Booking Offices announces that Creighton Hale, one of the most widely known screen players, will have the leading male role in "A Poor Girl's Romance," instead of Matt Moore, as previously announced. Mr. Hale, whose recent screen appearances have been in "Wine of Youth," a King Vidor production, and "Time the Comedian," will play opposite Gertrude Short, who will have the title role in the picture, based on the novel by Laura Jean Libbey. Work on the picture will begin

Robertson Engaged As Casting Director by M-G-M

Clifford Robertson, formerly casting director for Goldwyn before the merger, has been engaged by Louis B. Mayer, vice president in charge of production at the Metro-Goldwyn-Mayer studios, to be casting director at the Culver City studios of that company.

Robertson, it is announced, will replace Fred Leahy, who is transferred to the production department as a unit manager, a position which he held prior to taking over the casting office.

THE FANS WILL CALL HER "CONNIE" just the same as if she hadn't recently taken a three day honeymoon as Mrs. Alastair Mackintosh—for she'll still be "Connie Talmadge" to fandom, in her next film, "The Duchess of Buffalo," which Constance Talmadge Film Co. is to produce for First National release.

Will Nigh Arrives at M-G-M Studios On Coast

WLLIAM NIGH, noted screen director, arrived last week at the Metro-Goldwyn-Mayer studios. Nigh, although a California man, made his fame in New York, after going East with a theatrical production and then taking up production in New York studios.

Among his notable productions are "Thou Shalt Not Steal," "Shame," "Sunshine Alley," "Soul of Man," "Notoriety" and others.

An interesting coincidence is that Walter De Leon, the novelist, also came from New York to scenarize a vaudeville story at the studio. Nigh and De Leon were college mates at the University of California, and worked together there on college theatricals, which gave both their start on the stage. This is the first time they have been associated with the same organization since 1904.

Pringle-Sherman in "The Great Deception"

Aileen Pringle and Lowell Sherman, who have the leading roles in Robert Kane's "Hello, New York," will also have the principal part in Mr. Kane's next picture, "The Great Deception," adapted from George Gibb's novel, "The Yellow Dove." Mr. Kane was so pleased with Miss Pringle's work in the character comedy stellar role of "Hello, New York," that he made arrangements with Metro-Goldwyn to retain her for a second production.

Production on "Hello, New York," will be terminated on March 20 and as soon as Howard Higgin, the director, has supervised the cutting and editing of the film he will start work on "The Great Deception," which will be Mr. Kane's second picture for First National on his second series of production.

Ginsberg-Kann Acquire Six New Productions for 1926-27

IN addition to the twelve Sterling Productions which will be distributed next season by the Ginsberg-Kann Distributing Corporation, the firm will again handle the Banner product. Arrangements have just been completed with Banner Productions, Inc., by the terms of which it will deliver six new high-class melodramas to Ginsberg-Kann during the course of the year.

The new product will be marked by the same swift action, highly dramatic stories, and box-office drawing power which made last year's Banner Productions so popular with the public.

The story material has been chosen for its originality of plot and ingenuity of development. Included in the list are stories by some of the outstanding writers of action and adventure fiction of the day, including Frank Adams, Vincent Starrett, Allie Lowe Miles and others.

As was the case with last year's product, these stories will be filmed under the supervision of the most talented directors available in the independent field, such men as Edward Le Saint, Tom Forman, John Adolfi. All will be men of outstanding achievement in filming big action stories.

The leading roles will be played by prominent stars of proved box-office power, with supporting casts of well-known players.

The six Banner pictures acquired by Ginsberg-Kann are:

"Devil's Dice," from the new novel by Frank Adams, whose stories appear in all of the popular magazines. An American Captain returns from France, leaving his heart in the keeping of a young French girl. Years later, managing an American mine, the Captain's love story is brought to a surprising climax through the unraveling of a startling series of events.

"Wanted—A Coward," from the story by Vincent Starrett. A young man in the Adventurers' Club reads an advertisement for a coward in a newspaper. He answers the ad and is thrust headlong into unexpected and thrilling situations in which two puzzling figures loom up, a beautiful girl and a mysterious cripple.

"The Cancelled Debt" is from a story by Allie Lowe Miles, recently associated with the new picture agent established by G. P. Putnams Sons, and a writer of recognized ability and power in telling an adventurous, colorful tale.

"Thumbs Down," from the story by Gladys Johnson. Her father married again, her little step-sister high in favor, a sympathetic girl revolts against the unbearable situations enforced on her and leaves her father's house. The unfolding of her subsequent adventures leads to a climax surprising and thrilling at every turn.

"Christine of the Big Tops," adapted from a story recently published in a million-a-month-circulation magazine. It is a story of circus and ranch life, with all of the drama, comedy and heart interest associated with the circus atmosphere. A clown, deserted by his wife and child, leaves the circus for the ranch where his old cronies live. Unknown to him, his little daughter is brought to the ranch and a series of stirring events are under way, events that end in the realization of his lost dream of happiness.

"Dangerous Friends," a melodramatic story of what insincere friends can do, told in a series of powerful and exciting episodes

VERA REYNOLDS, made-up for her characterization in "Silence," enjoys a chat with W. J. Morgan, general sales manager for P. D. C. (right), and F. C. Monroe, president of the organization (left), with Director Rupert Julian (on the extreme left).

"Island God Forgot"

(*Continued from page 320*)

him. I for one wouldn't want to be answerable for what might happen." Leaving this horrible threat behind her Julie waddles back to her cabin. Sam has no firearms. The only revolver is in Cutter's possession. In addition he can't well defend his daughter on account of the loss of his leg. It looks as though Julie will be able to put through her wicked plan.

* * * * *

Captain J. Anthony (Tony) Webb, American-born, war hero, ace of many lofty battles, enters the one hundred thousand dollar aeroplane race from San Francisco to Australia. With his companian, Tipston Curry, Tony sails out over the Golden Gate at 6:15 o'clock on the morning of August 5, in a Curtiss seaplane, carrying four eight-cylinder Hispano-Suiza motors of 150 h. p. each. They arrive safely at Honolulu where Curry is taken ill and Webb must go the rest of the way alone. After eighteen hours straight flying, with no sleep and little food, Toly runs into a sudden gale. Flying high, flying low, flying into the teeth of the storm, he finds no relief. A naileron control has gone. The plane can't turn around or spiral. She can only go up, down or straight ahead. Sick, weary, bewildered, fainting almost, Tony sees an island rising out of the sea and makes a landing. Unclasping his safety belt, he staggers out of the plane and collapses.

With devilish cunning, Julie has carried through her plan and arrives at the Captain's shack with her recalcitrant husband and ape-like son ready for the marriage. Memory—who has hoped and prayed for deliverance—is heartsick. Fumbling for his worn prayer book the Camptain mumbles: "We are gathered here this day, beloved" . . .

"Father look," Memory screams, "there is a bird, an angel come to deliver me" . . .

A slender, ethereal thing swoops nearer and nearer. A terrible buzz is heard. The wedding breaks up in confusion. Abe runs to the jungle in fear of this unlooked for monster. Memory tears out on the sand, drags Tony's head upon her lap and tries to revive him. Pulling an automatic pistol from the airman's holster Sam defies his enemies: "For years you've bluffed me because you had a gun. Here's an end now and forever to this marrying business."

Tony opens his eyes on this strange scene. Befuddled, tramp-tired only Memory's picture remains in his mind as he falls dead asleep.

In spite of unheard of disasters, fights with Malay savages, the injured aeroplane and delays of all sorts and kinds, Tony as all the world knows, beaches his plane at Sydney, winning the race by a bare few moments; to say nothing of marrying Memory who receives the Grand Mogul's lost treasures as her wedding portion.

"THE ISLAND GOR FORGOT" will make a thrilling moving picture, full of blood and guts, piracy and dead men's bones; full of love, hate, revenge, murder and triumph. It is clean, wholesome, logical, suitable for both grown-ups and children; suitable for all classes and grades of society. It is no mawkish mess but a real yarn where men curse, groan and die.

Metro-Goldwyn-Mayer Stars And Players Are Kept Busy

Gigantic Production Scheduled Requires All Players; Five of the Nine Stars Busy; Four Are Now Getting Ready; Featured Players Assigned To M-G-M's Famous "52"

THE greatest galaxy of stars, featured players, and stock actors ever assembled are now at work in the Metro-Goldwyn-Mayer studios in Culver City.

In accordance with the policy of the Metro-Goldwyn-Mayer company to keep their stars at full box office value by constant screen appearances before the public in worthwhile productions, almost every star and player under contract to M-G-M, as well as many only under contract for one production, are kept busy before the camera. Sixteen feature productions actually in the making provide vehicles for many of them, and the rest are engaged in details of costume and story for forthcoming pictures shortly to go into production.

Five of the nine Metro-Goldwyn-Mayer stars are actively engaged in production, the other four are busy preparing for further screen appearances. An unusual average considering the great difficulty of finding suitable vehicles for stars of such magnitude, in fact, it is the first time in motion picture history that five really great stars have worked concurrently in the same studio.

The stars at present actively engaged on the lot are John Gilbert, Ramon Novarro, Lillian Gish and Buster Keaton; Marion Davies on her return from New York will immediately join this contingent. Gilbert is working with Director King Vidor to get everything in readiness for filming "Bardelys the Magnificent," which goes into production in the very near future. This film will be an adaptation of the Rafael Sabatini novel now being serialized in hundreds of newspapers by the Metro-Goldwyn-Mayer company. Ramon Novarro is at work under Hobart Henley's direction in a photoplay adapted from the novel and stage play by Roy L. Horniman, "Bellamy the Magnificent."

"The Scarlet Letter," a Frances Marion adaptation of the Hawthorne classic engages the time of Lillian Gish, who is being directed in this vehicle by Victor Seastrom. Marion Davies will begin work on "The Red Mill" immediately on her return to the studios.

"The Red Mill" is based on the musical comedy, and will be a Cosmopolitan production for Metro-Goldwyn-Mayer, scenario by Frances Marion.

The other stars, Lon Chaney, Jackie Coogan, Norma Shearer, and Mae Murray are preparing for future roles by being fitted by the costumers, and reading over stories and scenarios.

Chaney and Miss Shearer have both just finished a picture; the character actor scored in "The Black Bird," and the lovely Norma has just finished "The Devil's Circus," written and directed by Benjamin Christianson.

All the Metro-Goldwyn-Mayer feature players are working.

Lew Cody is playing the title role in "Toto," being filmed by John M. Stahl.

Eleanor Boardman has been given the coveted part of Roxalanne opposite John Gilbert as Bardelys in "Bardelys the Magnificent."

Owen Moore has the male lead of "Money Talks," a Rupert Hughes story being directed by Archie Mayo.

Charles Ray, divorced from "hick" roles, is enacting the part of an American millionaire in "Paris," written and directed by Edmund Goulding.

Pauline Starke is featured in Elinor Glyn's story, "Love's Blindness," being directed by John Frances Dillon.

The services of Aileen Pringle have been loaned to Robert Kane for a picture he is producing for First National.

Almost every member of the M-G-M stock company is busy making photoplays.

Renee Adoree is in two pictures, "In praise of James Carabine," supporting Ralph Graves under Marcel de Sano, and in "Bellamy the Magnificent."

Virginia Bradford, Estelle Clark, Archie Burke, Gwen Lee, Marceline Day and Gertrude Astor support John Harron in "The Boy Friend," a Monta Bell Production.

"Brown of Harvard," adapted from the Rida Johnson Young stage play by A. P. Younger, gives many of the juvenile players a chance to perform in a contemporary photoplay, and in support of William Haines are Edward Connelly, Ernest Gillen, Mary Brian and Maurice Kains.

Joan Crawford, Wampas Baby Star of this year has the feminine lead with Charles Ray in Edmund Goulding's "Paris," and the other Baby Star, Sally O'Neil, is cast for Ramon Novarro's leading lady in "Bellamy the Magnificent."

Lars Hansen has the leading male role with Miss Gish in "The Scarlet Letter," and his famous countryman, Karl Dane, has a comedy role in the same feature.

Roy D'Arcy, the popular villain, has a sinister role in "Paris."

Weaver Re-engages Scholtz

Abe Scholtz, cameraman, whose photographic work in "Hearts and Fists" earned much praise, has been re-engaged by the H. C. Weaver Studios, for their next Associated Exhibitors' production, "The Totem Pole Beggar," on which filming will commence next week at Tacoma, Wash.

AT THEIR MERCY

Fred Newmeyer, director of "The Savage" for First National, is cornered by May McAvoy and Ben Lyon. Newmeyer is now considering several new contracts.

"Kiki" Heads Program of First National Releases For April

FOR the first month of the Spring, First National will release four of its strongest productions of the current season, starting with the famous "Kiki," followed by "The Desert Healer," "Hello, New York," and "The Savage."

Since the announcement that "Kiki," the Joseph M. Schenck production starring Norma Talmadge, would be released Easter Week, first run exhibitors in all parts of the country have booked the picture. Last reports indicate there will be upwards of one hundred first run showings starting April 4.

Following a preview in Los Angeles, the screen version of the Belasco play has been unanimously acclaimed as the best of Norma Talmadge's productions. In the role of the Paris gamin who attains fame on the stage, the popular star reveals a gift for comedy never approached in previous characterizations. Ronald Colman also gives an unusual performance opposite Miss Talmadge. The picture was directed by Clarence Brown.

"The Desert Healer," the first independent production of Marion Fairfax, made in collaboration with Sam Rork, will be released April 11. Last week Miss Fairfax came East with a print of the completed picture which she is now editing and titling. It is an adaptation of the famous novel by E. M. Hull, laid in Algeria. The highly dramatic and colorful story was directed by Maurice Tourneur with Lewis Stone, Barbara Bedford, Walter Pidgeon, Tully Marshall, Katherine MacDonald and Anne Rork in the cast. Mr. Stone gives a portrayal far different from any of his previous performances in the role of the "desert healer."

"Hello, New York," the release for April 18, is an adaptation of Arthur Stringer story "The Wilderness Woman," which appeared serially in "The Saturday Evening Post." It is a production of Robert Kane, who has been so successful in his earlier pictures for First National, including "The Dancer of Paris," which is now going big all over the country. "Hello, New York," offers a story rich in action and character portrayal. Aileen Pringle, Lowell Sherman, Chester Conklin, Robert Cain, Henry Vibart, Harriette Sterling and Flora Finch have important roles under the direction of Howard Higgin.

The last picture of the month, released April 25, is "The Savage," an Earl Hudson production from an original story by Ernest Pascal.

This picture, made at the Eastern Studios and in Florida, tells an exciting story of an expedition into the jungles of South America. Ben Lyon has the role of a reporter who, lost in a wilderness, is picked up as a white savage and returned to civilization as a specimen of jungle life. The story is replete with thrills and offers occasional comedy sequences.

May McAvoy, Philo McCullough, Sam Hardy, Tom McGuire and Charlotte Walker are in the cast under the direction of Fred Newmeyer.

Supports Corinne Griffith

E. M. Asher, general manager for Corinne Griffith Productions, has engaged Einar Hanson to head Miss Griffith's supporting cast in "Into Her Kingdom," filming of which is to begin shortly. Hanson came to America but three months ago from Sweden, where he has been starred on stage and screen for the past six years. Svend Gade has been loaned to Miss Griffith by Universal that he may direct "Into Her Kingdom." The script is by Carey Wilson.

"HELLO, NORMA," said Richard Barthelmess, who stopped off on the Coast and dropped in to see Norma Talmadge on the "Kiki" set in the United Studios. Ronald Colman, who plays opposite the fascinating Norma, in this First National picture, and her director, Clarence Brown, joined in greeting the other First National star.

Langdon Feature Going Into Many Test Cities

Following the enthusiastic reception accorded "Tramp, Tramp, Tramp," the first Harry Langdon feature comedy for First National, the Sales Cabinet of that company is preparing to launch an intensive exploitation and advertising campaign backing first runs in key cities.

Since the try-out of "Tramp, Tramp, Tramp," at the Playhouse in Rye, which was attended by a number of exhibitors in addition to sales executives of First National and other companies, there has been an insistent demand for early runs of the picture in all sections of the country.

On account of the unusual quality of the production, it is being booked in the finest theatres in each locality. The results of these engagements supported by strong exploitation, will be watched before a general selling policy is formulated for the entire country.

The premiere of "Tramp, Tramp, Tramp," is scheduled for the Princess Theatre, Hartford, April 11th, followed by early engagements in New York, Los Angeles, San Francisco, Chicago, Detroit, Oklahoma City and Indianapolis. First National exploitation men will be assigned to each of these cities to conduct in co-operation with the exhibitor, an intensive campaign on behalf of Langdon. Considerable billboard space is being secured in these cities and advertising displays will be featured in the newspapers. Features of the campaign found successful at preliminary showings will be duplicated for subsequent presentations in other parts of the country.

Mendelssohn to Chicago

Metro-Goldwyn-Mayer announces the appointment of Felix Mendelssohn as manager of the Chicago distributing office, the appointment to take effect at once.

Fox Film Exchange in New York Opened; Standardized Plans Used

TO its string of highly efficient film exchanges engaged in distributing pictures throughout the world, Fox Film Corporation added another on March 22, when James R. Grainger, general sales manager, threw open the doors of the beautiful and up-to-date new building at 341-43 West 44th Street, which will house the New York Exchange, a vital distributing center for the large Metropolitan area serving Greater New York, Long Island and Northern New Jersey.

In honor of the opening, Mr. Grainger, Exchange Manager Harry Buxbaum and his staff played host to a large number of exhibitors and other folks of the industry at a buffet lunch, served on the top floor of the new building.

The new Fox exchange is built from standardized plans carefully worked out which will facilitate the functioning of every department. It is similar to buildings already constructed, in the course of construction, or planned in a number of cities throughout the country.

The new structure is absolutely fireproof, scientifically laid out and attractive to the eye. The architectural style of the building is Spanish Renaissance. It is built of reinforced concrete with a brick front, its color being red with a purple cast.

Every department of the exchange is housed in the new building. Harry Buxbaum's office is on the second floor where he is surrounded by the members of his sales and office staffs.

The street floor is occupied by shipping room, a film examination hall, a bureau of information, the auditing department and the cashier's office. The accessories department is located in the full basement which is as light and airy as the top floor. On the third floor is a projection room, appointed to insure comfort to exhibitors and others who will view pictures therein. A beautiful lounge and reception room for visiting exhibitors is also planned for this floor. The furniture of this room was not installed at the time of the opening owing to the fact that the space was needed for the temporary counters installed to serve the luncheon. On this floor there are also seven vaults, each with a storage capacity of 2,500 reels. Two vaults of similar size are located in the back of the full basement.

VIRGINIA VALLI

William Fox will demonstrate her box office pull in an early Fox production.

Work Starts on Marie Prevost's Picture, "Up In Mabel's Room"

ACTUAL production work on Al Christie's de luxe picturization of "Up in Mabel's Room," was started this week under the direction of E. Mason Hopper.

"Up in Mabel's Room" will be the third Al. Christie feature on the current season's program of Producers Distributing Corporation and it will be the initial starring vehicle for Marie Prevost under her new contract with Metropolitan Pictures.

The star is supported by a big cast which includes Harrison Ford, Harry Myers, and Sylvia Breamer. All of these have started their work in the production on the first day of shooting and others including Arthur Hoyt, Carl Gerard, Paul Nicholson and Maud Truax will begin in a few days.

A unique feature of the filming will be, that part of Mabel's famous rooms will be at the Christie studios and part of them at the Metropolitan.

The picture was adapted from the play by F. McGrew Willis, the scenarist responsible for "The Million Dollar Handicap," "Charley's Aunt," and "Reckless Romance."

Press Book Ready on Jans' "Roaring Forties"

A comprehensive and exceedingly helpful press book on "The Roaring Forties," fifth of the Jans present season productions, has just come off the press.

The book, done in two colors, gives complete and detailed information as to how "The Roaring Forties" can be put over to the best possible advantage. The cover makes an excellent window or lobby card, there are pages devoted to various length stories, two pages of advertisements, a variety of cuts and mats both of scenes from the play and of Sylvia Breamer, the featured player, exploitation reviews, teasers and catchlines, a music cue sheet and illustrations of the lobby display and posters.

It is in keeping with the publicity and exploitation material issued on past Jans releases, and should be of decided benefit to all exhibitors who play the picture.

"STEPS OUT OF CHARACTER" to be "in character"—that's Ralph Ince, who quit directing to play a big role in the William Fox feature, "Yellow Fingers." Olive Borden, the screen's newest emotional actress, plays a powerful role under Emmett Flynn's direction.

Fox West Coast Studios Ready For Next Big Production Drive

Sheehan's Guiding Eye on Big Productions; "What Price Glory," "The Pelican, "Going Crooked," "Return of Peter Grimm" and "The Lily" on the Schedule

PRODUCTION forces of Fox Film's West Coast studios have been lined up for the first big drive of the new season. Within a month eleven pictures will be started, according to an announcement by Winfield R. Sheehan, vice-president and general manager. Most of these will go into production in the next fortnight.

Mr. Sheehan will maintain a guiding eye over the production, "What Price Glory," which will be directed by Raoul Walsh and "The Pelican," to be directed by Frank Borzage. The tentative starting date for "What Price Glory" is April 12.

Seven pictures will be made under the supervision of Sol. M. Wurtzel, general superintendant of the local studios. These are:

"Going Crooked," directed by Emmett Flynn, with a cast that will include Hallam Cooley, Lou Tellegen, David Butler, Byron Munson and Arthur Housman. The two leads have not yet been announced.

"The Return of Peter Grimm," directed by John Griffith Wray, from the celebrated David Warfield-David Belasco stage success.

"The Family Upstairs," taken from the current Broadway success and directed by Harry Beaumont, with Virginia Valli, and J. Farrell MacDonald.

"The Lily," David Belasco's stage play, directed by Victor Schertzinger.

"Pigs," with Janet Gaynor, directed by Irving Cummings from the stage success by Patterson McNutt.

"The Devil's Master," a John Ford production, adapted from Gerald Beaumont's magazine story, "The Lord's Referee."

"Fig Leaves," now in production under the direction of Howard Hawks, with a cast including George O'Brien, Olive Borden, Ralph Sipperly, Phyllis Haver, Andre De Beranger, Eulalie Jensen, William Austin, Dorothy Dunbar and Cecilia Evans.

The first Western production under the supervision of Edwin C. Hill has just been completed, with Buck Jones as the star. It is "Thirty Below Zero," and was directed by Robert Kerr.

"Dead Man's Gold," is the second picture to go into work under Mr. Hill's supervision. It is a starring vehicle for Tom Mix and was adapted from the novel of the same name by J. Allan Dunn. Thomas Buckingham will direct. The cast will include Frank Campeau, Eva Novak, Sam Allen, Harry Gripp, Frank Hagney and Virginia Marshall.

Kenneth Hawks will supervise production on two pictures yet to be made on this season's schedule and which will go into work immediately. They are "Dangers of a Great City," featuring Edmund Lowe, Madge Bellamy, Leslie Fenton, and "Pals in Paradise," a Peter B. Kyne story. R. William Neill will direct the former and Albert Ray will handle the Kyne story.

Fox Opens $500,000 Exchange in Australia

Fox Films dedicated last week in Sydney, Australia, the biggest motion picture headquarters building on that continent.

The new $500,000 offices were opened with ceremonies participated in by crown ministers representing the Australian cabinet, officials of the province of New South Wales, nobles, titled personages and political and civic leaders, as well as hundreds of exhibitors.

Fox Film Corporation is the first of the motion picture companies to invest heavily in real estate in Australia and the opening of the new Fox headquarters marks an epoch in the constantly increasing business relations with that dominion.

News of the dedication was received by Winfield R. Sheehan, general manager of Fox Films, in a cable from Stanley S. Crick, managing director for Australia. Crick also cabled that he was sailing to attend the convention of Fox Films sales forces to be held in Los Angeles April 11.

"Train Robbery" to Fox

Fox Films announces the purchase of the screen rights to "The Great K. and A. Train Robbery," a novel by Paul Leicester Ford to be produced for release during the 1926-27 season. The cast will include Madge Bellamy, Charles Farrell and J. Farrell MacDonald. The director will be Irving Cummings and the scenarist Bradley King.

"Test of Donald Norton"

Chadwick Pictures Corporation announce the arrival at their New York office of the print "The Test of Donald Norton," George Walsh's latest starring vehicle. This picture is the screen story taken from Robert E. Pinkerton's novel by the same name.

"THE DEVIL HORSE" is the title of the next picture in which REX, king of wild horses, will be seen. This Hal Roach special production is released by Pathe. The cast includes charming Gladys McConnell. Yakima Canutt and other splendid actors. This is Rex's greatest picture.

"The Flaming Frontier" Shown to Gen. John J. Pershing in Hospital

Head of American Expeditionary Forces in France Applauds Stirring Sequences in Universal Film; Dr. Riesenfeld To Conduct Orchestra at Premiere

A PRIVATE SCREENING of "The Flaming Frontier," Universal's great epic of the west, was held for General John J. Pershing at the Walter Reed Hospital, Washington, D. C., Wednesday evening, March 17th, at eight o'clock.

The Red Cross Hut where the picture was shown was jammed to capacity with eight hundred disabled veterans and several prominent military officials, guests of the general. Representatives of the Washington newspapers, as well as correspondents from out of town papers were present.

General Pershing expressed his enthusiasm and approval of the film by hearty applause at particularly thrilling sequences, and at the conclusion of the picture, was the first to arise and again applaud vigorously. The veterans were equally enthused, and in typical doughboy fashion showed their appreciation by loud and continuous applause and much stamping of feet.

General Pershing issued a statement to the Washington newspapers commenting on the excellence of the film. This statement may be obtained from them.

"The Flaming Frontier" will have its New York opening at the Colony Theatre on Saturday evening, April 3d, at midnight.

Dr. Hugo Riesenfeld, well known impresario, who has just completed an elaborate musical score for the presentation of Universal's stirring drama of the west, "The Flaming Frontier," will personally conduct the orchestra on the opening night. Rehearsals have alrcady commenced. Dr. Riesenfeld is most enthusiastic about the production, which he says is the most inspiring for which he has ever compiled a musical score.

A careful study by the impresario of the musical instruments used by the U. S. Army and the Indian warriors during the eighteen seventies, the period in which the action of the film takes place, led to some interesting revelations. In one of the museums, Dr. Riesenfeld unearthed an instrument called the "frontier horn," which, when blown, reproduces the sound of an Indian yell, and which is said to have been used by the Indian warriors during their onslaughts on the pale-faces.

Dr. Riesenfeld ransacked several of the largest musical instrument houses in New York, and finally discovered what purports to be the identical horn used by Chief Gall during the Custer massacre. This horn, which history tells us was picked up by the young express rider, the only surviving member of Custer's army, the morning after the Custer Massacre, has been carefully treasured by the instrument firm, and has been loaned to Dr. Riesenfeld for the run of "The Flaming Frontier," with the express condition that it be returned at the conclusion of the engagement.

Dr. Riesenfeld promises that the "frontier horn" will be heard very clearly and distinctly above the other musical instruments, and that you won't have to strain your ears to hear the Indian yell and war-whoop!

W. C. Fields in Florida

One of the finest semi-tropical estates in America, El Mirasol, the winter home of E. T. Stotesbury of Philadelphia, at Palm Beach, forms the background for a number of scenes in W. C. Fields' first starring picture for Paramount, "It's the Old Army Game." Mr. Stotesbury and his guests were interested spectators of the filming of a sequence of the picture on the lawn facing the ocean. During the course of the first afternoon's work Mr. Stotesbury entertained Mr. Fields, Director Sutherland, Supervising Editor Thomas J. Geraghty, Miss Ring, Louise Brooks and other members of the unit at tea.

Excellent Pictures to Sign a New Star On Program

WITHIN a fortnight Excellent Pictures Corporation, headed by Sam Zierler, will announce the signing of another star of the first rank. All that is permitted to be revealed at this writing is that the star is feminine. She is undoubtedly one of the few on the top rung of the ladder. She will make three feature productions for Excellent.

Pauline Frederick also will make three. The first, "The Nest," has been completed and is now in its final stage of editing. Will Nigh was the director.

George Walsh will star in six. His first, "The Kick-Off," is scheduled for early production. Announcement of the director and cast will be made within the week, it is believed. The picture will be made in New York, and will be finished in ample time for release during the football season. Other Excellent pictures will be made in California.

"Home Sweet Home"

Emil Effeman, West Coast representative of Associated Exhibitors and general manager of the Associated Studios in Los Angeles, announces that contracts have been signed with John Gorman for the production of four special features for Associated release. The first will be "Home Sweet Home," suggested by the song.

Metro Schedules Three Big Pictures for April Release

"Brown of Harvard," "Mike," and "Money Talks" Are Box-Office Attractions From Every Angle; Popular Players In Each; Productions Directed by Well Known Men

A TRIO of pictures that can safely be prescribed for weak and sickly box-offices are the Metro-Goldwyn-Mayer releases for April, which are "Brown of Harvard," "Mike" and "Money Talks."

These three pictures are all box-office attractions from every angle, stories, directors, and players of these productions are all of the popular variety that makes money for the exhibitor.

"Brown of Harvard," is a story of athletics, love and intrigue at America's greatest university, the principals are the young, contemporary figures that the public loves. William Haines, one of the best liked juveniles on the screen, plays the title role, and Mary Brian, the pretty little favorite of thousands of picture fans, plays the role of his sweetheart. Jack Pickford, who has a following of his own, heads the cast. Mary Alden, known for her sympathetic portrayal of mother roles is in this picture as Mrs. Brown, and the other mature actors are Edward Connelly and David Torrence. A host of young players are in the cast, among them Francis X. Bushman, Jr., Ernest Gillen, Guin Williams and Ena Gregory.

CLEAR ACTION STORY

The story has been adapted by A. P. Younger from the stage play by Rida Johnson Young, and directed by Jack Conway. It is a clean, thrilling action story in a fine setting, with a lovely romance woven through it, and it will be enjoyed by thousands.

"Mike," featuring Sally O'Neil, and written and directed by Marshall Neilan, will have its release in April. This comedy success is full of laughs and excitement. The cast in support of the featured player includes William Haines, Charles Murray, Ford Sterling, Frankie Darro, Junior Coghlan, Muriel Frances Dana, and Sam de Grasse.

A Rupert Hughes comedy will also be released during April, it is called "Money Talks," and has been adapted from the popular author's work by Frederic and Fanny Hatton, and directed by Archie Mayo. Owen Moore and Claire Windsor are the featured players, and their monetary adventures as a young married couple are vastly amusing. Other members of the well chosen cast are Bert Roach, Kathleen Key, Ned Sparkes, Phillips Smalley, Dot Farley, Polly Moran, and George Kuwa.

"Sir Lumberjack"

Kathleen Myers has returned to the Film Booking Offices Studios at Hollywood to finish her work for "Sir Lumberjack," in which she is playing opposite Lefty Flynn. Miss Myers has been laid up for ten days as a result of exposure making scenes for the picture in the lumber camps high up on the California mountains.

Ed Sedgwick Joins M-G-M

It was announced recently by M-G-M, that Ed Sedgwick, noted screen director, had been signed to a contract.

No assignment has been given him, but indubitably he will soon be given one of the large features now on the studio production program at the M-G-M plant.

Film Booking Offices Has New "Tarzan" Story

Film Booking Offices has purchased the screen rights to "Tarzan and the Golden Lion," one of the most popular of the romantic adventure novels by Edgar Rice Burroughs.

The picture version will be one of the early summer productions at the F. B. O. Studios in Hollywood, and will be completed in time to take its place among the Gold Bond productions released during the coming season.

Announcement of the acquisition of "Tarzan and the Golden Lion" was made by J. I. Schnitzer, Vice-President in charge of production, who is in Hollywood arranging the schedule of fifty-six feature pictures and nearly eighty short subjects which constitute Film Booking Offices program for next season.

It is planned to have the entire schedule ready for consideration at the annual Sales Convention which will be held in Los Angeles on April 1st, 2nd and 3rd.

"Tarzan and the Golden Lion," originally published by the McClurg Company of Chicago, has been issued by Grosset & Dunlap in a popular priced edition.

Mae Murray Returns

Mae Murray, returning to the Metro-Goldwyn-Mayer studios with a new contract, was given an enthusiastic reception at the station on her arrival in Hollywood. Many stars, studios officials, and featured players went to the train to welcome back the famous star. Miss Murray, at the expiration of her last contract with M-G-M went to Europe for a vaction, and on her return signed up again with the same organization.

Benton and Kenyon Stay

Curtis Benton and Charles Kenyon, both of whom have been on Universal's scenario staff for the past year, have signed new contracts with the company, according to announcement from the studio.

"THE DESERT HEALER," produced by Marion Fairfax for First National release, presents Lewis Stone, Barbara Bedford, Katherine MacDonald and Walter Pidgeon in a "Surprise Story." Showmen can tell their patrons they will see "a new" Mr. Stone!

Nine Feature Pictures Now In Production at "U" City

NINE FEATURE PICTURES are now in production at Universal City, with three more units preparing to start work within the next two weeks. Six features, on which actual camera work was finished within the last two weeks, are in the cutting rooms.

John McDermott has started work on "The Love Thief," the spectacular production of European court life in which Norman Kerry is starring. Greta Nissen is playing the feminine lead, with a supporting cast which includes Nigel Barrie, Oscar Beregi, Charles Puffy, Cissy Fitzgerald, Carrie Daumery, A. Borgata, Clarence Thompson, Barbara Worth and others. John Stumar is photographing the picture.

Lois Weber is in the midst of her first production under her new Universal contract. She is filming "The Star Maker," from her own adaptation of Dana Burnett's story, "Technic." Billie Dove and Francis X. Bushman are in the leading roles, with Grace Darmond, Warner Oland, Henri Victor, Roy Bloomer, Caroline Snowden and others in support. Lee Mohr is the cinematographer.

Jean Hersholt is hard at work on his first starring production. It is "The Old Soak," Don Marquis' stage play, and Edward Sloman is directing. The cast includes June Marlowe, George Lewis, Louise Fazenda, George Seigmann, William V. Mong, Adda Gleason and others.

House Peters started work on his latest starring role by heading for location in McCall, Idaho. The story is "Prisoners of the Storm," adapted by Charles Logue from James Oliver Curwood's novel, "The Quest of Joan." Lynn Reynolds is directing, with Peggy Montgomery, Walter McGrail, Harry Todd, Fred deSilver, Clarke Comstock and others in the cast.

"Her Big Night," Laura LaPlante's first picture since Universal made her a star, is about half finished. Melville Brown is directing, from his own adaptation of the Saturday Evening Post story, "Doubling for Daphne." Einar Hansen, the Swedish film star, is playing opposite Miss LaPlante, with Tully Marshall, Zasu Pitts, Mack Swain, Lee Moran, Cissy Fitzgerald, Walter McGrail and others supporting.

Edward Laemmle is on his final week of production of "The Whole Town's Talking," the stage farce by John Emerson and Anita Loos. Edward Everett Horton promises a remarkable performance in the featured role, with an unusually good cast, including Virginia Lee Corbin, Trixie Friganza, Dolores Del Rio, Robert Ober, Otis Harlan, and others in support. Adaptation of the play was done by Raymond Cannon.

Hoot Gibson, and his company headed by Director Cliff Smith, have returned to the studio from a short location trip, and are finishing exterior scenes for "The Phantom Bullet." Eileen Percy, Allan Forrest, Pat Harmon, William H. Turner, Nelson McDowell, John T. Prince, "Pee-Wee" Holmes and Rosemary Cooper are in the cast. Curtis Benton adapted the story.

The Universal troupe filming "The Ice Flood" is enroute to the studio after a month on location in Klamath Falls, Ore. Kenneth Harlan and Viola Dana are in the featured roles, with Henry B. Walthall, Frank Hagney, Billy Kent and others in the cast.

Two westerns, one starring Jack Hoxie, and one starring Fred Humes, are also in production. Hoxie's picture, "The Fighting Foundling," is being directed by Del Henderson, while Del Andrews is directing Humes in "The Yellow Back."

William A. Seiter's "Rolling Home," starring Reginald Denny; "Perch of the Devil," a King Baggot production with Mae Busch and Pat O'Malley; "The Runaway Express," featuring Jack Daugherty and Blanche Mehaffey, are in the cutting rooms.

"Isle of Retribution"

Director James Hogan is making the final scenes for "The Isle of Retribution," based on Edison Marshall's widely read novel of Alaskan life, at Film Booking Offices' studios in Hollywood. The picture, with Lillian Rich, Victor McLaglen, Robert Frazer and Mildred Harris in the leading roles, will be completed and ready for review in about two weeks.

Associated Exhibitors Issues "Manpower," House Organ

OUT of a long and varied experience in moving pictures, Oscar Price, Presidinet of Associated Exhibitors, Inc., believes the answer to the question of how a successful national distributing and producing organization may be established, is most concisely and accurately summed up by the initials—M. P.

M. P., according to Mr. Price, stands for both Moving Pictures and Man Power. One without the other is of little avail, but combined they form an irresistible force that no obstacles can withstand. Each, however, must have the quality of genuineness—REAL entertainment and REAL manhood.

For this reason the newly inaugurated house organ of Associated Exhibitors is to be known as MANPOWER. The primary purpose of the publication is to foster a spirit of co-operative rivalry within the sales organization. This spirit is best described by combining the intent of "every man is expected to do his duty" and "may the best man win" and applying the entirety to the competitive spirit that should exist between the different districts and their personnel.

Edward Finney has been placed in charge of MANPOWER, under the supervision of General Sales Manager E. J. Smith.

Laemmle Predicts Big "Laugh Year"

THIS year started off with "Laugh Month," but that isn't all. I believe that 1926 is to be "Laugh Year."

The trend is toward comedy, and every picture has always had its "comedy relief," but this is to be increased and accentuated, so that a more even balance will be struck between the two forms. We are going to put comedy even in "Romeo and Juliette," and "Uncle Tom's Cabin" will be full of laughs.

This trend toward comedy is, of course, in response to a public demand, and I believe that this demand grows out of the ever increasing tenseness of modern life. Competition in business and the professions grows keener; we live each day, it seems, at a higher pitch and more rapid pace. When we seek amusement we want to relax, to forget the cares and responsibilities of the day. In other words, we want to laugh!

When a tendency gets under way, someone always goes too far, and it may be that some will go too far in this direction. Serious drama and slapstick comedy do not, as a rule, mix very well. That is a thing we must guard against, because as there are different kinds of comedy, so are there different places where each is appropriate.

Reginald Denny is a comedian, but he is a "seven-reel comedian," and the laugh tricks of the two reels are not for him. In "Gulliver's Travels," which we will make on a large scale as a fantasy, the comedy element will be prominent, but it will be a fantastic comedy, of course. These differences are subtle, but they must be kept constantly in mind by our writers, directors and actors.

The out-and-out comedies are in more demand, also, that is, the short length comedies which have no purpose outside of getting laughs. Some very fine and expensive talent is engaged in the making of these. Which rises the question again, whether there is any higher vocation than that of making people laugh. When people laugh, they are, as a rule, happy; they have put aside their cares and inhibitions. So the comedian is one of the truest friends of humanity, and the fact that 1926 is to be full of laughter is a very fine augury for all of us.

That I am a firm believer in the popularity of comedies, particularly the feature comedies, is evidenced by Universal's program this year. "The Cohens and Kellys," "Poker Faces," "The Whole Town's Talking," "Her Big Night," "Skinner's Dress Suit," "Rolling Home," are all expensive farce productions. Such other pictures as "The Star Maker," "The Old Soak," "The Runaway Express," "The Love Thief," "Perch of the Devil," though they are essentially dramatic, are liberally supplied with comedy, of a less exaggerated variety, of course.

Comedy is demanded today even in "westerns," which consisted, a few years ago of little besides riding and fighting. Hoot Gibson has become so popular as a cowpuncher comedian that he has been elevated from westerns to feature productions.

BY CARL LAEMMLE
President of Universal

CARL LAEMMLE, President of Universal Pictures, predicts a profitable "Laugh Year" for 1926

Rin-Tin-Tin Follows "Sea Beast" In Warners; Latter to N. Y. Strand

AFTER a record breaking run which has tested the spacious Warner's Theatre in Broadway, New York, to its capacity for twelve weeks, under the two-a-day policy and at $2 prices, "The Sea Beast," the John Barrymore starring vehicle, is to close its pre-release engagement at that house on April 3rd.

New Yorkers have enthused over this production as they have over few pictures in the past several years. They have marveled at the deeds of daring and the superb acting of the ever-popular John Barrymore. They have acclaimed, as have all other cities where "The Sea Beast" has been shown, the wonderful artistry of Dolores Costello. So marvelous was the work of this young screen player, and so widely approved, that Warner Brothers lost no time in signing her to a long-term starring contract.

While "The Sea Beast" run will definitely close at Warners' on April 3rd, it will not be lost to Broadway, for it has been booked to open its first first run showing at the Mark Strand Theatre starting April 11th. Realizing the continued and amazing popularity of the picture, Joseph L. Plunkett, managing director of the Strand, beat other Broadway first run houses to it and closed a deal with Warners, whereby it would follow as soon as possible the close of the run at Warners' Theatre. The Brooklyn Strand has also contracted for the picture to follow immediately upon the showing at the New York Strand.

Coincidental with the announcement that "The Sea Beast" would close at Warners' comes the further announcement that "The Night Cry," starring Rin-Tin-Tin, the dog marvel, will open at that house on April 4th.

The enthusiasm of Warner Brothers and executives of the organization over "The Night Cry" prompted them to give it the earliest possible Broadway showing. They regard this Rin-Tin-Tin starring vehicle as the greatest of all pictures ever made by an animal star, and a fitting successor to so marvelous a picture as "The Sea Beast."

In connection with the showing of "The Night Cry" at Warners', Rin-Tin-Tin is to make a personal appearance. The dog star is en route to New York now in a special car, with a retinue of attendants that are bowing to his every bark. His first stop was at the Circle Theatre in Cleveland, where police reserves were necessary to keep the crowds in order that stormed the box office. Judging from the inquiries made at the Warner Home Office Rinty's appearance on Broadway will create a veritable sensation.

Turn to Page 355 for Those Invaluable Picture Tips

New German Director Arrives; Reports To Mr. Kane

Lothar Mendes, German director, schooled in the UFA studios of Berlin, who has been signed by Robert Kane, will probably direct two of the Kane productions for First National Pictures during the coming year. Mr. Mendes arrived in New York last week and at present is engaged in observing production of "Hello, New York," which Howard Higgin is directing at the Cosmopolitan studio. He is also seeing the Broadway pictures and plays and reading stories tentatively selected for his first Kane production. Mr. Mendes was born in Berlin in 1894. He attended the same high school as Ernst Lubitsch. It is interesting to note that he directed Lya de Putti, the German actress, who recently arrived in this country, in some of her earlier pictures, notably "S. O. S." and "The Light of Death."

Paramount Signs Scenarists

Four noted scenarists have set their typewriters in motion at the Paramount Hollywood studios. Harry Behn, who prepared the script for "The Big Parade," Julian Josephson, whose latest achievement was the scenario of "Lady Windermere's Fan," and the team of Hope Loring and Louis D. Lighton are the new members of the continuity staff.

Exhibitors Report "Skyrocket" Ready Made for Exploitation

George Olson Enterprises in Indianapolis, Ind., Score with Associated Exhibitors Big Special Production in Which Beautiful Peggy Hopkins Joyce Is Starred

REPORTS from all over the country reaching the home offices of Associated Exhibitors, Inc., indicate that Peggy Hopkins Joyce in "The Skyrocket" is continuing to do the spectacular business which this Marshall Neilan production did at its notable Broadway premiere. In these reports it is interesting to observe that much of the big business is attributed to the unusual exploitation possibilities of the release.

Owing to the popularity and renown of Peggy Hopkins Joyce, who is one of the most colorful personalities to appear on the screen in years, unequaled publicity and exploitation cooperation is being extended "The Skyrocket."

The following letter, relayed to Associated Exhibitors in New York by their Indianapolis branch manager, is typical of many received:

Indianapolis, Ind.
March 1st, 1926.

Mr. E. M. Booth,
Branch Manager,
Assoc. Exhib., Ind.
Indianapolis, Ind.

"Dear Sir: You probably will be interested to know what we were able to accomplish in the way of an exploitation campaign on "The Skyrocket" during its engagement at the Ohio theatre here.

First, in a broadly general way, we carried window cards and tack cards throughout the city, special display ads in all newspapers, special one-sheet tie-ups on all waste boxes in the down town district.

A Splendid Feature Tie-up

"Our feature tie-up consisted of a mutual arrangement with Rink's Cloak House for women's apparel. Through the assistance of the Los Angeles office, a wire was sent to the Rink Cloak House from Peggy Joyce, sponsoring the Jean Patou printed gown sale. They gave us all three of their front windows, and we made life-size cut-outs hand-painted, of Peggy Joyce, and dressed them in the advertised gowns. We also had living models modeling the apparel twice a day in the windows. Our advertising in connection with 'The Skyrocket' was carried in the windows and throughout the store. A three-quarter page ad was furnished by the store, tieing up the picture. Also two special stories previously carried in the two newspapers.

"On Wednesday during the week of the showing of the picture a Peggy Hopkins Joyce dance was handled through Mr. Sullivan's Dancing Academy. Special announcements and miniature photographs of Peggy Joyce were given to all in attendance.

"Special follow-ups in different local stores were handled during the week of the picture. We found this a wonderful medium for 'The Skyrocket' and in cities of larger sizes there should be no trouble whatsoever in getting tie-ups of this description, as Peggy Hopkins Joyce's previous publicity is a wonderful business medium to work from, and she is well known, I believe, to all the big business men in every city, and they can readily see the advertising value in her picture.

"I wish you plenty of success for this picture, and only wish that I could get more pictures of this kind to exploit, as I have found it one of the best pictures to handle since I have been in this game, and that is covering a large field.

"Thanking you for your hearty co-operation and hoping that in our future relations we may have many more pictures of 'The Skyrocket' calibre, I beg to remain

"Yours very truly,
(Signed) "HAP ROBERTS.
Exploitation
Charles Olson Enterprises.

Rudolph Valentino in "Son of the Sheik;" U. A. Release

"Son of the Sheik" is the official title of Rudolph Valentino's new picture for United Artists Corporation release.

The star has begun work on it at Hollywood, in a production presented by John W. Considine, Jr., with Vilma Banky playing the leading feminine role and George Fitzmaurice directing.

The story is by E. M. Hull, author of "The Sheik," in which Valentino created a furore a few years ago.

In the new film the hero is one of two sons of the original Sheik, and, as in "The Sheik," the romantic element predominates. Frances Marion has made the screen adaptation for the latest story.

Red Seal's Buffalo Plans

Max Fleischer, president of Red Seal Pictures announces that his newest exchange, at Buffalo, to be opened on April first, will be operated in association with Maurice A. Chase, who at present operates the Chase Pictures Corporation in this territory, and will continue to operate his own exchange, under his own name. The distribution of short subjects will be handled by Chase under the name of Red Seal Film Exchange. This territory includes the state of New York, west of Poughkeepsie.

You'll want your bit o'
Sunshine
They'll Read About It!
They'll Hear About It!
They'll See It Everywhere!
Everybody in the Whole Country Will Be Waiting for It!
COMING SOON!

Baltimore Capitulates After Seeing "Little Annie Rooney"

Critics Shower Praise on Mary Pickford's Acting; Glad She Has Returned to Type That Won Her Fame; Engagement at Rivoli Was the Event of the Week

THAT MARY PICKFORD in her current photoplay, "Little Annie Rooney" has struck a 100 percent. audience appeal, is confirmed once more by the extremely favorable reviews accorded the picture at its first run in Baltimore. This United Artists Corporation release ran at the Rivoli Thetre. The local reviewers had these nice thingsto say of Mary and the production:

"Mary Pickford has returned to the type of film play in which she held top place; she fills the role of a hoyden—and golly, how she fills it!" says Norman Clark in the News. "'Little Annie Rooney' is full of fun, and it will also bring that old lump up in your throat a couple of times."

"Mary Pickford in 'Little Annie Rooney' at the Rivoli this week, shows what reasonable, intelligent and artistic films can be made when done by capable artists under capable direction," says Nelson Robins in the Post.

"Miss Pickford plays her part in the approved method she has used on many occasions when she appeared in similar roles in times past," says T. M. C. in the Sun. "She succeeds in blending comedy and tragedy with an intriguing touch of pathos and of homely sentiment."

The engagement of "Little Annie Rooney" at the Rivoli was the big motion picture event of the week in Baltimore.

Russell Completes Script

John Russell, the author, has completed the screen story of "The Rough Riders" in collaboration with Hermann Hagedorn, Roosevelt's official biographer, and has left for a trip to the Orient.

Mr. Hagedorn will remain at the Lasky studio during the production of the picture, which will be a Paramount road-show release for next Fall.

King Seeking Locations

Henry King, director, is resting between pictures. He is spending his time driving through the Southwest in search of locations for "The Winning of Barbara Worth," which will be the next Samuel Goldwyn release for United Artists. One leg of the trip, 1300 miles, has been completed in the Imperial Valley. Nevada, Arizona and Mexico locations are still to be canvassed.

"SANDY'S" CREATOR, "SANDY'S" PROTOTYPE and "Sandy's" director—Elenore Meherin, who wrote the popular serial (center); Madge Bellamy, who plays the role in William Fox's production, and Harry Beaumont, who put the picture into such shape that its author, who, in this photograph has just viewed the first print, says "Perfect."

Schnitzer Applies Relativity Theory To Picture Stories

J. I. SCHNITZER, vice-president of Film Booking Offices, who is in charge of production at its Hollywood studios, believes that the much discussed improvement in the public's taste regarding the quality of modern film entertainment is largely due to what may be called a "motion picture theory of relativity." The idea, he says, was summed up by Horace Greeley, the great newspaper publisher, when he said that the average newspaper reader was more interested in an account of prominent citizen of his community breaking his little finger than he would be in the King of Spain breaking his neck.

"That is true," says Mr. Schnitzer. "It is true because the reader has a personal interest in the prominent citizen and none at all in the King. In other words, there is a greater relationship, or relativity, if you will call it so, between the reader and the citizen—he may know him personally; they may belong to the same club, or there may be other reasons to make that personal bond of common interest that makes the story seize the reader's attention and hold it.

"The same feature of relativity of the picture to the spectators' personal affairs and interests largely accounts for the success of many recent film dramas, including a large proportion of our Film Booking Offices product that have not been particularly exploited as super-epics, but which have made enormous hits with the public. While of course many of the big spectacular pictures of late succeeded in spite of lack of this quality, the regular run of day by day production that every film company turns out as the basis of its program, cannot afford the expense of making merely a big display without an essentially human story which ties up the whole to the individual spectator.

"This is where the relativity idea comes in. Whether or not the story of itself is especially novel, if the theme or some characteristics are similar to incidents in the personal affairs of the audience, that audience will enthusiastically approve the picture, often without knowing just why, except that 'they like it.'

"In the past we have striven to get this relationship angle into our product, and our entire program of sixty feature pictures for the coming season has been very definitely mapped out with this basal idea in mind."

Camera Pictures Complete William Fairbanks Film

Camera Pictures, Inc., have completed production on "The Mile A Minute Man" with William Fairbanks and the negative has been shipped East to Lumas Film Corporation for distribution.

The production was made in record time despite the fact that there were several very difficult sequences to film. The story of "The Mile A Minute Man" is an automobile racing drama. The big "kick" in the production is a combination airplane and auto race. Virginia Brown Faire has the leading feminine role.

Four Big Productions Only Remain to Be Completed on Warners' Current Schedule

ONLY four productions remain on the current schedule at Warner Brothers' Coast Studio, according to word from Jack L. Warner, production chief. These are "The Passionate Quest," "Broken Hearts of Hollywood," "The Social Highwayman" and "The Footloose Widow." They are scheduled to go into work in the immediate future.

"The Passionate Quest" is perhaps the most popular of the E. Phillips Oppenheim stories and will be one of the big features of the Warner program. It is scheduled to go into production about April 5th under the direction of J. Stuart Blackton, whose "Hell Bent Fer Heaven" has just gone into the cutting room. The scenario for "The Passionate Quest" has been prepared by Marian Constance Blackton. Principals and supporting cast have not yet been announced.

Shortly following "The Passionate Quest," "The Social Highwayman" will be put into production under the direction of William Beaudine. It is described as a comedy drama with a tragic ending. The book by Elizabeth Phipps Train had an extremely wide vogue and a splendid adaptation, which is said to closely follow the original story, has been prepared by E. T. Lowe, Jr.

"The Footloose Widow" is adapted from one of the most popular newspaper serials that has been syndicated in recent years. The story in its original form has been read by hundreds of thousands of newspaper readers in all parts of the United States. It is the work of Beatrice Burton, well and favorably known as an authoress of popular fiction. The starting date of this production has not yet been definitely announced, though Neely Edwards and Arthur Hoyt have already been assigned to the cast.

"Broken Hearts Of Hollywood"

Last on the current schedule will come "Broken Hearts of Hollywood," a big special feature, in which all of the Warner contract players will appear with the exception of John Barrymore and Lowell Sherman. Every player on the Warner roster will be available and a special part is being written into the script for each of them. This should mark a fitting climax to the year's activities inasmuch as the 1925-26 program is the biggest year Warner Brothers have yet experienced in their history as motion picture producers.

According to the plans laid out by Jack Warner for "Broken Hearts of Hollywood" there is to be no particular star or featured part. Each of the players will portray as nearly as possible, the character in which they have had the most success during the past year. The type of picture will be unique and promises to create a sensation. It is a story of Hollywood and motion pictures and will display the lives of the players on and off the sets.

While the remaining four pictures on the current schedule will be rushed into production as early as possible, studio executives are also busy with some of the more important productions scheduled for the 1926-27 season. Principal among these are the third of the John Barrymore starring vehicles, "The Tavern Knight;" and the Ernst Lubitsch production temporarily titled "Revillion."

"The Tavern Knight" Shaping Up

"The Tavern Knight" is shaping up rapidly and will be started as soon as John Barrymore return from his well earned vacation following his strenuous work in "The Sea Beast" and "Don Juan." Already it has been announced that Dolores Costello will again have the leading feminine role opposite Barrymore. In fact the trio that made such a tremendous success of "The Sea Beast" will again be teamed up in "The Tavern Knight," for Bess Meredyth is again preparing the screen story.

"Revillion" is the temporary title of the forthcoming Ernst Lubitsch production. It is an adaptation of the French farce by Meilhac and Halevy and will have Patsy Ruth Miller and Monte Blue in the leading roles. This will mark Miss Miller's first picture under her new contract recently signed with Warner Brothers. Lilyan Tashman and Andre Beranger are others so far selected for the cast. Harold Grieve who won so much praise for his art direction in "Lady Windermere's Fan" has been borrowed from Marshall Neilan to prepare the sets for "Revillion."

Bower Promoted

J. G. Bower, formerly salesman in the Los Angeles branch of First National Pictures, has been made branch manager in Omaha, Nebr., effective March 15th. The promotion of Mr. Bower is in accord with the policy of First National whereby important posts are filled from within the ranks whenever it is possible to do so. Mr. Bower has been a successful salesman in First National for a number of years and his selection as branch manager is the reward of merit.

Comprehensive Survey of Public Taste Gleaned from De Mille Contest Analysis

THE FINAL SUMMARY of the photoplay idea contest conducted by Cecil B. De Mille and the Los Angeles Times is illuminating in its indication of the public's diversity of taste in motion picture entertainment; and the progress that pictures have made in their appeal to the intellectual classes throughout the entire world.

During the brief period of the contest which ran from January 31st to February 27th, 38,517 suggestions were submitted; coming from every State in the Union and sixteen foreign countries. These suggestions came from college professors, doctors, lawyers, priests, ministers, rabbis, bank presidents and executives in practically every great commercial industry; as well as from authors and artists of world-wide reputation; artisans, clerks, miners, and laborers in every field of human endeavor.

These letters, now on file at the Cecil De Mille studio, are an exhibit of crested and embossed stationery from aristocratic homes and great corporations, side by side with cheap note paper of the laboring classes.

GARRETT FORT
Special writer for Cecil B. De Mille signs to remain another year with De Mille.

In 1922, when Mr. De Mille ran a similar contest, 29,100 ideas were submitted of which 20% were found ineligible because of illiteracy or total lack of intellectual value. In this year's contest less than one-half of one percent of the 38,000 replies were found illiterate or non-intellectual; a 98% increase in intellectuality, indicating that motion pictures are either appealing to a higher class of intelligence or that the screen, in four years has performed a wonderful work of education.

In the 1922 contest, 45% of the suggestions could not be filmed because of camera limitations; while in the 1926 replies less than 3% are unsuited to motion picture technique. This proves conclusively that motion picture patrons are students of the technique of the silent drama and have become more critical in their judgment of story presentation

In listing and classifying the subjects suggested for picturization it is found that public taste differs so widely, that there is no likelihood of popular preference for any particular type of drama. Biblical subjects lead, with a total of 14%;—historical subjects come second with 12%;—Post-war stories are third with 11%;—industrial topics are fourth with 9%;—while prohibition, married life, crime and young love follow close behind in the order mentioned. Western subjects without genuine historical or biographical backgrounds are almost negligible in their rating.

It is significant that the majority of the Biblical suggestions were advanced on the theory that certain portions of the Bible would make colorful, gripping pictures; rather than for purely theological reasons. And even those who would preach the Gospel through the power of the screen, seem to think that an entertainingly dramatic story preaches the best sermon. This condition may have been brought about by Cecil De Mille's dramatic treatment of "The Ten Commandments"; because by comparison the Biblical suggestions made in the 1922 contest were more didactic in form.

The suggestions coming from boys may be summed up in the words of one youngster who wrote: "Don't give us fake cowboys"—The boys want characters who have really done something worthwhile. In this they join with their elders in a demand for stories dealing with the lives of big men and women; historical pictures that range from Napoleon to Kit Carson; from La Salle to Charles Schwab; and from Joseph Smith the Mormon to Mary Baker Eddy. Not to mention George Washington, Helen of Troy, Stonewall Jackson, Horace Greeley and Carrie Nation. In fact, no great figure in American or foreign history was overlooked in the 38,000 suggestions.

Women, strangely enough, demanded tales of industry such as "Steel Preferred" which was recently produced by Metropolitan Pictures. And, the explanation of this is contained in a letter from one woman who said:—"It is difficult to get our men to the movies to see a butter-scotch love story."

In 1922 there was an almost frenzied demand from parents for preachments against the "flapper." The 1926 contest contains hardly a suggestion of this nature; indicating that in the four intervening years the public has either accepted twentieth century frankness; or has come to the knowledge that the paternal fears of 1922 were ungrounded.

Another noteworthy feature of the 1926 contest is the slight difference between the foreign and American requests. Foreigners and Americans seem united on the premise that action and color are more important than subtleties and mental shadings as points of entertainment.

In the final analysis, the contest shows that the public wants virile drama of any age; with a demand only for logic and sincerity in the presentation of the story.

In this contest, Mr. De Mille has gained for himself a great advantage, as, collectively, the replies present a comprehensive picture of the public mind. It is expected that he will pick the winning idea within the next week or ten days. And this idea will form the basis for a mammoth production to be made under his personal direction during 1926.

"WHEN I WANT TO PACK THEM IN, I'll book a picture with Rin-Tin-Tin"—if that's your slogan, note these bits from that renowned dog's latest for Warner Bros., "The Night Cry"

"An American Tragedy" On Paramount Program

ONE of the most important motion picture announcements of recent months was made yesterday by Jesse L. Lasky who declared that Paramount has purchased the screen rights for Theodore Dreiser's "An American Tragedy" and that the book will be filmed exactly as it is written. Plans for the production for the making of the picture are on a gigantic scale. The picture is to be produced by D. W. Griffith and will be shown in legitimate theatres as one of the most ambitious offerings in the history of the screen.

"Our picture of Mr. Dreiser's book," Mr. Lasky said, "will be the most ambitious effort ever made by our company. Practically every motion picture producer in the business has attempted to get the screen rights to the book and they were obtained by us only after the payment of a record-breaking sum and also after we had given guarantee to Mr. Dreiser that the book would be filmed exactly as it is written.

"We gave this guarantee willingly, and gladly, because it would be nothing short of criminal to do anything to this monumental American work save to produce it as it is.

Greatest American Novel Written

"Not only has 'An American Tragedy' been acclaimed by book reviewers as the greatest American novel written in the last quarter of a century, but it is also one of the most powerful stories that the motion picture could produce. We see in this picture an epic of modern American life and one that will do more than anything else to teach American youth of the perils confronting our boys and girls. Production of this picture, in a way, will be revolutionary because never before in screen history has a big elaborate production been devoted to tragedy. There will be no happy ending to this picture and it is our plan to make is as starkly realistic as Dreiser's story of the downfall of the boy who is the central character."

Mr. Griffith is enthusiastic over the possibilities of the story and plans to make "An American Tragedy" the greatest effort of his career. Production probably will begin soon as the director has finished his present picture, "Sorrows of Satan."

"I think 'An American Tragedy,'" said Mr. Griffith, "provides the greatest theme that has ever been revealed on the screen. If ever a story told a moving, poignant tragedy of youth caught in the web of circumstances, this one does. In producing it we expect to give the American people one of the greatest moral lessons that they have ever seen in a theatre. The Famous Players-Lasky Corporation is to be congratulated on its courage in proucing a work of this nature and the motion picture public owes Mr. Lasky a deep debt of gratitude for his idealism and artistic conscience in making a picture from a story of this nature.

"I have not the least idea at this time who will play the role of Clyde Griffiths. We probably will spend several months in preliminary arrangements for production of the picture and every player in it will be cast with absolute fidelity to the characters in the book."

Let Patrons Book Their Own Pictures

A PLAN whereby motion picture fans are being given an opportunity to book pictures they want to see just as the exhibitor books them from United Artists Corporation is getting nation wide distribution through Hiram Abrams, president of the organization.

The plan is embodied in a Revival Week campaign consisting of a series of three sales letters from branch managers to exhibitors explaining the benefits to be had from letting patrons choose their own entertainment from among the always popular and always strong audience and box-office releases of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, and D. W. Griffith, which they may have missed or may want to see again.

The campaign presents to the exhibitors also a sample ballot which lists the productions available and from which patrons may vote for their selections, those pictures receiving the largest number of votes to be run during the announced Revival Week, or a series of Revival Weeks.

With the material sent to branch managers for circularization of exhibitors, exploitation plans are also being sent informing theatre owners and house managers how to put on an advance campaign for a Revival Week of United Artists Corporation releases.

"Desert Healer" Offers Surprise

By Florence Lawrence
(Dramatic Editor, Los Angeles Examiner)

Marion Fairfax is en route to New York.

Miss Fairfax went on the same train which carried her new film, "The Desert Healer," starring Lewis Stone, and will complete the cuttings and titles on this first National picture in the East.

I had a glimpse at the picture just before it was packed and can promise film fans two surprises. First, there is a new Stone. Time-worn mannerisms are eliminated from his work and his vivacity and romantic mood will delight every spectator. Also there's a rediscovered Barbara Bedford. As a young English aritocrat Barbara gets away from the Wild West American girl stuff splendidly. She wears her clothes with dignity and plays a heavily emotional role with unexpected ability.

Still another interesting feature in the picture lies in the reappearance on the silver sheet of Katherine MacDonald, once famous as "The American beauty of the screen." Miss MacDonald is a trifle plumper than in former days, but fully as beautiful and much more poised. Also she never acted so well in any of her stellar releases as she does in this picture.

Big Westerns, Full Length Comedies, and Special Attractions on Pathe Program

By PAT CAMPBELL
Feature Sales Manager, Pathe Exchange, Inc.

PATHE will offer exhibitors an exceptionally fine list of feature pictures during the coming season—big Westerns, full length comedies and special novel attractions.

We will have available two series of Western pictures, one starring Harry Carey, now firmly established as a Pathe Star, and another starring Leo Maloney, who rejoins our ranks. Each of these big stars will appear in a minimum of six pictures which will be released alternately, month by month, giving the exhibitor one box-office Western every thirty days.

Hal Roach has completed for us another unusual feature, "The Devil Horse," starring Rex, the wild horse actor. This extra special will be given pre-release runs in all sections, which will greatly enhance its box-office value to exhibitors in all territories.

Monty Banks, who is fast becoming one of the screen's foremost comedians, will contribute a minimum of two feature comedies to our program, which promise to be the best he has ever made.

"The Devil Horse" For Rex

"The Devil Horse" is a drama of the big adventure of empire building taken from the romantic history of the early West, written for the screen by Hal Roach, the producer, and directed by Fred. Jackman, both of whom are responsible for "Black Cyclone" and "The King of Wild Horses." As in the two previous productions, Rex is supported by a cast of equine and human players suited to the type of story and the backgrunds are scenic masterpieces—staged amid the plains and hills of Montana and Wyoming. Lady, the equine heroine, and the Killer, heavy, both appear in the new Pathe feature. The human cast is headed by the famous cowboy and rodeo king, Yakima Canutt; Gladys McConnell is the leading lady and Robert Kortman gives one of the finest Indian delineations of the screen in the part of Prowling Wolf, the villain of the piece. The cast also includes Roy Clements, Master Fred. Jackman, son of the Director, and the entire population of a Crow Indian Reservation in Montana. After previewing this new Hal Roach feature the Pathe executives are convinced that "The Devil Horse" possesses more love interest, more thrills and more entertainment than "Black Cyclone," which has proved a screen sensation. "The Devil Horse" is a 100 per cent picture and will be listed as one of the ten best pictures of the year as was "Black Cyclone."

Monte Banks, Feature Comedy Star

Monty Banks has become a Pathe star. In association with A. MacArthur he will produce a series of exceptional action feature comedies with just enough drama and pathos to punctuate the hearty laughs. Banks is the only comedy star on the screen today who possesses a background of pantomimic training which is a priceless asset. The star has been a successful producer ever since he first scored in two-reel comedies. His phenomenal success in "Racing Luck," his first full length feature, definitely established Banks in this field to rank with Lloyd, Chaplin and Keaton. "Keep Smiling," his first Associated Exhibitors' feature, duplicated the success of "Racing Luck" and "Play Safe," which he has just completed for the same concern is said to be a riot. With the unlimited resources afforded Banks under his Pathe agreement, his new feature comedies will be the finest feature comedies in the field even outshining his former successes.

ALLENE RAY

looking fine after a short vacation, is now ready for her next Pathe serial, to be made on the Coast

Harry Carey "Westerns" For Pathe

There have been no better Westerns than those made by Harry Carey for Pathe. Carey, who has long been one of the screen's favorite Western stars, made his Pathe debut in "Drifitin' Thru," which is now being played by leading exhibitors. This attraction proves that "true-to-life" Westerns are what the public wants and the Carey brand fulfills this need. "The Seventh Bandit," Carey's second Pathe picture is even better than his first. Harriet Hammond was Carey's leading lady in both the above named features and such well-known players as Stanton Heck, Ruth King, Raymond Nye and Whitehorse supported Carey in the cast. Among the Careys that will be offered exhibitors in the forthcoming season are, "The Frontier Trail," "Satantown," "Burning Bridges" and "The Border Patrol." Charles R. Rogers is producing the Carey Series.

Leo Maloney, who returns to the Pathe fold, is another star-producer with a reputation for making audience pictures. Outdoor Western are Maloney's forte and he will produce the most pretentious pictures of his long film career, dating back some twenty years. This series will be produced in and near Maloney's studio at Skyland, located in the mountains near San Bernardino in California—one of the most picturesque spots in the world. The supporting casts will all number players who excel in Western character portrayals.

Charlie Chaplin in "Shoulder Arms"

Charlie Chaplin is always a box-office star. When Pathe paid the comedian half a million dollars for the privilege of bringing back to the screen four of his most notable successes they anticipated a demand for these classics. "A Dog's Life," already released, has proved this contention. It is a remarkable "draw" in all classes of theatres. The next feature of this group to be released will be "Shoulder Arms," deemed by many to be Chaplin's greatest comedy. This picture, wherein Charlie plays a doughboy in the World War, is full of rapid-fire action and has all those touching moments of pathos which have made such a hit with the Chaplin fans and established the comedian's high place in the film world.

Larry Semon Has A New One

In addition to the big pictures now being produced in the new season's program, we have available some of the best current box-office bets. Larry Semon has created a furore in "Stop, Look and Listen," an adaptation of Harry B. Smith's musical comedy success of the same name. Mae Tinee enthused over this feature in the following terms: "'Stop, Look and Listen' is by far the best offering on the State Lake program. It is speedy, ridiculous and resourceful. It invests hokum with surprise and inveigles that spontaneous and continued mirth from the audience that spells box-office success." Semon springs a surprise on his fans in this picture by appearing "straight," having discarded exaggerated costumes and make-up—trusting entirely to his pantomimic ability to put over the "business" and situations. An exceptional cast, including Dorothy Dwan, Mary Carr, Lionel Belmore, William Gillespie, Bull Montana, "Babe" Hardy, B. F. Glynn, Curtis McHenry and Josef Swickard ably support Mr. Semon.

Charles Ray Successes Always Welcome

Charles Ray is famed for his remarkable characterization of a bashful country lad and his pictures have wide appeal. Two of his typical and popular delineations are essayed in "Percy" and "Dynamite Smith," both features that will bring business to any exhibitor who plays them. There is always a whimsical strain of humor running through Ray features, which makes them adaptable for any program.

"Black Pirate"

Following its brilliant opening in London concurrently with the New York premiere, the Douglas Fairbanks romantic melodrama, "THE BLACK PIRATE," is holding up to capacity business, according to cables received by Hiram Abrams, president of United Artists Corporation.

The business done by the film at the Tivoli Theatre is regarded as sensational. It seems now to have become a race between the Selwyn Theatre run and the run abroad as to which will make the better record as a two-a-day de luxe engagement of the new Fairbanks achievement.

BRUCE GALLUP
A distinguished expert in advertising, who joins United Artists Corporation as head of the advertising department, under the direction of Victor M. Shapiro.

Carl J. Goe Returns From Mid-West

Carl J. Goe, Assistant General Sales Manager of Associated Exhibitors, has just returned from a short trip to the mid-western exchanges, where he made a careful study of local conditions and conferred with local salesmen, bookers and exchange managers. Mr. Goe stopped off at Indianapolis, Cincinnati, Pittsburgh and Philadelphia.

Mr. Goe believes that at its present rate of progress, A. E. will soon have a representation such as is enjoyed by but few organizations in the industry.

Pauline Frederick to Star in an F. B. O. Gold Bond Film

PAULINE FREDERICK has been engaged by Film Booking Offices for the title role in "Her Honor the Governor," soon to go in production at the Hollywood studios.

Announcement of the engagement was made by J. I. Schnitzer, vice-president in charge of production, who added that "Her Honor the Governor" will be one of the most pretentious productions for the coming season. It will be released as one of F. B. O.'s Gold Bond Pictures.

The story was written by Hyatt Daab and Weed Dickinson. It is a vivid dramatization of the woman in politics and builds up to a remarkable dramatic situation which will afford the star a splendid opportunity to display her extraordinary talents in the emotional intensity for which she is particularly noted.

"Her Honor the Governor" will be one of the first of the Film Booking Offices Gold Bond productions to be made for the coming season. Negotiations for Miss Frederick's services were begun several months ago, shortly after the conclusion of her triumphal tour of Australia, and actual production will commence as soon as the star is available.

Film Booking Offices already have announced that its schedule for the season of 1926-7 would include at least fifty-six feature length productions in addition to more than eighty short subjects. The engagement of Miss Frederick for one of its early Gold Bond productions is indicative of the class of casts to be employed and gives assurance that the high standard of the Film Booking Offices Pictures will be maintained if not surpassed in the coming year.

Forthcoming Schedule Of Samuel Goldwyn Releases

IN the forthcoming schedule of fifteen new leases by United Artists Corp., President Hiram Abrams announces a total of three, or twenty per cent., as coming from Samuel Goldwyn. The Goldwyn list includes "Stella Dallas," "Beauty and the Beast" and "The Winning of Barbara Worth."

Henry King's production, "Stella Dallas," already eighteen weeks on Broadway as a $2 picture, is the first for general release. "Beauty and the Beast" is a George Fitzmaurice production featuring the Goldwyn stars, Ronald Colman and Vilma Banky, and is from the Kathleen Norris serial story. "The Winning of Barbara Worth" is another Henry King production, from the novel by Harold Bell Wright, and will also feature Ronald Colman and Vilma Banky.

Incidentally Ronald Colman is to be used as leading man in "The Garden of Allah," starring Norma Talmadge, as a production to be made by Joseph M. Schenck and Samuel Goldwyn for United Artists Corp. To this picture Samuel Goldwyn contributes Henry King, director and Frances Marion, scenarist, while Schenck contributes the story rights and the star.

All of the Goldwyn releases will be scenarized by Frances Marion.

"Ella Cinders" Has Big Cast

With a typical cast assembled for her support in "Ella Cinders," Colleen Moore has begun active production of this First National picture. The cast which was signed by John McCormick, general manager of First National's West Coast units, and producer of the Colleen Moore productions, includes Lloyd Hughes, who plays opposite Miss Moore, Vera Lewis, Emily Gerdes, and Doris Baker.

Elinor Glyn Selects Antonio Moreno To Head Cast

ELINOR GLYN has selected Antonio Moreno as leading man for "Love's Blindness," her own novel, which Irving G. Thalberg is producing for Metro-Goldwyn-Mayer, with Mme. Glyn personally supervising John Francis Dillon's direction.

Hardly had Moreno completed the leading role in "Mare Nostrum," (Our Sea), Rex Ingram's production now playing in New York, then he was engaged in a similar capacity for Marion Davies' Cosmopolitan production, "Beverly of Graustark," directed by Sidney Franklin. Immediately upon completion of the Glyn picture he will start in the leading male role of "The Temptress," Mauritz Stiller's first American production, with Greta Garbo.

Pauline Starke is the leading lady of "Love's Blindness," and the supporting cast includes such fine players as Kate Price, George Wagonner, Walter Tennyson, Rose Dione, Nelly Bly Baker, Douglas Gilmore, Tom Ricketts, and Lilyan Tashman.

De Mille Exercises Option On Leatrice Joy's Contract

The option held by Cecil B. De Mille on the services of Leatrice Joy has been exercised; and according to information received from the De Mille Studio, a long-term extension of her contract was signed.

Miss Joy has just completed "Eve's Leaves," her fourth starring picture since signing with De Mille a year ago, and will soon start "The Clinging Vine," which Paul Sloane will direct. By the terms of her extended contract Miss Joy will star in four pictures during the coming season.

"Untrue and Absurd," Is Griffith's Denial Of Rumors

"UNTRUE AND ABSURD" was D. W. Griffith's characterization last week of the report that friction within the Production Department of the Famous Players-Lasky Corporation would lead him to end his connection with the company at the expiration of his present contract. The published report said that Mr. Griffith was dissatisfied with present conditions and was being hurried in his present production "The Sorrows of Satan."

"It is absolutely untrue that I am being hurried by the efficiency department of the corporation in the production of 'The Sorrows of Satan," the director said. "It is true that I have been working fast, but that is my own efficiency, not the company's. I have rehearsed my players for a long time for this picture and have been slow in starting, but it is my method to work fast after I do get started. Representatives of newspapers and magazines who have been watching production at the Paramount Long Island Studio recently may have drawn the wrong conclusion from my intensity.

"I have made but one picture under my present contract with Famous Players, 'That Royle Girl.' It is well known in the industry that the contract provides for one more big picture after 'The Sorrows of Satan.'

"What I shall do after that is indefinite. I have no plans. As far as I am concerned, it is as likely as not that I shall continue to direct for Paramount."

House Peters Picture Goes Into Production

House Peters has another of the virile, outdoor roles in "Prisoners of the Storm," his current starring production for Universal Pictures Corporation, which has just gone into production.

The story is based on the novel by James Oliver Curwood, "The Quest of Joan," and has its entire locale in the timber country of Canada.

Peggy Montgomery plays the leading role opposite Peters, and is the only feminine member of the cast. The other players are Walter McGrail, Harry Todd, Fred de Silva, Clarke Comstocke and others.

Lynn Reynolds, who made Peters' last starring picture, "Combat," is directing, from Charles A. Logue's adaptation of the Curwood story.

Haines Re-signed

William Haines has been placed under a new long-term contract by the Metro-Goldwyn-Mayer studios, according to an announcement from Louis B. Mayer, vice-president in charge of production of that organization. Haines has been under contract to M-G-M for several years, where he first played minor roles, then was elevated to juvenile parts, and for the past year has been playing leads. He is best remembered for his work in "Three Wise Fools," "Little Annie Rooney," opposite Mary Pickford, "The Denial," "Sally, Irene and Mary," "Mike" and others.

Banquet For Carl Laemmle

An elaborate banquet in honor of Carl Laemmle's twentieth anniversary in the motion picture industry, was held last week in the Ambassador Hotel, Los Angeles, and attended by four hundred motion picture, civic and social leaders of the West Coast. The affair was marked by unusual entertainment and witty speeches. This banquet originally was set for February 26, the actual anniversary date, but the Universal president suffered an attack of grippe, which necessitated a postponement of the anniversary festivities.

Henry MacRae, Director General of Production at Universal City, was toastmaster. Among the speakers were Joseph Jackson, J. Stuart Blackton, Ernst Lubitsch, Edwin Carewe, Chas. Chaplin, Hyman Myer, Bert Lytell, Hobart Bosworth, Otis Harlan and E. B. Butler, Mr. Laemmle's employer before he entered the film business.

Firmin Gemier Plays Role in Ingram's "Magician"

FIRMIN GEMIER, French actor and stage director, will make his first appearance as a cinema player in Rex Ingram's production of "The Magician," the Somerset Maugham tale, now in process of photography in Nice.

It might be said that Gemier is to France what a blend of David Warfield and David Belasco are to this country—if such a comparison be permissible. He is the director of the Theatre National de l'Odeon of France, the Trocadero, Paris, an officer of the Legion of Honor, the Order of Leopold of Belgium and the Royal Order of Denmark.

He is generally regarded as the leading actor of France and is known wherever footlights shine. He was one of the first actors to play Ibsen, Bjornson and Tolstoi in France and succeeded in making a success of Shakespeare, which he presented in original settings. He played O'Neill's "Emperor Jones," and this Fall will produce "White Cargo" in Paris.

Dorothy Hughes Chosen For "Flapper" Role By Griffith

DOROTHY HUGHES has been signed by D. W. Griffith to play the role of the flapper in his current Paramount production, "The Sorrows of Satan."

Although this will mark Miss Hughes' screen debut, she has been known for three years as one of the nation's greatest beauties. She was "Miss New York" twice at the Atlantic City Beauty Pageant, being the first girl to gain that honor.

In 1923, at the age of sixteen, she was picked out of 85,000 girls who entered the contest conducted by The Daily News. Since that time she has appeared in a number of Broadway musical shows. Joseph Cummings Chase selected her as the model for his painting of the typical American beauty. She also posed for some of the famous murals by Willy Pogany.

Two weeks ago Mr. Griffith made a test of Miss Hughes and liked it so well that he awarded her an important role. She is now working at the Long Island studio with Adolphe Menjou, Carol Dempster, Ricardo Cortez, Ivan Lebedeff and others.

Another Big Contract For Columbia Pictures

Henri Ellman, manager of the Capitol Film Exchange, Chicago, has just signed, on behalf of his principals, the Cooney Brothers, for the entire twenty-four Columbia Productions for the season 1926-27.

The Capitol Exchange handled Columbia Pictures Corporation product for the past season. All of these played in the Cooney circuit of theatres to such successful business that they signed them again for next season.

The Cooney Brothers have some of the finest of picture houses in the mid West and with these as "testing stations" they were able to judge the strength of the product they were playing. At their Capitol Theatre "Steppin' Out" the Columbia comedy drama established box office records.

Mr. Ellman was so enthusiastic that he is already starting out to sell the new productions even before some of the theatres in his territory have completed using the current pictures.

Miss Banky at Work

Vilma Banky is starting work at Los Angeles in her new role as heroine in the Rudolph Valentino vehicle, "Son of the Sheik." Much work is ahead of Miss Banky, as she is also cast in the title role of "The Winning of Barbara Worth," Henry King's production, and opposite Ronald Colman in the George Fitzmaurice production "Beauty and the Beast," both Samuel Goldwyn productions for United Artists Corp. release.

"Stella Dallas" in Paris

A cablegram from Paris to Hiram Abrams, president of United Artists Corp., announces that the premiere of Samuel Goldwyn's presentation of "Stella Dallas," the Henry King production, will take place at the Max Linder Theatre on April 6. An earlier date had been scheduled, but a more favorable date after Lent was obtained.

Much Action at First National's East Studios

TWO pictures in the cutting room, two in production and another in active preparation for filming sums up the production activity at First National's New York studios.

"Men of Steel," the big steel special which was filmed from a story written by Milton Sills from a suggestion received from R. G. Kirk's short story, "United States Flavor," is being edited and titled. Randolph Bartlett is writing the titles. "The Savage" also is in the cutting room. Ben Lyon and May McAvoy have the featured roles in "The Savage" and Milton Sills has the starring role in the steel picture.

"Puppets" is in its fifth week of production and will be completed within the next three weeks. Milton Sills has the stellar role in this with Gertrude Olmsted as leading lady. George Archainbaud is directing under the production management of Al Rockett.

"Mismates," featuring Doris Kenyon, will start this week. Charles Brabin is directing this one under the production management of Earl Hudson.

About April 15th "Subway Sadie" will be started by Rockett with Dorothy Mackaill, Lloyd Hughes and Jack Mulhall in the cast, and Alfred Santell directing.

"The Sign of the Claw" Gotham's Next Release

The eleventh release of this season's program of twelve pictures from Gotham will be "The Sign of the Claw," with Peter the Great, the giant police dog starred.

Sam Sax wires from the West Coast that with the continuity already prepared, casting is now being done preparatory to actual camera work being started, which is scheduled for March 22.

"The Sign of the Claw" will be the first production in which "Peter the Great" will appear under the Gotham banner and special pains are being taken with an unusual production designed to show this very clever animal at his best.

Connelly's New Role

Edward Connelly, veteran actor, who has been on the Metro-Goldwyn-Mayer lot for eleven years, was recently cast for an important role in support of Ramon Novarro in the latter's starring picture, "Bellamy the Magnificent," it was announced by Louis B. Mayer, vice president in charge of production for M-G-M. The photoplay in which Connelly will play the role of Don Andred was adapted from the novel and stage play by Roy L. Horniman, and is being directed by Hobart Henley.

"The Galloping Cowboy"

One of the largest and most picturesque ranches in Southern California is serving as a location this week for the production of "The Galloping Cowboy," first of the Bill Cody feature to be presented by Western Star Productions through Associated Exhibitors. There are 18,000 acres of mountainous land on the rancho, and here some of the most stirring action in the drama is being staged. William J. Craft is directing Cody in the picture.

Lew Lipton to Direct "The Three Twins" For M-G-M

LOUIS B. MAYER, vice-president in charge of production at the Metro-Goldwyn-Mayer studios announced last week that Lew Lipton, recently made a director by M-G-M, will direct "The Three Twins," an adaptation of the musical show in which Bessie McCoy Davis became famous as the Yama Yama Girl.

This will be Director Lipton's first production for Metro-Goldwyn-Mayer, and his first directorial effort. For years Lipton has been famous as a comedy constructor, or "gag man." He has devised comedy business for hundreds of comedies and features, and totals the comedy situations filmed under his supervision at seven thousand.

Since the Metro-Goldwyn-Mayer merger he has been chief comedy constructor at that studio, the comic relief bits in most of the recent big features have been under his charge.

In recognition of his successful work in this field, Louis B. Mayer promoted him to a directorship, holding him to be an ideal man to direct this new picture, a hilarious comedy.

"Puppets" Now In Production

"Puppets," Al Rockett's first production for First National, was started in New York last week with Milton Sills in the stellar role and Gertrude Olmsted as Sills' leading woman. The cast to date includes Sills, Miss Olmsted, Francis McDonald, Matilde Comont, William Ricciardi, Lucien Prival and Nick Thompson. George Archainbaud is directing.

Report Bookings Heavy on Golden Arrow Productions

D. C. MILLWARD, manager, Western Film Corporation in Seattle with branch offices in Portland and Spokane, reports to Arrow Pictures Corporation he has contracted for the Twenty-four Golden Arrow First-Run Pictures with fourteen of the principal Pantage's Houses in the Northwest.

By the same mail, reports from Progress Features of San Francisco and Los Angeles, disclose last week's bookings; 106 houses in California will show the Golden Arrow product.

Eddie Golden who handles the New England franchise for the Golden Arrow pictures, has broken all records with the Golden Arrow features in his territory.

Reports from other franchise holders are of the most encouraging character. W. E. Shallenberger president of Arrow states that 1926 will set a high water mark for the volume of business done by the product distributed by his Company.

Cast in "Mantrap"

Clara Bow and Percy Marmont were cast as two sides of the triangle in "Mantrap," according to an announcement by Hector Turnbull, associate Paramount producer.

"Mantrap," now being adapted from Sinclair Lewis' latest novel, running in Collier's weekly, is the first story in which the author has cast aside his penchant for satirizing the American small town and the service clubs, and has turned to a love theme. It is an unusual triangle story, and one that is decidedly far from the beaten track.

RIN-TIN-TIN and the Mrs. just before the former's departure for a personal appearance tour which will bring him to Warner's Theatre, New York, on April 4, with his latest sensational Warner picture, "The Night Cry." With the Rintys are Alice Calhoun and their owner, Lee Duncan.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Herrington Enters Pennsylvania Politics

Moving Picture World Bureau, Pittsburgh, March 23.

FRED J. HERRINGTON, secretary of the M. P. T. O. of W. Pa., has announced his candidacy for the State Legislature in the Sixth Legislative District of Pittsburgh. This district takes in all the wards on the Southside. Fred asks the support of the exhibitors and their friends in that section.

McCOY BUYS ROYAL

J. W. McCoy has taken over the Royal at Ravenswood, W. Va., which was opened three years ago by H. H. Robey and which has changed hands several times. Mr. McCoy operated the Colonial at Ravenswood for twelve years, which house he closed some time ago. When his lease expires on August 1 at the Royal, he expects to move the equipment to the Colonial Theatre Building. The Royal will play road shows and vaudeville in addition to pictures.

SILVERBERG TO BUILD

Walter Silverberg, popular exhibitor of Greenville, was in town several days ago and imparted the information that he has just acquired the best site in the heart of Greenville, upon which he will erect a new picture theatre. Walter stated that the work will commence on April 1 and that the new house will be rushed to completion. The seating capacity will be 450 persons.

GOOD NEWS

We are in receipt of a postal card from John Donovan, manager of the Regent Theatre in East Liberty, who has been for some time vacationing in Atlantic City. John went to the seashore because of failing health and writes that his rest has done him much good and that he feels like a new man. He expects to return to his duties within the near future.

QUITS PICTURES

Max Latterman, for some time assistant manager of the Rex in East Liberty, has forsaken the theatre business to join his brother in the retail electrical business.

BROADCASTING

Concerts by artists appearing at the Kenyon Theatre, Northside, are broadcast regularly every Tuesday evening by WCAE. Mark Browar, owner of the Kenyon, sends complimentary tickets to all radio fans who write and comment on the programs.

HAYWARD MOVES

Harry Hayward, manager recently at Harry Davis' Schenley Theatre, has gone to Wilmington, Del., to manage the Harrus Amusement Company's theatre there

LURIE BUYS AGAIN

Sam Lurie has taken over R. E. Slavkin's Academy in Beaver avenue, Northside, Pittsburgh. Lurie, who has conducted many theatres in the city, states that he has a house now that is not for sale, and he promises to stay "put" for some time to come.

"MOVIES" RETURN

A new $20,000 picture theatre has been opened at Matewan, W. Va., with T. M. Carroll as resident manager. Matewan has been without a picture house for a year. The stockholders of the company are: H. J. Hope, George Wagner, F. K. Leckie, T. P. Blankenship and Edgar Chambers.

VISITORS

Among the out-of-town exhibitor visitors to Film Row the past few days were: John Wick, Jr., Kittanning; Adolph Farkas, Johnstown; Theodore Mikalowsky, Masontown; Jack Mapel, Point Marion; George J. Schweltzer, Titusville; B. J. Redfoot, Windber; Peter Sotus, Monessen, and B. H. McDonald of Muse, Pa.

Buckley of Albany Regaining Health

Moving Picture World Bureau, Albany, March 24.

REJOICING in the fact that he is on the road to recovery from a serious ailment of long standing and one which resulted in a recent operation at a local hospital, C. H. Buckley, owner of the Leland and Clinton Square Theatres in Albany, N. Y., entertained many youngsters from Trinity Settlement at a film picnic last Saturday morning. The picture was "Rainbow Riley" and as Mr. Buckley said, most appropriate for the occasion, for it was rainbow time for him. The day was dark and gloomy, and Mr. Buckley telephoned his theatres during the morning to see if the weather had kept many children away. When informed that the house was filled, he was overjoyed. Mr. Buckley was removed from the hospital to his home during the past week and will probably be able to return to his theatres in a short time.

ANOTHER NEW ONE

Looks as though there would be another theatre at Lake Placid, one of the foremost summer and winter resorts of America and one which has been singularly devoid of picture theatres. The new house is to be erected this spring by Henry Uhlein and will seat about 1,000 persons.

NEW LOCATIONS

On and after May 1 exhibitors dropping into Albany will find four of the exchanges located on the outskirts of the city in the new Film Exchange Building, a mile distant from their present location. The four slated to move the last of April are First National, Metro-Goldwyn, Universal and Warner brothers, while Fox and Educational will follow about two months later, or as soon as their present leases expire.

CHANGES PLAN

Morris Silverman of Schenectady has changed his mind about erecting a new picture theatre this spring and will content himself with the Happy Hour and Pearl. Original plans on the part of Mr. Silverman call for a $40,000 house, but business has been so poor in Schenectady during the last year or so that Mr. Silverman has come out with the announcement that business, at least to his way of thinking, does not warrant a new theatre.

APPLE RETURNS

Some fifty or sixty pounds lighter in weight, but looking the best he has in years, Ben Apple, one of the veteran exhibitors of Troy, who sold out his holdings a year ago, is back from a winter spent in Florida. Whether Mr. Apple made any money in the real estate business he isn't divulging, but he does admit that he is not planning to return South.

LEMON SALES UP

"Lemons and—" was the prescription used by Uly S. Hill last week in fighting off the grippe, and there have been hundreds of cases in Albany and Troy. Mr. Hill has been right on the job at all the Strand houses in the two cities, although admitting one day that he was slightly under the weather, and then he resorted to "lemons and—."

ONE MISSING

All Troy turned out this week at a fashion show staged at the Troy Theatre in connection with the run of "Irene." That is, everyone except Mrs. Roberts, wife of the manager, who admires and can wear clothes with the best of them. Mr. Roberts has been sick since the forepart of January but is now on the road to recovery.

A RUMOR

There was a report along Film Row during the past week that Loew's are trying to secure a foothold in Schenectady. Proctor is erecting a new million dollar house in the city, and there is a possibility of other interests entering the city.

MARSHALL RECOVERED

Charles Marshall of Ausable Forks, who has been ill this winter with a nervous breakdown but is now back on his feet, and P. T. Gordon of the Photoplay in Keeseville were in town one day last week, driving up from New York.

BINGHAMTON NOTE

Cohen and Kornblite, who control the situation in Binghamton, have just installed a brand new heating apparatus in one of the theatres and are now anxiously awaiting the end of the "flu" epidemic in that city. Mr. Kornblite's daughter has been ill, and as for Mr. Cohen's boy, well, he is still raving about the youngster.

HOW HE DOES IT

Alex Sayles of Albany plays for his opening. In other words, he uses his heaviest newspaper advertising on Sundays, and if the picture does not go over on Monday he takes the stand that all the advertising in the world will not accomplish the desired result.

WILSON IS MANAGER

Max Spiegel's new picture theatre in Miami is to be managed by Dr. J. Victor Wilson, formerly connected with the Robbins Theatrical enterprises in Watertown. Word just received from Dr. Wilson indicates that he is well satisfied with his new venture.

HARMONY

Girl ushers with uniforms harmonizing with the decorations have been installed in the Liberty Theatre in Watertown, which opened last week. An organ has been installed, with Miss Gladys D. Cashway of Buffalo at the console. The house is being handled by Fred Perry.

Allison Now Managing America in Denver

RAY P. ALLISON has been given the management of the America Theatre, Denver, Col. He succeeds Livingston Lanning, resigned, who will join Associated Exhibitors in Denver.

A BIRTH

I. C. Floersheim, owner and manager of the Pastime Theatre, Springer, N. M., announces the birth of Vivian Louise.

VISITORS

Among recent visitors were A. H. Stewart, Casper, Wyo.; H. G. Mork, Burlington, Col.; Tom Kirby and son, Sheridan, Wyo.; M. C. Gerhart, Fort Collins, Col.; P. H. Hoppen, Loveland, Col.; Gus Kohn, Max Kohn and Frank Fairchild, of the K. & F. Amusement Company.

Texas Showman Builds Amusement Park

Moving Picture World Bureau, Dallas, March 24.

SEBE GOODLET, exhibitor of Georgetown, Texas, born and reared in that town, has entered the ranks of outdoor amusement men. He got tired of running the Monarch Theatre continually and so erected a big amusement park in his home town, called Goodlet Park. This year he is planning extensive improvements.

JONES LOSES $5,000

H. O. Jones, well known former exhibitor of Sherman, Texas, lately operator of a portable skating rink over Southwestern States, lost $5,000 when his outfit went up in smoke a few weeks ago at Grider, Okla. There was no insurance.

ANOTHER FOR DENTON

A modern picture theatre is planned for Denton, Texas, The Campbell Theatres, Inc., owners of the three present theatres there, will be operators of the new house. It will be the first real theatre in the town, according to Grover Campbell.

TO CLOSE

On the heels of the opening of the new $75,000 Austin Theatre in Nacogdoches, Texas, managed by Claude Mazie, comes announcement that the Palace in that town will be closed for a few weeks, to reopen again after expenditure of $7,000 in remodeling by Manager L. L. Levy.

HUIE TO BUILD

Goose Creek, Texas, near Houston, soon is to have a modern picture theatre, to be erected by L. L. Huie.

FOX SOLD

The Fox Theatre on Elm street, Dallas, has been sold by J. C. Singer to Max Fox, also owner of the Strand. Mr. Fox closed the theatre, which through a coincidence also bears his name, for a week, opening it again after improvements had been made. The house has a new ventilating system.

BUYS SITE

Cranfil H. Cox, secretary of the Tyler, Texas, Chamber of Commerce, has purchased a site next to the new postoffice building in Gilmer, Texas, and will begin the erection of a new motion picture show.

INCORPORATION

The Kerrville Amusement Company of Kerrville, Texas, has been incorporated for $75,000 by Bart Moore, Jr., A. C. Schreiner and L. A. Schreiner.

REMODELING

K. N. Greer is remodeling the old Broadway Theatre in Cisco, Texas, spending $45,000 in the process. This is a Robb and Rowley town, this chain having taken over the Broadway as well as the Ideal.

YOUR GUESS

Lou G. Bissinger, than whom there is no one more a veteran than he in the Dallas movie row, celebrated his — birthday. Mr. Bissinger refused to tell his age.

Cincinnati House Rules Against Films

Moving Picture World Bureau, Cincinnati, March 23.

THE Grand Opera House, Cincinnati, Ohio, an Erlanger theatre devoted to legitimate attractions, has closed its regular season and will show "The Sea Beast" for a short engagement beginning April 1, after which the house will play dramatic stock for the summer instead of a policy of pictures, as originally planned

ANOTHER JAMES HOUSE

The James Building Co., Columbus, Ohio, operating the James and State Theatres and other houses throughout the city, will build a new house at 3371-79 North High street. At Springfield, Ohio, the Fairbanks Theatre, operated by the Sun Amusement Co., will undergo extensive remodeling. General bids have been called for in connection with the seven-story theatre and office building which will be erected by the Loew Theatre Enterprises at Canton, Ohio, at an estimated cost of $1,500,000. At Columbus, Ohio, the present Keith-Albee house is being razed to make way for a business block.

NO PANIC

Considerable excitement was caused in the audience of the Apollo Theatre, Dayton, when film caught fire and filled the auditorium with smoke. The patrons were orderly, however, and filed out without causing a panic.

WEED BUYS AUTO

Jim Weed, managerial head of the Keith Theatre, Dayton, Ohio, was among those present at the opening of the new Keith-Albee house at Youngstown, Ohio, recently. Incidentally, the dignified Jim bought a new automobile while on the trip, this being his initial experience in either owning or driving a car.

A NEW SYSTEM

W. A. Partello, manager of the Majestic Theatre, Mansfield, Ohio, reports considerable increases in business as a result of a new system which he recently inaugurated. His announces his programs a week or two in advance, and reserves seats a full week before the picture is actually shown.

MORE ELECTRICS

The Rialto Theatre, Hamilton, Ohio, under management of John A. Schwalm, now flashes its current program in the electrics at the front and on both sides of a new and otherwise brilliantly illuminated marquisee, while the forthcoming programs are shown in the lights on the original electric sign on the facade of the building. These, together with a huge sign atop the house containing the name of the theatre, makes the Rialto corner look like a miniature Broadway, on account of which the local electric light company will no doubt soon declare an extra dividend.

Minneapolis Poor See "Sea Beast" Free

Moving Picture World Bureau, Minneapolis, March 24.

GEORGE GUISE, manager of Pantages Theatre, Minneapolis, has invited everybody who is "broke" to see "The Sea Beast" at his expense. The film has been held over for a second week at the Pan after having stood them up from Monday on. It was billed way over the Pantages vaudeville and was given precedence in newspaper reviews.

MARCE BUYS

Competition ends at Bronson, Minn., with the purchase of the Dreamland by John De Marce, owner of the Viking.

PRINCESS CLOSED

E. E. Morris of Eagle Grove has closed his Princess at Goldfield, Ia.

TWO MANAGERS

W. T. Waugh is now managing the King at Albia, Ia., for the Frankel interests. His wife is handling the Empress at Grundy Center, Ia.

NEW SITE

John Esterly has bought a new site for his Rex at Park Falls, Wis.

NEW MANAGER

Mrs. C. M. Stuckel of Triumph, Minn., is now operating the Star Theatre.

MEET MISS RUBENSTEIN

Louis Rubenstein is passing the cigars. The owner of the New Arion in Minneapolis is father of a baby girl.

REMODELING

R. H. Foster has remodeled the Gem at Little Fork, Minn. The Howard at Alexandria, Minn., is being redecorated. It is owned by H. J. Longaker.

VISITORS

Here are a few of the Northwest exhibitors seen in Minneapolis during the week: J. H. Wenzel of Prescott, Wis.; George W. Johnson of the Red Wing, Minn., Auditorium; A. Berger of Hopkins; C. F. Schnee, Litchfield; Ed Probst of the Comet at Delano, Minn.; George Benson of Minneota, Minn.; Bill Glaser, who is managing the theatres he recently sold to Finkelstein & Ruben, the Grand and Sun of Fairibault; Dr. R. R. Hague of the Willows Theatre at Linton, N. D.; Charles Sawyer of Sioux Falls, S. D.; J. B. Clinton of Clinton & Meyers Amusement Company, Duluth; B. J. Benfield of the Morris Strand, the Hancock at Hancock and the Grand at Graceville; J. D. Shearer of the Park Rapids and New York Mills Theatres.

Paradise Cornerstone Laid in Chicago

Moving Picture World Bureau, Chicago, March 22.

MARKS BROTHERS laid the cornerstone of their fine new Paradise Theatre that is going up on Madison street, west of Crawford avenue, Chicago, with appropriate ceremonies. A large crowd was on hand and the newspapers gave plenty of publicity. The cost of the house is estimated at $3,000,000. The circuit will have the fine new Devon Theatre at Devon and Sheridan Road ready for opening next month.

ELECT LEVINE

Reuben Levine, well known theatre builder, has been elected president of the Symphony Theatre Corporation which will erect a fine new theatre on Chicago avenue in the 5,000 block on the West Side. The house will seat 2,500 and $1,500,000.

NEW COMPANY

William G. Alexander, G. A. Stathis and Alex Geranious have organized the Elston Theatre Corporation, with offices at 3167 Elston avenue, to operate a picture theatre.

COONEYS' RETURN

Ben and Jack Cooney of the National Theatres Corporation have returned from their vacation along the Gulf coast.

BACHMAN BACK

Al Bachman, manager of the Randolph Theatre, Chicago, who fractured his leg several weeks ago, is back on the job and the boys are all glad to see his smiling face again. He has installed a jazz orchestra in the house, decorated the lobbies with flowers and brightened things up in many ways.

The Ascher circuit has sold the Columbus Theatre at 6238 South Ashland avenue, Chicago, for $170,000 to Matthew J. Dillon, who will remodel the building. The Covent Theatre property of Lubliner & Trinz has been sold to Ethel T. Tapscott for an undisclosed amount. The house seats 2,250 and is one of the largest in that district.

Special Missouri-Kansas Convention Coach

Moving Picture World Bureau, Kansas City, March 23.

A SPECIAL railway coach will carry Missouri and Kansas exhibitors to the annual M. P. T. O. Kansas-Missouri in Joplin, Mo., April 20 and 21, C. E. Cook, business manager of that organization, announced this week. More than 100 exhibitors in the vicinity of Kansas City thus far have signified their intentions of attending, while a large number of exhibitors from Western Missouri and Kansas is expected to bring the attendance to more than 250. A special "exhibitors' show," consisting of vaudeville acts from the Electric Theatre, Joplin, and winding up with a show staged by the exhibitors themselves, are on the entertainment program.

FENNY WINS

Walter Fenny, manager of the Beldorf Theatre, Independence, Kans., is being congratulated this week by friends, word finally having leaked out that the committee on awards on the fourth week of the recent National Laugh Month campaign has awarded Mr. Fenny first prize of $100. Mr. Fenny played an alluring comedy circus for two days. It was he who recently started a precedent by running an all-comedy program.

ANOTHER FOR TACKETT

John Tackett is planning the erection of his third theatre in Coffeyville, Kans. Work on the new house, which will be named the Grand, will start immediately. The house will seat 1,000 on the main floor and will be 75x140 feet. The stage will be 30x75 feet.

NEW THEATRES

Among other new theatres and changes in management in the Kansas City territory announced this week are: New theatre to be built in Coffeyville, Kans., by Josephson & Finklestein of Kansas City; Waverly Theatre, Waverly, Mo., closed indefinitely; Beaufort Theatre, Kansas City, purchased by Martin Emery: St. John Theatre, Kansas City, purchased by Louis Martin; Lyric Theatre, Holden, Mo., purchased by J. W. Davis from R. R. Gaddish: Muriel Theatre, a new house being constructed at Hays, Kans., by M. G. Kirkman, will be opened April 1.

VISITORS

Among the out-of-town exhibitors in the Kansas City film market this week were: "Curley" Wilson, Casino Theatre, Excelsior Springs, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; S. E. Wilhoit, Jefferson, Springfield, Mo.; Ben Levy, Hippodrome, Joplin, Mo.; G. L. Hooper, Orpheum, Topeka, Kans.

IN NEW BUSINESS

C. R. Gregg, who recently sold his Central Theatre in Kansas City, now is in the theatre brokerage business in Kansas City.

A NEW RECORD

In conjunction with the showing of "Thunder Mountain," Hugh Gardner, manager of the Orheum Theatre, Neosho, Mo., played to a record attendance for two days by staging an old fiddlers' contest, limiting the contestants to two counties and widely advertising the event.

BOBS AID RECEIPTS

Samuel Carver, manager of the Liberty Theatre, Kansas City, staged a stunt, cheap in cost but big in profit, this week. At least he had a packed house all week. He started out by tying up with about fifteen of the leading beauty parlors, who agreed to send a living "sample" of their "bobs" to be represented on the Liberty stage all week, each "sample"—and they were not a bit hard to look at—to carry a placard on her arm, displaying the name of the beauty parlor.

Gusdanovic Booms Cleveland Regent

Moving Picture World Bureau, Clevaland, March 22.

PAUL GUSDANOVIC is digging deep deep down into his bankroll to make his newly acquired Regent Theatre, Buckeye road and East 116th street, Cleveland, one of the finest neighborhood theatres on the Eastside. He has purchased two pieces of property in the rear of the present theatre to enlarge the house. The seating capacity will be increased by 800 seats, thus making it an 1,800-seat house. A new stage, capable of taking care of vaudeville will be built. The front of the house is to be completely altered and an entirely new lobby will be built. Gusdanovic also has the Orpheum, Norwood and Corlett Theatres.

A WINNER

Milton Korach, manager of the Kinsman Theatre, Cleveland, walked off with one of the First National exploitation prizes.

DANCING LIKED

Lowell Cash, manager of the New Broadway Theatre, one of the string of houses operated by the Broadway Circuit Theatres, states that a series of Charleston contests put on by the circuit have been very successful. Each one of the houses operated by the circuit puts on one contest a week for four weeks. At the end of the four weeks, the week's winner tries for the final grand prize.

BREAKS RECORD

George Lanagan, manager of the Allen Theatre, Cleveland, reports that "Behind the Front," last week's attraction, broke all previous house records.

POOL INTERESTS

Messrs. Platt and Smoots have pooled their Mt. Vernon, Ohio, theatre interests. These include the Lyric and Vine Theatres. In addition, they have taken over what is known as Memorial Hall, seating 1,077, and will run pictures there, too. Now all of the Mt. Vernon theatres are under one management.

FINDS A CURE

The Wade Park Orpheum Theatre of Cleveland has found a good cure for the week nights. Manager O. E. Tarvin discovered that Monday and Thursday nights were his poorest nights, so on these nights he is now offering vaudeville in addition to the regular picture program, with no advance in admission. He says the cure is practically completed.

ZEGIOB BETTER

George Zegiob, who operates three picture houses in Lorain, has just been dismissed from a local hospital where he has been for three months. Zegiob has lost weight but otherwise he's as good as new.

ON VACATIONS

A. E. Ptak, manager of the Lyceum Theatre, Cleveland, is in Florida vacationing and looking after his various real estate interests. Sam Schachtel of the "Y" Theatre, Cleveland, is taking a vacation trip to the West Coast.

OPENS AGAIN

The Opera House at Mansfield has been closed all winter. Last Saturday it was opened again, under the management of George Shetler.

SPRING STYLES

Allen Simmons put on an elaborate style show at his Allen Theatre, Akron, last week in connection with his feature attraction, "The Substitute Wife," released locally by the Progress Pictures Company, and reports the coffers were satisfactorily filled.

SCHWARTZ SELLS

B. Schwartz has sold his Glenside Theatre to Messrs. Ellison, Greeley and Schultz.

Fashion Shows Please Californians

Moving Picture World Bureau, San Francisco, March 21.

THE fashion show idea has gone over big this season in the Northern and Central California territory and many exhibitors have put on shows of this kind, in co-operation with local merchants. An especially successful fashion event was held at the Liberty Theatre, Fresno, Cal., in connection with the showing of "The American Venus," with wearing apparel from the department store of Radin & Kamp displayed by sixteen local girls, including "Miss Fresno." Two morning shows were held at which women only were admitted. The Redding Theatre, Redding, Cal., held a Shasta County Venus contest in connection with the showing of this picture, with contestants from all parts of the county. The first fashion show ever held at Corcoran, Cal., was held the middle of March, with the Harvester Theatre participating, and this drew visitors from a wide area. The Campus Theatre, Berkeley, co-operated with district merchants in putting on a fashion event, while the California Theatre, of that city, presented a similar event in co-operation with a large store.

VISITORS

Recent visitors on San Francisco's Film Row have included Ed Ordway, Jr., of the Mother Lode Theatre, Angel's Camp, Cal.; Ed Sturke of Concord, Cal.; Charles C. Kaufman of the Gem Theatre, Colusa, Cal.; D. B. Lester, California Theatre, Turlock, Cal., and E. Perry, Fort Bragg, Cal.

DIAMOND CHANGES

The Diamond Theatre, 2708 Diamond street, San Francisco, has been purchased by Vincent Borrazzo. This is a 300-seat house and an old-established one.

RUN EXTENDED

The Imperial Theatre, San Francisco, has extended its run on "The Cohens and Kellys," owing to the heavy business being done, and the opening of "Lady Windermere's Fan" has been postponed a week. Manager Charles M. Pincus is attending the Publix Theatres convention at Atlantic City.

GOLDBERG LEASES

The plans for transforming the old Silver Palace Theatre on Market street, San Francisco, into a store, have been changed and instead the house has been taken over by Aaron Goldberg and added to his chain of small downtown theatres. It is being conducted under the management of Joseph Enos, formerly manager of the Portola Theatre in the same block.

HUNTER TO BUILD

John Hunter has announced his intention of erecting an $80,000 theatre at Elko, Nev., plans for which are being prepared by Fred De Longchamps of Reno.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Millions, in Theatre Audiences, Share President Coolidge's Grief

International

HOW International Newsreel received picture of the arrival of President Coolidge at Plymouth, Vermont, and other scenes connected with the death and funeral of Col. John Coolidge, in New York at 2:50 o'clock Friday afternoon is a remarkably interesting story.

Early Thursday morning, when it became apparent that Col. Coolidge was rapidly sinking, International Newsreel, engaged a Curtis Oriole airplane to make the trip to Vermont. It was no ordinary flying trip. The Curtis people realized that the deep snow in the vicinity of Plymouth would prevent an airplane mounted upon the usual airplane wheels from effecting a lading even though a suitable landing place could be found. The only thing to be done was to start the trip from the Curtis Field with the airplane mounted on wheels, and at some point further up state, where there was an abundance of snow, change from wheels to airplane skiis. Even this plan presented transportation difficulties, for the skiis are eight feet long and weigh 150 lbs. But the problem was finally solved by strapping the skiis to each side of the airplane wings.

Thus equipped, the plane left Curtis Field later on Thursday morning with Otto Enderton as aviator and Jerry De Cecca as mechanician.

Just outside of Albany a field was found which was sufficiently wind-swept to permit the airplane to land on wheels. Safely down, it then taxied to another part of the field covered with snow where the wheels were removed and the skiis substituted. The airplane skimmed over the snow and was soon on its way again. It reached Plymouth four hours after its departure from New York.

Meantime, Dick Sears and George Woodruff, of International Newsreel's Boston office, had gone by train to Plymouth, where they made arrangements for the landing of the airplane on Lake Amherst. In order to provide every possible safety, a great area of the Lake had been covered with tar paper which assisted the plane in landing. It came to a standstill without accident at 4 o'clock on Thursday afternoon, being the first airplane to reach there.

In addition to Sears and Woodruff, sent from International Newsreel's Boston office, J. C. Brown and Clarence Albers, International Newsreel cameramen, made the trip from Washington on President Coolidge's special train, while Joseph Marsland, another still cameraman, was sent from International's New York office.

Pictures were made early Thursday morning by the men already on the ground and many others after the arrival of the presidential special at 10:10 Friday morning.

With the story completely covered, the airplane started back for New York at noon Friday. It got away on its skiis, landing again at Albany, where Enderton and De Cecca changed back to wheels. Although it required seventeen minutes to make the change, the airplane arrived back at Curtis Field, Garden City, at 2:50 o'clock Friday afternoon.

The airplane was sent back to Plymouth and repeated the same routine, arriving back to New York Saturday afternoon with pictures of the funeral.

Pathe Newsreel

THE lightning-like speed with which Pathe News cameramen film outstanding news events was graphically illustrated in the covering of the arrival of President Coolidge and his party at Plymouth, Vt., following the death of his father, Colonel John C. Coolidge. The elder Coolidge died at 10:41 Thursday night and the President's party arrived Friday morning. By 6 p. m. Friday the Pathe News scenes of the Vermont home and the President's arrival had been delivered to the Capitol, Strand, Rialto, Palace, New York and other Broadway theatres.

Snow and rainstorms, blocked roads, lack of landing fields for aeroplanes, slow train service and a dozen other seemingly insurmountable obstacles were not enough to block the efforts of the Pathe News staff to span Plymouth, the Colonel's home, with Broadway with the lapse of only a few hours.

Sleighs, automobiles, trains and aeroplanes played parts in speeding this film from snowbound Plymouth to Broadway. An hour after word of the death of Colonel Coolidge had been received at the Pathe News, an aeroplane was speeding from New York through the dead of night to Albany. Here mechanics worked frantically to adjust skiis to the air messenger for there was no landing place near Plymouth and a heavy snowfall had covered the ground. With wheels replaced by runners, the plane was off again and before the President arrived at Plymouth, it had landed on an ice-covered lake near there where with purring motors it awaited the arrival of the exposed film.

Two Pathe News cameramen had been waiting at Woodstock, near Plymouth, for several days, and they followed the President's party in sleighs, which were at a premium, and took views of the party arriving. Still another Pathe News cameraman had accompanied the President from Washington and a fourth was stationed at the relay field in Albany, ready for an emergency. Pathe News cameramen rushed their film from Plymouth, Col. Coolidge's home, to the lake in a sleigh, the roads to this out-of-the-way body of water having been specially cleared.

When the exposed film had been delivered, the pilot rose from the lake and sped to Albany, where the skeis were exchanged for wheels, and the machine headed for New York, reaching that city in less than three hours from the time of the take-off near Plymouth. The film was speeded by a motorcycle messenger and train to the Pathe News, 35 W. 45th St., developed, prints made and routed over the country. Various Broadway theatres received them by 6o'clock that evening, Friday, by special messengers.

This program was repeated for the funeral services of Col. Coolidge. Views of the simple rites, held Saturday in Plymouth, reached New York that night. By Monday night the U. S. Air Mail had delivered prints to West Coast cities, thus spanning the nation from snowbound Vermont to the sunny skies of California in less than three days.

New York City Shops Display Comedy Stars

Educational, Christie and other Short Feature producers and distributors are receiving a fine publicity break because of the policy recently adopted by the Klein Chain Shoe Repair shops, of New York City, of displaying prominently in their downtown windows pages from the current issues of the national magazine "Film Fun."

The displays consist of several pages of comedy stills of recent productions, captioned with appropriate and humorous squibs. Liberal credit is also given to the players, productions, and distributing organizations. The displays are attracting considerable attention and at times large crowds are to be seen looking over the pictures.

"The Smiths"

The Smiths, otherwise known as Raymond McKee and Ruth Hiatt, are keeping up a busy production schedule on the new series of domestic situation comedies, spiced with generous portions of slapstick. Gil Pratt continues to direct the Smiths. Mary Ann Jackson and Cap, the canine, add to the merriment.

Pathe Releases Week of April 4

TWO well known and popular screen comedians divide starring honors in two-reel comedies on the Pathe short feature program for the week of April 4th. Charley Chase stars in "Dog Shy," a Hal Roach film and Ralph Graves stars in "Hooked At The Altar," a Mack Sennett comedy.

Other highly entertaining films on this program are "Songs of England," another of the "Famous Melody Series;" "Happy Hunting Grounds," a new Grantland Rice Sportlight; a chapter of the Pathe-serial, "Casey of the Coast Guard;" "The Merry Blacksmith," one of Aesop's Film Fables; a Pathe Review; Topics of the Day and two issues of Pathe News.

Charley Chase, in "Dog Shy," is supported by Stuart Holmes, Mildred June, Josephine Crowell and William Orlamond. Leo McCarey directed.

Ralph Graves appears in "Hooked At the Altar" with Thelma Parr as leading lady and a cast including Marvin Lobach and Patsy O'Byrne. Wesley Ruggles and Arthur Ripley directed.

"Happy Hunting Grounds," the Grantland Rice Sportlight produced by J. L. Hawkinson, gives a graphic pictorial story of the great out-door sport of hunting big game and small. In Montana, the trail is that of the elk; down South it is the quail, game bird and 'possum that is hunted; fox hunting provides a thrill in the Eastern states.

"Songs of England" is another of the "Famous Melody Series" produced by James A. FitzPatrick. Peggy Shaw is the girl. Among the favorite old English folk songs and melodies in this number are "Love's Old Sweet Song," "The Lass of Richmond Hill," "Tell Me, Mary, How to Woo Thee," "Drink to Me Only With Thine Eyes," "Alice, Where Art Thou," and "The Hunt Is Up," a rollicking hunting song.

"Smuggled Aliens" is the title of the eighth chapter of the Pathe-serial "Casey of the Coast Guard." Helen Ferguson and George O'Hara are featured in this Schuyler Grey production, directed by Will Nigh.

Pathe Review No. 14 presents "A Flash of the Old Frontier," views of Harry Carey's California trading post; "An Evening At Home," presenting Joe Magee, and "The Pleasure Boat," a pictorial interpretation of the famous poem by Richard Henry Dana.

"The Merry Blacksmith" is a lively Paul Terry depiction in the Aesop's Film Fables series. Topics of the Day No. 14 presents a choice selection of humor gems and the two issues of Pathe News offer last minute world happenings.

"The Heavy Parade"

The title of Joe Rock's forthcoming Standard special comedy has been changed from "Excuse Us" to "The Heavy Parade." The production, which features a trio of fat funsters, "Kewpie" Ross, "Fat" Karr and "Fatty" Alexander, is a burlesque on "The Big Parade" and is said to be one of the most costly two-reelers ever filmed. Gil Pratt is directing and Lois Boyd has the principal feminine role. More than two hundred extra men are employed in some of the battle scenes.

FRED V. GREENE, JR. Newest Red Seal Executive, is assistant to the President, Max Fleischer

Rothstein Praises Ko-Ko Car-Tune

MAX FLEISCHER'S rollicking Ko-Ko Song Car-Tune, "Has Anybody Here Seen Kelly?" played seventy first runs from coast to coast the past week, and continues for another week at B. S. Moss' New York Broadway house, the Colony where Universal's comedy hit, "The Cohens and the Kellys" is the long feature.

In a letter to General Sales Manager Harry Bernstein of Red Seal Pictures, distributors of these short features, Nat Rothstein, Universal's exploiteer de luxe, who is in charge of this theatre for Universal, wrote:

"Your novelty reel, Ko-Ko Song Car-Tune entitled, 'Has Anybody Here Seen Kelly?' which we have booked for the Colony Theatre, week of March 14th, is without question one of the cleverest one-reelers I have ever seen. It should make a hit all over the country whereever it is shown.

"To my notion, such novelty reels, done in the exceptionally clever manner in which this special one-reeler has been done, are gems of showmanship for any theatre in the land, from the biggest to the very smallest, and in many cases they should have just as big a box-office draw as the feature of the show."

"This is only one of the series of thirteen Ko-Ko Song Car-Tunes which we are distributing this season," Bernstein stated by way of comment on Rothstein's statement, "and the novelty calibre of the rest of the series is well up to 'Kelly.'"

"She's a Prince"

"She's a Prince," featuring Alice Ardell and a notable cast of comedians, will go into production at the Joe Rock studios next week under the direction of Marcel Perez. This fun film will be released as one of a series of Blue Ribbon comedies Rock is making for distribution through F. B. O.

Standard Red Ribbon Comedies For F. B. O.

FILM BOOKING OFFICES announce that during the coming season it will distribute a series of twelve brand new two-reel comedies under the main title of Standard Red Ribbon Comedies. They will be made under the personal supervision and direction of Joe Rock for the Standard Cinema Corporation.

The contract was negotiated by Major H. C. S. Thomson, president and general manager of Film Booking Offices and L. C. Darmour, representing the Standard Cinema Corporation. Mr. Rock who has had a wide experience as a director of comedies, and has himself starred in many of them will make the new series in Hollywood.

Alice Ardell, who has played the leading role in many of the Standard Comedies of the past, will be starred in the new Red Ribbon Series. Prominent in the casts will be many comedians widely known in the comedy field, and who are particularly popular through their work under Mr. Rock's direction.

Among others of the players are Chester Conklin, Jimmy Aubrey, "Slim" Summerville, Lee Moran, Gail Henry, Neely Edwards, Stan Laurel, Les Saylor, Sid Smith and "Fatty" Alexander. It is probable that Joe Rock will drop the megaphone long enough to play in some of the comedies himself.

Film Booking Offices plan to release nearly eighty short subjects during the next season as well as fifty-six feature length pictures.

Arrangements are rapidly being made for the former and it is expected that the schedule will be practically completed before the F. B. O. Sales Convention which will be held in Los Angeles on April 2 and 3.

Fleischer On the Air

Max Fleischer, president of Red Seal Pictures, creator of Ko-Ko the Clown and head of the Inkwell Studios left for Cleveland, Ohio, with Harry Bernstein, his general sales manager, last Monday night and the following evning he is to broadcast a talk on the intimate and human side of making pictures at the State Theatre building station under the auspices of the Goodyear Tire & Rubber Company. Incidently, Ko-Ko's boss admits that this trip includes a survey which may result in a number of new exchanges for Red Seal within the next few months.

Joe Rock Has a Winner

Joe Rock this week secured Lois Boyd's signature to a new five-year contract. The producer plans to star the comedienne in a series of high class society comedies. Rock "discovered" Miss Boyd a year ago and since that time has been grooming her for stardom. At the present time the little comedienne is being featured in Rock's Standard comedies opposite a trio of fat funsters.

C. and C. Single Reels

Cranfield and Clarke, Inc., have concluded arrangements to release a series of four single reel Charleston pictures, featuring Ned Weyburn and Virginia Bacon, and Ziegfeld Follies girls.

Universal Announces Serial Production for Next Season

Five Chapter Plays Based on Stories by Popular Authors; Jack Daugherty, William Desmond and Wallace McDonald to Be Stars in New Pictures; Each to Be in Ten Episodes

UNIVERSAL announces a most ambitious schedule of chapter-play production. There will be five chapter-plays, each of ten chapters or episodes, and they will be marketed as a part of the Greater Movie List, Universal's 1926-27 output.

The group of chapter-plays is to be shown as "The Famous Authors Five," as they are being made from stories written by five of the best known authors in American literature. They are Courtney Ryley Cooper, Arthur B. Reeve, John Morosco, Frank H. Spearman and William F. Cody (Buffalo Bill).

In the order of their release they will be "The Great West That Was," by Buffalo Bill, which probably will be released under another name to be chosen by a nation-wide contest; "The Fire Fighters," by John Morosco; "The Return of the Riddle Rider," by Arthur B. Reeve and Fred J. McConnell; "Whispering Smith Rides," by Frank H. Spearman, and "The Trail of the Tiger," by Courtney Ryley Cooper.

The 1926-27 serial output will be different from former years by the number and expense of the pictures involved. For the coming year only five serials are scheduled instead of the six turned out during the past twelve months and an even larger number in past years.

Three outstanding screen stars are signed up for appearance in these serials. They are Jack Daugherty, William Desmond and Wallace McDonald. Two each will be made by Daugherty and McDonald. Desmond will be starred in the other. The Desmond serial will be "The Return of the Riddle Rider," which will be in the nature of a sequel to his former chaptered success, "The Riddle Rider."

The thrillers to be made by Daugherty will be "The Fire Fighters" and "The Trail of the Tiger." The first is a spirited story of the adventures and romances of a fireman in a big city. The other is a colorful circus story. McDonald will be starred in "The Great West That Was" and "Whispering Smith Rides."

"Buddies" Get Together

Earl ("Monty") Montgomery, for eight years a partner of Joe Rock in the comedy screen team, Montgomery and Rock, of the old Vitagraph days, has been signed by the latter as a director. For many years the two comedians reigned supreme in their field until Rock decided to enter the producing business for himself. Montgomery has been assigned by his former partner to direct a new series of fun films that will be produced under the Rock banner this summer.

Jed Dooley— Mr. Newlywed

JED DOOLEY, popular vaudeville comedian, has been selected by the Stern Brothers to play the role of Mr. Newlywed in the two-reel series, "The Newlywed and Their Baby", adapted from the George McManus cartoon comics and being made for Universal release next year. He is a brother of Billy Dooley, who plays the tall sailor in the Christie comedies

Jed Dooley is now playing in Keith houses in the Middle West in an act with his wife, Audree Evans, former Follies beauty. At the end of this week's run he will quit vaudeville and leave for Hollywood, where he is to report at the Stern Brothers studio before April 1.

This makes the second principal chosen for "The Newlyweds and Their Baby", the Sterns having signed up Ethlyne Clair, noted Southern beauty and amateur artist, last week, to play the role of Mrs. Newlywed. Miss Clair left for Hollywood March 8.

The Newlywed baby, Snookums, is yet to be picked, and the Sterns are having a hard time finding a baby ugly enough for the part.

Rock to Supervise Comedies

Before departing for New York, J. R. Bray, president of Bray Productions, Inc., arranged with Joe Rock, to supervise the two series of short-length comedies that Bray Productions are to produce on the Coast.

Utah Exhibitor Has "All-Comedy Circus"

When the manager of the Isis Theatre, Bingham, Utah, announced his first "All Comedy Circus" recently, he guaranteed his patrons "Your money back if you don't laugh," there was not a single request for a refund from a disappointed patron.

The five Short Feature attractions which made up the program, all supplied by the Educational Film Exchange of Salt Lake City, included Al St. John in the Mermaid Comedy "Red Pepper," the Bobby Vernon Comedy "High Gear," a Juvenile Comedy "Dragon Alley," the Mermaid Comedy "Low Tide" and a Pat Sullivan animated cartoon subject Felix the Cat in "The Rainbow's End."

The Isis Theatre management were so pleased with the box-office results of their initial venture that they are now considering putting on an all Educational Short Feature Comedy Circus at least once every week.

Ralph Graves' Comedy

Ralph Graves is in the midst of a new two-reeler with Charles Lamont as director. Ruth Taylor, who has been appearing with Alice Day in her Sennett series, is Graves' leading lady—trading places with Thelma Parr, who took Ruth's place in the Day unit for a current comedy. Others with Graves in his two-reeler are Patsy O'Byrne, Dale Fuller and Marvin Lobach.

THE MANAGEMENT OF THE CAPITOL THEATRE, Elmira, N. Y., does not have to be sold on the idea of advertising its short features. Here is reproduced the hand-lettered announcement of its regular short-comedy features. The Pathe announcement appears above the entrance to the Capitol.

Christie Two-Reel Comedies For Full Season Completed

WHILE all of the pictures are not yet edited and titled, the camera work on the full schedule of twenty-eight two-reel comedies for release on Educational's 1925-26 program has been completed. These series, which included six Bobby Vernon, six Jimmie Adams, six Walter Hiers and ten Christie Comedies, has aggregated a slightly larger program of comedies than the Christie company has ever issued before in a year's time.

One of the notable achievements in the current series has been the development of a new star in Billy Dooley in the Christie Comedy series in an unusually short period. Although Dooley is in but four of the Christie Comedies this year, with only three released, he has been commented on and singled out as a comer by exhibitors and press critics.

The next two months at the Christie studios will be devoted to editing and previewing the remaining comedies to be delivered on this year's program, before new shooting is started. An unusual feature of the Christie product is that five directors have been engaged this year in the making of a total of twenty-eight comedies, each director thus having an average of fully eight weeks' time to devote to the preparation, filming and editing of each comedy, which is reflected in the finished product. About three weeks of each period is devoted to the actual shooting of the comedy. This illustrates the great amount of time and care spent on these short features.

The Christie Comedies fully completed and delivered to Educational in the series are "A Misfit Sailor," "A Goofy Gob" and "A Salty Sap" featuring Billy Dooley; "Soup to Nuts" "My Swedie" "Run Tin Can" and "Dancing Daddy" featuring Neal Burns, Jack Duffy, Vera Steadman, Natalie Joyce, Bill Irving and others, with three more untitled to be finished.

Bobby Vernon has so far been in "Watch Out" "Slippery Feet" "Yes, Yes Babette" "Page Me" and "Broken China" and has finished his work in the last, yet without a title.

Jimmie Adams' series includes "Be Careful" "Fair But Foolish," "For Sadie's Sake" and "Whoa Emma," with two more to be completed.

In the Walter Hiers' series the finished releases are "Off His Beat" "Hot Doggie" "Weak but Willing" "Wireless Lizzie" and "Fresh Faces" with but one other comedy to be titled.

Van Bibber Comedy "The Mad Racer" Ready

Fox Films announce the completion of "The Mad Racer," the seventeenth of the Van Bibber two-reel comedies, featuring Earle Foxe, Florence Gilbert and Frank Beal. It is directed by Ben Stoloff, under the supervision of George Marshall. The next of this rollicking series will be directed by Lewis Seiler, and is called "Rah Rah Heidelberg," adapted from a sketch by Richard Harding Davis. Besides the three principals, Earle Foxe, Florence Gilbert and Frank Beal, there are Lynn Cowan, Jere Austin and Edna Marian.

"THE TOWER OF LIES" WITH LON CHANEY & NORMA SHEARER
2 ACT LIGE CONLEY COMEDY ON EDGE & BEAUTY STAGE SHOW
THE TOWER OF LIES WITH LON CHANEY & NORMA SHEARER

MILWAUKEE LIKES LIGE CONLEY—This featured player in Educational-Mermaid Comedies is recognized as a real box-office attraction in Milwaukee, where Saxe's Wisconsin Theatre plays his name up in the electric lights.

The New Trend in Short Comedies

By HAL ROACH

Pathe Producer

THEDA BARA, Lionel Barrymore, Mabel Normand, Eileen Percy, Mildred Harris, Stuart Holmes, Fred Malatesta, Cesare Gravina, Ethel Clayton, Claude Gillingwater, and other players formerly only associated with the multiple-reel feature productions have entered the two-reel comedy field at my request, and the one point which brought them over—when critics and professional authorities declared such people could never be induced to leave features for even one short comedy—was that our average comedy plays fifty percent more theatres than the average feature.

"Our Gang," for example, has 11,500 regular bookings in the United States, out of possibly 17,000—and this does not include many additional theatres which irregularly buy this brand of comedies. Charley Chase, Glenn Tryon and Clyde Cook comedies play an average of from seven to ten thousand theatres with each picture. This is interesting in comparison with the average feature's booking—around five and six thousand theatres for a good picture.

I have told these people and many others of prominence that they can make one comedy easily in the two or three weeks that most of them have of leisure between feature productions. These comedies will circulate far more widely than the features they play in.

If each player makes four or five comedies per year "between pictures," he will increase his own screen "circulation" by one hundred and fifty per cent, assuming that he makes approximately the same number of features. Comedies are a "flexible" product, playing all types of theatres and having a wider appeal than any one kind of features.

The amount of money which we are spending today on a Pathe two-reel comedy is greater than the average amount spent on so-called "program" features' of five and six reels in length. But we are not spending this money blindly; recognition of the difference from theatre men is attested to by the contract which we have with the Keith-Albee theatres, the best known vaudeville circuit in America, which never ran motion pictures except news reels and Aesop's Fables in it larger houses, and which is running one of our comedies each week in all of its 71 principal theatres.

There is no question about the difference in quality, judging from the criticisms accorded the new type of short features. But there is an age-old prejudice which we must ask the public to erase—on the same grounds that a short dramatic story demands equal recognition as to literary quality that a full length novel demands. There have been thousands of bad comedies made in the past, but now the public is willing to pay for comedies that are as good without reservations as the features; and the exhibitor is compelled to run them and advertise them.

In 1926 I expect to see the new trend in comedies showing a complete return in satisfaction to the public and profit to the theatre owners.

Reviews of Little Pictures with a Big Punch

"Wife Tamers"

(Pathe—Comedy—Two Reels)

LIONEL BARRYMORE, celebrated star of the stage and of feature length productions makes his debut in two-reel comedies in this Hal Roach offering. In addition, the cast also includes another popular feature player, Gertrude Astor, and the popular comedian, Clyde Cook. The plot, a very temperamental women sues her husband for divorce following a misunderstanding. He enlists the services of a rather loud type of chorus girl beauty to make his wife jealous and even gives the woman his wife's jewels. This woman makes a scene in a cabaret by acting very tough and uncouth and incenses the wife. In the end, when the judge refuses to grant the divorce, there is a reconciliation. Barrymore is of course effective in the role of the husband and Miss Astor is good as the wife. Considerable effective slapstick comedy is introduced by Clyde Cook as a boob valet and by Vivian Oakland as the chorus girl. Barrymore's name offers fine opportunities for exploitation and playing up in the electrics and should get the crowds and the comedy contains a number of laughs and should be a good audience attraction.—**C. S. Sewell.**

"A Flivver Vacation"

(Universal—Comedy—Two Reels)

EDDIE GORDON is the star of this Century Comedy which as is obvious from the title is built around the idea of going out in the family flivver to spend the annual vacation. The party includes the hen-pecked little husband, his large and domineering wife, a foppish lazy brother-in-law and a fat mischievous son. The complications brought about by this mixed quartette can easily be imagined. Of course hubby, portrayed by Eddie Gordon, bears the brunt of everything and wifey is continually picking on him. A hornets' nest, a balky flivver, and a bunch of bathing girls add to the excitement. One of the most amusing situations is where Eddie puts rubber boots on a donkey hitched to the auto so that the little animal can go through a stream without getting wet. There are a number of laughs and a lot of good-natured and humorous clowning in this number.—**C. S. Sewell.**

"Marvels of Motion"

(Red Seal—Novelty—650 Feet)

WHILE making use of suspended, slow, normal and reverse motion as in the earlier numbers, Issue 6 exhibits quite a different choice of subjects. For instance, one section shows a chap in a restaurant ordering eggs and the chef preparing them. When the customer kicks, the process is reversed and the eggs are put back in their sheels. There is good comedy in this section. An interesting and amusing subject shows the tossing of soap bubbles, while a third section shows an acrobatic family, mother, father and little boy all doing athletic stunts which are repeated in slow motion. A good number.—**C. S. Sewell.**

"Mortgaged Again"

(Universal—Comedy—One Reel)

THERE is more "plot" to this Bulls Eye starring Arthur Lake than is usually found in a single-reel comedy. Arthur is a clerk in a country grocery store. The man who holds the mortgage threatens to foreclose when the grocer's daughter turns down his fat, spoiled son. Arthur learns that oil stock that the other boy bought has taken a sensational rise, and "borrowing" the money from the safe, buys this stock and sells it at sufficient profit to redeem the mortgage and wins the girl. The story is sprinkled with comedy incident making it one of the best of this series.—**C. S. Sewell.**

"Song Car-Tune"

(Red Seal—Cartoon—550 feet)

THE old familiar favorite "My Old Kentucky Home" furnishes the subject for this Max Fleischer Song Car-Tune. The verses are shown in the usual manner and the comedy handling of the chorus shows a darky girl leaping from word to word doing stunts. Fleischer has provided a new opening. Instead of the Ko-Ko Kwartette leaping out of the ink bottle, a hand is shown drawing cartoons of a brass band which comes to life and march into the theatre. This should prove one of the most popular of the series.—**C. S. Sewell.**

Pathe Review No. 11

(Pathe—Magazine—One Reel)

THIS presents 'The Lonely Sentinel," showing the routine of a Montana mountain ranger; 'Columbia," Pathecolor views of the great New York University, and "Circus Secrets," heralded as an expose of what goes on behind the scenes in a circus. Its interest is embellished by use of the "process camera." The reel teems with human interest and the picturesque.—**Sumner Smith.**

"Fly Time"

(Pathe—Cartoon—One Reel)

PAUL TERRY in this Aesop's Fable cartoon shows a pair of flies pursued by a villainous spider who invades a cabaret and kidnaps the lady fly. Her swain eventually licks the spider.—**C. S. Sewell.**

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"Fool's Luck"

(Educational—Comedy—Two Reels)

LUPINO LANE, in this issue of the series in which he is being starred by Educational, appears as a pampered rich youth who suddenly finds his income cut off just as he is about to entertain his fiancee and her father. His furniture is carted away and smashed up when a train hits the van, and with the money collected he refurnishes his apartment just in time to entertain his guests. This last scene is an unusually clever one and a decided novelty, showing the apartment invaded by a horde of men and completely furnished in just about one minute. We venture to say that this is the most rapid "decorating" of an apartment on record, furniture, carpets, everything, even to the tablecloth and silver and pictures on the walls are all in place. There is some good thrill-comedy when the piano is being lowered and Lupino attempts to recover his walking stick and get out on the swinging instrument. Other amusing situations are developed when the driver and valet fight and the truck runs up and down hill without a driver. There are a lot of laugh-getting gags in this comedy. Lane is excellent and George Davis as the sissy valet contributes a good performance. Altogether, "Fool's Luck" should go over well with the average audience.—**C. S. Sewell.**

"Wandering Willies"

(Pathe—Comedy—Two Reels)

APPEARING as a pair of hungry tramps who adopt various schemes to get a meal, Billy Bevan and Andy Clyde are the principal funmakers in this Mack Sennett comedy, in which Ruth Hiatt as a restaurant cashier has the leading feminine role. Kewpie Morgan is cast as the restaurant owner. By putting baby clothes on a duck, the boys are enabled to swipe a baby carriage and a policeman's coat and cap when the cop jumps in to rescue the "baby". Andy appears as the baby and Bevan as the cop. They invade a restaurant and have various amusing experiences but in the end an encounter with a real detective results in their deception being exposed. Del Lord directed and the two reels are filled with typical Mack Sennett variety of slapstick that is good for a lot of laughs.—**C. S. Sewell.**

"The Rustler's Secret"

(Universal—Western—Two Reels)

THIS Mustang Western featuring Edmund Cobb gives an out of the ordinary twist to the familiar line of "western" action. The hero is first introduced as a rustler being chased by a posse and saved by hiding in a wagon driven by the daughter of a ranchman. It develops that the supposed "rustler" is a detective hired to round up a gang that has been making way with the cattle. He traces them to a cave and after a fight escapes and pens them in by pulling down the supports that hold up the doorway. It is a fast-moving two-reeler with plenty of typical action and should please.—**C. S. Sewell.**

ALICE'S WILD WEST SHOW. (M. J. Winkler Cartoon). A good subject of the Alice Comedy Cartoon series. High class and family trade of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

BACK TO NATURE. (Universal Comedy). Star, Charles Puffy. Watch this fellow, he is better each time. Here is a one-reel comedy that is chuck full of laughs. Audience enjoyed this one immensely. Working class city of 200,000. Admission 10-15-25. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

BARNUM, JR. (Educaitonal Comedy). Star, Johnny Fox. An amusing comedy for kids, but not enough laughs in it to please the adults. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

BELOVED BOZO. (Pathe Comedy). Not much. Didn't get a laugh out of it. Two reels. Print fair. Mrs. S. J. Brown, Phoenix Theatre, Neola, Iowa.

CAT'S MEOW. (Pathe). Star, Harry Langdon. A good comedy, lots of laughs. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DARING DAYS. (Universal Western). Star, Josie Sedgwick. It is a good change to find western dramas with women stars who can do something. Josie Sedgwick does some stunts in this picture that will make the men stars weep. Tone and appeal, good. Special, no. Working class city of 200,000. Admission 10-15-25. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FIRE AWAY. (Educational Comedy). Star, Al St. John. Two reels of western comedy where men are men and some are women. Good. New gags. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

disguising himself as an Italian and is deported on the Gigantic as an anarchist. He weds the girl in the steerage with her father watching them from the rear. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

HARD BOILED. (Pathe Comedy) Star, Charlie Chase. A fair comedy. Not as good as some of his single reelers. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

HOT SHEIKS. (Paramount Comedy). Star, Carter Dchaven. Pretty good. Several laughs and some new and several old gags. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

PLAIN AND FANCY GIRLS. (Pathe). Star, Charlie Chase. An exceptionally good one reeler. Guy C. Sawyer, Town Hall Thea-

RADIO MAD. (Pathe). Spats. A good comedy of the Spats on a timely subject. Has some good laughs and will, I believe, go very good. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

ROYAL FOUR FLUSH. (Pathe Comedy). "Spats." A mysterious box turns up in a mystical kingdom and the Spats are detailed to open it. It contains a knocked down Ford, and the complications are fast, furious and funny. It's a good comedy. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SHOULD HUSBANDS BE WATCHED. (Pathe). Fair, one reel. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SNEEZING BEEZERS. (Pathe Comedy). Another good comedy for Laugh Month. This one is full of good, clean fun and it is full of laughs. The kids laughed heartily at this one. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

TELEPHONE GIRL. (F. B. O. Series) Star, Alberta Vaughn. Drawing here. D. Buffo, Liberty Theatre, Hartshorne, Oklahoma.

VOICE OF THE NIGHTINGALE. (Educational Comedy). This was the best of the three fables in colors. Many comments on it. Book it and boost it. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

WASHING WINDOWS. (Pathe Comedy). The usual Fables always good for a laugh. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WHEN DUMBELLS RING. (Fox Comedy). Another one of Fox's few good comedies. Lots of laughts. Put it on with a poor picture and it will help to bolster up your show. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WHEN MEN WERE MEN. (Pathe Comedy). This is a very clever cartoon of Aesop Fable. No story but plenty of action and the artist is a real humorist. He makes them funny. I think these are by far the class of all cartoon stuff I have ever seen. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

WHITE WINGS BRIDE. (Pathe-Comedy). Star, Harry Langdon. Langdon gets off to a flying start in this comedy and he keeps it all the way through. The audience roared at this one. Full of pep and action. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

WILD WORDS. (Educational Comedy). A good single reeler. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

WRESTLER. (Fox Comedy). Star, Earle Fox. A Van Bibber comedy. They're all good. This one kept the house in an uproar. Played it on same program with "Last of Duanes" and made a one hundred per cent program. Tone, fine. Sunday, yes. Strong appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WILD BEASTS OF BORNEO. (Educational Special). Fine animal two reels subject. Print new. J. L. Stigler, Arcade Theatre. Georgetown, Ohio.

Straight from the Shoulder, Jr.

Edited by VAN

A short, snappy comedy can take the curse off of a mistake in booking a draggy feature.

A strong-suspense serial full of action can hang the come-back sign up in patrons' minds.

A good scenic, an entertaining novelty can give that added touch of "class" and "pull" to your house.

Advertise 'em to your patrons and report 'em to your fellow exhibitors.

VAN.

F. B. O. Will Star Gertrude Short In Witwer Series

FILM BOOKING OFFICES announces it has secured the exclusive rights to two series of short stories by H. C. Witwer, the celebrated humorist, for the season of 1926-27. These will be made into two series of twelve "featurettes," the first being ready for release early in the coming season.

The first of the new series will be released under the general title of "Bill Grimm's Progress." The stories on which they are based are all appearing in Collier's Weekly, where they are exceeding the popularity of Mr. Witwer's previous short stories.

The second series will be called "Wisecrackers," and will be taken from a series of short stories by Mr. Witwer which are now current in the Cosmopolitan Magazine. Both series have had a tremendous vogue and lend themselves splendidly to screen adaptation.

Gertrude Short, who has made rapid strides in his particular form of motion picture entertainment, and who recently was placed under a long-time contract by Film Booking Offices, will be starred in the two series. Featured ith her will be Al Cooke and Kit Guard, two of the cleverest comedians of the screen, who gained great popularity through their splendid work in "Fighting Blood," "The Adventures of Mazie," and other "featurettes" in which Alberta Vaughn starred.

Before beginning the shorter subjects, however, Miss Short will appear in a feature length production, playing opposite Creighton Hale in "A Poor Girl's Romance," based on the popular novel by Laura Jean Libbey and which will be one of Film Booking Offices' Gold Bond Productions for the coming season. Miss Short will fill the niche in the "featurettes" left vacant by Alberta Vaughn, who, it has been announced, will make feature length pictures for F. B. O. in the future.

That Film Booking Offices is giving as careful attention to the selection of the stories for its short subjects as it does for its full length productions is evidenced by its securing the exclusive rights to the Witwer stories. These subjects have been immensely popular in the past. Starting with "Fighting Blood," which was based on stories in the Cosmopolitan Magazine, they met with instant favor. Then followed four other scries: "The Telephone Girl," "The Go-Getters," "The Pacemakers," and "The Adventures of Mazie." Alberta Vaughn appeared as the star. The last of the "featurettes" to star Miss Vaughn was "Fighting Hearts," now current, which were based on the Saturday Evening Post stories by Sam Hellman, one of the greatest of contemporary short story writers.

Film Booking Offices are thoroughly convinced that as great care should be taken in the preparation of the short subpects entertainment as in the longer pictures. To that end they not only have secured the rights to Mr. Witwer's short stories, but negotiations are under way for the stories of other humorists.

Alice Day Keeps Busy

Alice Day is one of the busiest stars on the Mack Sennett lot. The dainty Pathe comedienne just completed a two-reeler under the co-direction of Lloyd Bacon and Earle Rodney and is in the midst of another comedy, this time with Eddie Cline at the megaphone. Cline has directed several of the Alice Day comedies and returns to this Sennett unit upon the completion of Ben Turpin's latest vehicle. In the Day comedy completed, Thelma Parr, who has been appearing opposite Ralph Graves in his series, makes her debut with Miss Alice.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

KEEP SMILING. (5,400 feet). Star, Monty Banks. A good comedy drama with lots of impossible stunts, but they like hokum and they sure get it in this picture. Print new. Sunday, yes. Special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. Here is one that will send them out laughing. MacLean pulls some stunts in this that will make the house roar. If you haven't played the MacLeans you are missing something good. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

WAKING UP THE TOWN. (4,900 feet). Star, Jack Pickford. A wholesomely funny picture for a while, then a good drama and then a powerful spectacle. Buy it on the few scenes picturing the end of the world if for nothing else and play it up big. It's good. The whole show is well worth seeing. Tone, fair. Sunday, no. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

F. B. O.

ALL AROUND FRYING PAN. (5,325 feet). Star, Fred Thompson. Although a couple of the "Gang" this, the audience here ate it up and then raved about how good it was. For a biff, bang, up-and-at-'em Western this one is hard to beat. Only adverse comment was about the ease with which Silver King started a string of five loaded stock cars down an inclined grade. However, the action and cleanness of Fred's work made 'em whoop and yell several times. Tone, okay. Sunday, yes. Special, no. Strong appeal. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. Very good action picture; played at our Bellwood show Saturday night. Fair tone, good appeal. Not for Sunday or special. Draw business and farming class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

BLOOD HOUND. (4,800 feet). Star, Bob Custer. A very good police story. Nothing extra. Tone, good. Sunday and special, no. Mixed appeal. Oil field class town of 500. Admission 10-45. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

CHEAP KISSES. (6,538 feet). Star cast. Another good picture for F. B. O., who has not made a bad picture since they stopped buying foreign junk. Tone and appeal, good. Sunday and special, yes. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COWBOY MUSKETEER. Star, Tom Tyler. This is one of the new stars and if he will keep this kind of stuff up he will be up with the best of them before many months. A good western picture that will please the average western fan. Tone, good. Sunday and special, no. Appeal, ninety percent. Railroad and farm class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

FIGHTING DEMON. Star, Richard Talmadge. This will please the action lovers on a Saturday night. He is becoming quite popular with the youngster. Tone, good.

We send these tips to help you judge picture performance intelligently.

They are dependable information because we are unbiased and just.

We need your help as much as you need ours.

Join our ranks! Help us.

OUR GANG

Not a special. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LILLIES OF THE STREET. (7,216 feet). Star cast. A dandy. Fine lesson for girls. Wish every girl could see this picture. Tone, good. Sunday and special, yes. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (450 seats). Wirt. Oklahoma.

MIDNIGHT FLYER. Star, Cullen Landis. of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkan- A good picture with some good railroad scenes. The love scenes are punk, but the rest is fine. Special, yes. All classes town sas.

RIDIN' THE WIND. Star, Fred Thomson. Up to the average Thomson and drew a nice business. Fred is a great favorite of ours and we want to see him move up a little higher with better stories and more fast action. We want him to make a real big western of the strictly western class. The comedy part, if there is any, to be played by a side partner that is a real comedian. Fred to play a real he-man's part and Silver King to come in as often as possible in a relief. An intense love story woven in would add color; just a kiss and a fadeout is growing grey-headed. Make it read and put in the pep and be an outstanding but not an impossible hero. Good riding is all right and especially a nice mount. Too much up the mountain and across the plains is old stuff. This is your answer to what we would like to see you in once; just a tryout. You and Silver King will make them take notice. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

TEARING THRU. (4,714 feet). Star, Richard Talmadge. This was better than I expected from other exhibitor reports. It is very short, but will please a Saturday night crowd. Tone, good. Special, no. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

THAT DEVIL, QUEMADO. (4,720 feet). Star, Fred Thomson. Except for a few scenes this is a real enjoyable film. Maybe there is a little too much of the "riding to the rescue" stuff in it, but anyway, this man Thomson has made an impression on the audience that few other westerners have. Tone, fair. Sunday and special, no. Appeal, ninety percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

THAT DEVIL, QUEMADO. (4,720 feet). Star, Fred Thomson. Very good picture. Good tone and appeal Yes for Sunday, no as special. Draw merchant and farming class town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THAT MAN JACK. Star, Bob Custer. Just another weak, cheap western. It pleased the fans who like to see horses run, but as far as acting, story, or plot, well there wasn't any. Tone, fair. Sunday and special, no. Appeal, sixty percent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

THREE WISE CROOKS. (6,074 feet). Star, Evelyn Brent. A fair crook picture that suited everyone. Evelyn is a good little actress and our patrons like her. Tone, fair. Sunday and special, no. Appeal, eighty percent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Same as all Thomson's, okay. The best western made, excepting none. F. B. O. will treat you right. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

WILD BULL'S LAIR. (6 reels). Fred Thomson. I still think that "Thundering Hoofs" was the best Thomson even though this one is "different from the stereotyped run of western," to quote Mr. Thomson's letters. A certain amount of interest is there although the comedy is pretty weak-kneed. Tone, fair. Sunday, no. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. This star is doing just as good stuff as Tom Mix and our patrons really like Silver King better than they do Tony. This was sent us as a sample and would buy, but they won't sell Thomson alone, which kills Thomson here. Tone, okay. Sunday and special, no. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

YOUTH AND ADVENTURE. Star, Richard Talmadge. This one is good as well as all the others of his I have run. If your patrons like action, he is bound to please. Good tone. Appeal, 85 percent. No for Sunday or special. Draw farm and laborer class town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

First National

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. This picture can be bought at live and let live prices, but it's not worth any more and First National knows it. You can get by, that's all they want you to do. No tone. Sunday and special, no. Appeal, fifty percent. Mixed classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. This was the best thing we have played this season and gave complete satisfaction as a feature and just as much satisfaction at the box office. Advanced admission. Tone, okay. Sunday and special, yes. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House, Greenville, Alabama.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. They liked this one, and told me so. It will go big in small towns for two days. Everybody pleased but me and my trouble is I have yet to run this star in "The Lady" and was forced to buy "The Lady" to get "Graustark," no doubt, but you know that Norma Talmadge in "The Lady" is rotten. That's the way I have it labeled. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HEART OF A SIREN. (6,705 feet). Star, Barbara LaMarr. Nothing to it here. No as

to tone or appeal, Sunday or special. Draw business and farming class, town 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

HEART OF A SIREN. (6,705 feet). Star, Barbara LaMarr. Pretty weak is my opinion of this one. I ran it on a double feature program and managed to get away with it. As a single feature be careful, as it will not please. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HER SISTER FROM PARIS. (6,225 feet). Star, Constance Talmadge. Good feature pleased everyone. Constance Talmadge usually pleases our audiences. Tone and appeal, good. Sunday and special, no. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

I WANT MY MAN. (6,174 feet). Star, Milton Sills. Although the picture was pleasing and the work of Milton Sills and Miss Kenyon excellent, patrons were disappointed in the lack of action in the part given to Sills. Fans want to see him in pictures with action and they didn't fail to tell us so. This type of production would have been more appreciated with Lewis Stone in place of Sills. However, that's the way the producers always "kill" their action stars. Tone, okay. Sunday, yes. Special, no. Fair appeal. Mixed and family class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Ledberg, Amuse-U Theatre, Melville, Louisiana.

MARRRIAGE WHIRL. (7,672 feet). Star, Corinne Griffith. Not as good as some of her others, but yet it is a pretty good picture. Connie is becoming quite a favorite here. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MY SON. (6,532 feet). Star, Nazimova. Very fine feature. Well acted by a splendid cast. Pleased everyone. Book it and you will please your patrons. Tone and appeal, good. Sunday, yes. Special, no. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widernor, Opera House (492 seats), Belvidere, New Jersey.

SELF MADE FAILURE. (8 reels). An extra good picture; will say, a real comedy that will please anywhere. Step on the advertising when you play this, as it will please. Fair tone. Appeal, ninety percent. Yes for Sunday, no as special. Draw town and country class town of 700. Admission 10-25. G. I. Kenny, Electric Theatre (250 seats), Lowry City, Missouri.

SHORE LEAVE. (6,836 feet). Star, Richard Barthelmess. Much better than some of his previous ones, but still it is no world-beater. Give us more of them like "Classmates" or "Dickie" will be a has-been. Tone, okay. Sunday, yes. Special, no. Fair appeal. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

A THIEF IN PARADISE. (8 reels). Star, Ronald Coleman. This is a fine picture that brought good business and pleased all. Will please those that seek the best entertainment. Tone, okay. Fair for Sunday. Special, no. Good appeal. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

TORMENT. (6 reels). Star, Owen Moore, Also a good picture, good acting. Some awfully good settings in this one also quite a lot of action. Tone, fair. Sunday, no. Appeal, eighty percent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Fox

ANCIENT MARINER. (5,800 feet). Star cast. For a high class audience this is a treat. For anyone else it is a lemon. So act accordingly. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. Not a picture for Jones; too silly. It may pass with a Jones audience, but did not take here. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five percent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

BRASS BOWL. (5,861 feet). Star, Edmund Lowe. Good picture, but star does not set box office on fire and you pay a good price for him. Print good. Tone, good. Special, no. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BEST BAD MAN. (4,803 feet). Star, Tom Mix. Just another machine-made picture with Tom Mix in it. Our patrons are getting tired of this dude cow sheik. This will serve notice on Fox to cut Mix's salary if the rental from Kalispell next year will have any bearing on it. General class town of 5,000. Admission 15-30. Carl E. Anderson. Liberty Theatre, Kalispell, Montana.

CYCLONE RIDER. (6,672 feet). Star cast. It takes one reel to get started—after that, look out! A real thrill picture they will like. The colored comedians were good. Fair tone, appeal ninety percent. No for Sunday. Nearly a special. Draw farm and labor class, town 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

EAST LYNNE. Star cast. It's a good one, but, as you know, it's a sob story and makes them cry, and the public doesn't want this any more. It will get you some extra business, but why do they still try to put over these sob stories. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

EVERLASTING WHISPER. (5,611 feet). Star, Tom Mix. Not as good as some, but good, at that. Beautiful scenery. Good comments. Fair tone and appeal. No for Sunday or as special. Draw business and farming class, town 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

GOLD HEELS. (6,020 feet). Star cast. A good race track drama that is just a program offering. Pleased the average movie fan. Special, no. Appeal, seventy-five percent. City of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

IRON HORSE. (11 reels). Star, George O'Brien. There is nothing that I can add to what's already been said of this one except that if Fox would have gotten behind this as Paramount did the "Covered Wagon," it would have done more business. Better than the best of these. Tone, good. Sunday and special, yes. One hundred percent appeal. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

IRON HORSE. Star, George O'Brien. What's the use of raving? The Gang already knows it's good! Here is a picture that is absolutely the best of its type and is positively one hundred percent entertainment, but the patronage was small. History, romance, adventure, all and more, in this wonderful production of eleven reels. A picture for old and young and one that will be just as entertaining ten years from now as at present. Those who saw it are still praising it. Those who missed it are sorry. Play it, Gang, it's all entertainment of a high class. Why didn't Fox tell the public about it? Tone, fine. Sunday and special, yes. Appeal, one hundred percent. Mixed and family class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THE LAST MAN ON EARTH. (6,899 ft). Star, Earle Fox. This picture drew a packed house on a bad night. They all stayed to see all of it and then how the straight laced ones did rave. It is a lot of pretty girls with very few clothes and how they do pursue the poor last man. We nearly got killed for running it. Tone, none. Sunday and special, no. Appeal, strong but they won't admit it. Farmers' town of 400. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

LIGHTNIN'. Star cast. Very good picture. My patrons liked it very much and told me so. Sunday and special, yes. Appeal, ninety percent. Town and rural class town of 2,500. Admission 10-25. D. N. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

OH, YOU TONY. (6,802 feet). Star, Tom Mix, with Tony (horse). This is real entertainment and will please all, from the roughnecks to the highbrows. Fair tone, appeal 95 percent. No for Sunday or special. Draw farm and laborer class, town 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

PARISIAN KNIGHTS. (6,278 feet). Star, Earle Fox. The poorest Van Bibber to date. Silly. Not up to Earle's previous work. Tone, okay. Sunday, yes. Special, no. Poor appeal. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TIMBER WOLF. (4,800 feet). Star, Buck Jones. Fine. Buck makes nice, clean pictures. Plenty of action; good story. Good comments. Good tone and appeal. No for Sunday or special. Draw business and farming class, town 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

Got a Surprise

The Kreighbaum boys, who have the Char-bell Theatre in Rochester, Indiana, didn't know it was close to Van's birthday, but they sent along a card which they get out as an exploitation stunt—"This is your Birthday Present — from Kreighbaum Brothers, Managers of the Char-Bell Theatre—Many Happy Returns of the Day—This will admit you to one show between Feb. 14th, 1926, and Feb. 14th, 1927."

It just fitted in so nice that I have to thank the boys because it was such a pleasant surprise to realize they were still thinking about the chap who tries to keep the dependable tips running right for you.

Thanks, fellows — that card goes right along with the neckties and the shirt, the pipe and the patent lighter that are now on display on the living-room table.

Metro-Goldwyn

GREAT DIVIDE. (7,811 feet). Star, Conway Tearle. Okay. A good picture. Will please. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. Here is a knockout. A mighty fine picture. I saw this Lew Cody picture while I was out on the coast. I play this one next week. (Though I would give a little advance notice on it). Downtown class. Admission 20-25-40. J. D. Kennedy. Apollo Theatre (1,100 seats), Indianapolis, Indiana.

JANICE MEREDITH. Star cast. Good. Tone, good. City of 10,000. Admission 10-35. H. V. Smoots. Vine Theatre (600 seats), Mt. Vernon, Ohio.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. Here's a real picture. One everyone liked. Nice Sunday business with extra exploitation. You can't go wrong with this one. Tone, good. Sunday, yes. General class town of 5,000. Admission 15-30. Carl E. Anderson. Liberty Theatre, Kalispell, Montana.

THE MONSTER. (6,435 feet). Star, Lon Chaney. Spooky, but plenty of action, mystery and surprises. Good story and ending. Good tone and appeal. No for Sunday and special. Draw farming and merchant class, town widely scattered, 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, Calif.

NAVIGATOR). (6,500 feet). Star, Buster Keaton. The picture is no good here, nothing like "Our Hospitality." Film in good condition. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. A good story and well cast and directed. These big stories have a general appeal. The story is the thing. Tone, okay. Sunday, yes. Special, no. Appeal, eighty percent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. A real laugh producer, but is a little too long drawn out. However, Keaton is funny in any kind of a story. He is a good drawing card here. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five percent. Farmers' town of 400. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

SO THIS IS MARRIAGE. (6,300 feet). Star, Eleanor Boardman. Not the type for the small town. It drew good, but they didn't like it. Too silly, they said. The colored Bible scenes are pretty and interesting and was the only part they praised. However, it is a change from westerns. Tone, fair. Sunday and special, no. Appeal, fifty percent. Farmers' town of 400. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

Paramount

AMERICAN VENUS. (7,931 feet). Star cast. Read a whole bunch of knocks on this picture, so saw it before playing it. I thought it one of the most entertaining pictures I had seen in some time, so I booked it in, ordered extra advertising, and went to work. It did a nice business; everyone liked it fine. All of the advertising accessories with the exception of the window card are unusually good. The picture is a nice, fast little comedy drama with lots of unexpected twists to keep you interested. I have a hard-boiled editor and former school superintendent who never fails to tell me about it when he finds a picture the least off color. He was well pleased with this one. A minister came out and said, "Mr. Larmour, I went in just to find fault with that picture and to gather material to knock it. I came out thoroughly entertained and highly enthusiastic." The picture was not intended to teach a drab moral lesson. It was made to entertain. And it does! At that a lot of these moral-lesson pictures contain situations and scenes that are derogatory to the show business. Personally I could not find one scene or situation in the entire picture that was the least bit off color to any fair, clean-minded person. Tone O. K. Appeal good. Sunday yes, special yes. Draw all classes, small town, 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. A very good program which pleased a hundred percent. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

ARE PARENTS PEOPLE? (6,586 feet). Star cast. A right good show. One of the best as well as cheapest of the "40" for me. Lawrence Grey sure made a hit with the ladies. Tone, okay. Sunday and special, yes. Good appeal. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BEST PEOPLE. (5,700 feet). Star cast. The stage play having been played here a short time ago sure put this one over. Very good entertainment, plenty of comedy situations; good work by Baxter and his support. Good tone and appeal. Yes for Sunday, no as special. Draw dairy and farming class, town 1,750. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

AL ALT

One of the comedians in Century Comedies, made by Stern Bros. for Universal release. All the "fans" are familiar with Al and his antics.

COBRA. (6,898 feet). Star, Rudolph Valentino. This one killed Valentino for good as far as Kalispell, Montana, is concerned. Absolutely terrible and disgusting to intelligent people. Tone, poor. Sunday and special, no. No appeal. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. Not so good. Gloria is certainly losing out here. This picture played to less than average Saturday business. You can easily guess the reason. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. Played two days to fair business. It is not one of her best pictures. It did better at the old B. O. than "Madame Sans Gene." Only a program. Tone, good. Not a special. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

CODE OF THE WEST. (6,777 feet). Star cast. Another Zane Grey picture that measures up to the usual standard of these Paramount Grey productions. This one is slightly different from the others both in cast and treatment. It is not the A La Holt variety but contains some good comedy as well as western. Special, no. Appeal, eighty percent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

ENCHANTED HILL. (6,326 feet). Star, Jack Holt. Made a fine Saturday night picture that pleased well and cast and photography fine. Will please where outdoor pictures are liked. Noah Beery very good. Tone, okay. Sunday, yes. Special, no. Good appeal. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

ENCHANTED HILL. (6,325 feet). Star, Jack Holt. Good production, plenty of action. Rental for this was right. Good tone and appeal. Yes for Sunday and special. Draw merchant and farming class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

EVE'S SECRET. (6,205 feet). Star, Betty Compson. A good program show with a combination of stars that drew big for us at the old box office. We played this on a Saturday and seemed to please everybody. Tone, okay. Not suitable for special. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

EVE'S SECRET. (6,225 feet). Star cast. A sure good one: Mr. Small Exhibitor, get behind this one; you can buy it right and make some money. Due to bad weather I had a small crowd, but all were pleased. Good tone, appeal 95 percent. Yes for Sunday, no as special. R. P. Monahan, Grantsville Theatre, Grantsville, West Virginia.

GOLDEN PRINCESS. (8,364 feet). Star, Betty Bronson. I think Harry Carey made this same picture a little while back—some of my patrons said they had seen it here before. It is a western gold-rush melodrama. Fairly entertaining and did a little better than average business. Advertising accessories were good but the title is misleading. Tone O. K. Fair appeal. O. K. for Sunday, no as special. Draw all classes, small town 3,000 Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HANDS UP. (5,883 feet). Star, Raymond Griffith. Griffith is good, as usual. Of course the picture is "crazy" but it is a comedy and my bunch ate it up. It is chuck full of good laughs. I would call it a better-than-ordinary program picture. Tone O. K. Good appeal. O.K. for Sunday, no as special. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

IN THE NAME OF LOVE. (5,377 feet). Star cast. Very good comedy-drama; something different and altogether improbable, but got some laughs and was liked by most. Good tone and appeal. Yes for Sunday, no as special. Draw small town and farm class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

KISS FOR CINDERELLA. (9,621 feet). Star, Betty Bronson. Wonderful picture, especially for holiday showing. It is fully three reels too long, however. It did not draw for me. Sunday, yes. Special, no. Appeal, sixty percent. Town and rural class town of 2,500. Admission 10-25. S. N. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

KISS FOR CINDERELLA. (9,621 feet). Star, Betty Bronson. One of the poorest pictures I have ever seen. Do not book it as you will lose money on it. One third of my house went out before it was over. Tone, fair. Sunday, yes. Special, no. Appeal, no good. Mixed class town of 1,800. Admission 25 cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WILD, WILD SUSAN. (8,774 feet). Star, Bebe Daniels. Dandy little picture. Pleased eighty-five percent. Your patrons will like it. Special, no. Appeal, eighty-five percent. Town and rural class town of 2,500. Admission 10-25. S. N. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

WOMAN OF THE WORLD. (6,353 feet). Star, Pola Negri. This was a very good feature and pleased one hundred percent. Was very much surprised to find that Pola Negri was in a picture which pleased everyone. Tone and appeal, good. Sunday and special, no. Mixed class town of 1,800. Admission, twenty-five cents.

Pathe

BLACK CYCLONE. (5 reels). Star, Rex (wonder horse). A very good attraction. Will do some business, with the men folks and kids. The women do not care for it as a rule. Good for small towns. No tone. Sunday and special, yes. Appeal, eighty percent. Mixed classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Penna.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. The best picture he has ever made. Played two days to pretty good business, but it didn't draw them in as much as I thought it would. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town

NOT PUPPY LOVE!—But—"A Dog's Life" just the same. This is one of the funniest of all of the Charlie Chaplins, and Pathe, reissuing this great series, will follow with "Shoulder Arms."

of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Conn.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Here is a comedy as good as Lloyd's, and I'd call it a real comedy that will get the crowds. Play it—it will get the dough. Appeal 90 percent. No for Sunday, here, but yes as special. Draw town and country class, town 700. Admission 10-25. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. This is absolutely one of the best comedies I have ever run. I had more comments on this picture than I did the "Freshman" and take it from me that is saying a lot for it. Book this one and you won't be sorry. Tone, good. Sunday, no. Special, yes. Appeal, one hundred percent. Railroad and farm class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

RECKLESS ROMANCE. Star cast. Good picture. Good tone and appeal. Yes for Sunday, no as special. Draw farming and merchant class, widely scattered community, 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ROAD TO YESTERDAY. (9,580 feet). Star cast. One of his best pictures and had many favorable comments on it. A bit hard for the average person to get the drift of but nevertheless a good picture. Special, yes. Appeal, eighty-five percent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SIMON THE JESTER. Star, Lillian Rich. A good clean entertainment. Much better than average program. Tone, okay. Sunday and special, no. Appeal, seventy percent. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

STOP FLIRTING. (5,161 feet). Star cast. This is a real comedy. Ran it on Friday and Saturday and it turned out to be a riot. Tone, excellent. Sunday, yes. Special, no. Appeal, eighty-five percent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

United Artists

DON Q, SON OF ZORRO. Star, Douglas Fairbanks. Played two days at increased admission to poor business. It is Doug's best show to date. I don't know why they did not turn out. Good tone and appeal. Special, yes. Draw better class, town 4,500. C. A. Angelmire, "Y" Theatre (400 seats), Nazareth, Pa.

DON Q, SON OF ZORRO. (11,000 feet). Star, Douglas Fairbanks. Ran this picture two days and only did fair business. Here it makes money only for the producers. Not much different than others of Doug's special pictures, only he uses the whip instead of the sword. Tone good. Special or Sunday, no. Admission 15-35. C. W. Fisk, Orpheum Theatre, Proctor, Minnesota.

SHRIEK OF ARABY. Star, Ben Turpin. To us this picture was not worth the transportation we paid for; it sure was a Shriek. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats) Albany, Minnesota.

WILD JUSTICE. (6,000 feet). Star, Peter the dog. Not so much on plot but this will please because of the wonderful work of the dog, "Peter The Great." The scenes of the snow country are fine. This one will please. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Universal

ARIZONA SWEEPSTAKES. Star, Hoot Gibson. A typical Gibson subject which means about the best in Western features. Gibson a real draw in smaller communities. Special, yes. Appeal, one hundred percent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

ARIZONA SWEEPSTAKES. (5,619 feet). Star, Hoot Gibson. Carl is keeping Hoot where he belongs and if he will let him stay in this kind it will be no trouble to get them in on Hoot like I used to. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ARIZONA SWEEPSTAKES. (5,615 feet). Star, Hoot Gibson. Another one of Uncle Carl's White pictures that is a pip. You can't go wrong on this one. Tone, good. Sunday, yes. Special, yes. Appeal, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BUTTERFLY. (7,172 ft.) Star, Laura LaPlante. A gay picture in which Miss LaPlante acts well as the spoiled and restless young married woman of the present age. Ruth Clifford plays the part of the motherly older sister, extremely well. A very entertaining and lively picture. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. Denny is sure turning out some knockouts and this is one of them. But say how does he draw at the box office for you fellows? He is a poor card here. But he has the pictures. Tone, good. Sunday, yes. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

DESPERATE GAME. Star, Pete Morrison. This picture is as good as any of the other western today and star is making lots of friends among western action fans. Print new Tone, good. Sunday and special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GOOSE WOMAN. (7,500 feet). Star, Louise Dressler. The acting in this picture is as fine as ever shown on the screen, but some of our patrons did not care for the story. Believe it was over their heads, I have no kicks to make against the picture. Tone, okay. Special, no. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House, (600 seats), Greenville, Alabama.

LITTLE GIANT. Star, Glenn Hunter. Not much to this one and if it had been good they would not have turned out as Glenn Hunter is no favorite here. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MAN WITH A GEAR. Star, Fred Humes. Two reel western with a good story plenty of action and worth showing on any screen. Print new. Tone and appeal, good. Sunday, yes. Special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

OH DOCTOR. (6,507 feet). Star, Reginald Denny. This was an old one we picked up, but it gave us good satisfaction. Print good and drew well. Tone, okay. Sunday, yes. Special, no. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

PEACOCK FEATHERS. Star cast. Here is a good picture with a darn poor title. Good action, photography, and acting by a good cast. Title has nothing to do with Northwest story. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

PRICE OF PLEASURE. Star cast. Good picture. Good tone and appeal. Yes for Sunday, no as special. Draw merchant and farming class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. This is a mighty good picture boys, plenty of real excitement and a good story. Will go good anywhere. Lots of good comments. Tone and appeal, good. Sunday, no. Special, possibly. Business and farmer class town of 2,250. Admission 10-25. H. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

SMOULDERING FIRES. Star, Pauline Frederick. Very good. Love drama. Well acted and worth running. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, Calif.

SPORTING LIFE. (6,709 feet). Star, Bert Lytell. This was another one of those racing pictures which always pleases our patrons to a T. Tone, okay. Sunday, yes. Not a special. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

TURMOIL. (7 reels). Star cast. A good picture spoiled by a rotten print. Projectionist made 142 splices in show to keep it on screen. What was left was good. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHITE OUTLAW. Star, Jack Hoxie. Not better or worse than Hoxie's other lemons. The only redeeming feature of this is the good work of the white horse. Can't recommend this very highly. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Vitagraph

BETWEEN FRIENDS. (6,900 feet). Star, Lou Tellegen. I'd call this a program picture if I didn't hate the term. There certainly isn't a great deal of action to it. Will go well in a town where society pictures are liked. Tone, fair. Sunday, no. Special, no. Appeal, eighty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Warner Brothers

BOBBED HAIR. Star Marie Prevost. Something doing every minute of the time in eight reels but when they are over they appear too short. A worth while picture. Run it if you can it will satisfy everybody. Tone, good. Sunday, yes. Appeal, ninety-five percent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Independents

BLACK GOLD. (State Right). Star, Pete Morrison. I don't know who produced this picture. I got it from Oklahoma Specialty and I tell you, boys, that these old boys sure do treat you right. I buy most of my pictures from them. Price is right and treatment okay. Tone, good. Sunday and special, no. Mixed appeal. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

BLASTED HOPES. (State Right). Star, Edmund Lowe. One of the poorest I have ever shown of this star. Disconnected. No tone. Sunday and special, no. Appeal, fifty percent. Farmers and oil field class town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre (300 seats), Wyona, Okla.

DESERT DEMON. (Weiss Bros.) Star, Buffalo Bill, Jr. This is a fine, clean western, in five reels. If you want good westerns, try Progress Pictures, in St. Louis. I have been stung on contracts from others. J. H. Martin, Martin's Theatre, Ava, Illinois.

DO IT NOW. (State Right). Star, Madge Bellamy. The only kick that I was able to get out of this, was from reading the press book and looking at the title as the picture was a frost. Tone, good. Sunday and special, no. Not much appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

EMPIRE BUILDERS. (State Right). Star, Rex Baker. A very weak sister. Better go easy on any from this star. It was made for transient trade where they are here today and away tomorrow. No tone. Sunday and special, no. Fifty percent appeal. Mixed classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Penna.

FLASH O' LIGHTNING. (State Right). Star, Leo Maloney. A fairly good picture ruined by poor photography. Looked like it was all photographed in a fog. Tone, fair. Sunday and special, no. Appeal, seventy percent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Ark.

A FOOL AND HIS MONEY. (State Right). Madge Bellamy. Not as good as represented by the exchange. No pull and failed to reach first base on a one day showing. Don't buy it. No tone. Sunday and special, no. Appeal, fifty percent. Mixed classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

HIS MASTER'S VOICE. (State Right). Star, Thunder (dog). A good dog and war picture combined that the small towns can benefit by playing. Nothing big, but will do good business as the public likes dog pictures. Tone, okay. Sunday, yes. Special, no. Fair appeal. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

KEEPING COOL ON THE HOT SANDS—Alice Ardell and Neely Edwards in one of the many laughable scenes in the Blue Ribbon Comedy, "Mummy Love," an F. B. O. release.

KIT KARSON, OVER THE GREAT DIVIDE. (State Right). Star cast. A dandy picture of the old days. I did not make any money on this picture but no fault of the picture. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (450 seats), Wirt, Oklahoma.

KNOCKOUT KID. (State Right). Star cast. A western with fair appeal. Tone, fair. Sunday and special, no. Appeal, seventy-five percent. Farmers and oil field class town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre (300 seats), Wynona, Oklahoma.

LAST OF THE MOHICANS. (State Right). Star cast. Just a fair comedy. They are not making very many good comedies now. This is as good as the average. Print new. Sunday, yes. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAKERS OF MEN. (State Right). Star cast. The best war picture I have ever shown. Much better than I thought it would be or I would have boosted it more. Tone, good. Sunday and special, yes. Appeal, ninety percent. Farmers and oil field class town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre (300 seats), Wynona, Oklahoma.

MAN RUSTLIN'. (State Right). Star, Bob Custer. Chalk up another good one for F.B.O. and Bob Custer. Keep on giving this boy the good stories and look out, he will start drawing them in. Tone, good. Appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PALS IN BLUE. (State Right). Star, Tom Mix. Good western. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

PERIL OF LOVE. (State Right). Star cast. A good picture but the scenes are laid too far in the past to appeal to my patrons. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five percent. Farmers and oil field class town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre (300 seats), Wynona, Okla.

POLICE PATROL. (State Right). Star, James Kirkwood. This is a good picture. Boost it, it will stand it. Tone, good. Sunday and special, yes. Appeal, ninety percent. Farmers and oil field class town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre (300 seats), Wynona, Okla.

PRINCE OF BROADWAY. (Chadwick Pictures). Star, George Walsh. Not liked here. Too slow. Stay away. If you bought it keep quiet. Town and rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

RIDING FOOL. ((State Right). Star, Pete Morrison. Another fair little picture ruined by poor photography. Fair tone, appeal 70 percent. No for Sunday or special. Draw town and laborer class, town 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

SADDLE CYCLONE. (Artclass). Star, Buffalo Bill, Jr. Boy, howdy but this picture has lots of action and a lot of clean comedy that sure got the laughs. Give us some more. Tone, good. Sunday and special, no. Good appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SECRET SERVICE SAUNDERS. (Rayart Serial). The most impossible serial I ever ran. Even the kids hissed it. The climax of each episode was a roar of laughter instead of suspense. Keep off! Town and rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

SOMEBODY'S MOTHER. Star, Mary Carr. Just a swell picture in every way and had not a few but many who expressed themselves by saying that it was as good as "Over the Hill," "The Old Nest" or any of the other great "Mother" pictures. You will certainly make no mistake booking and boosting this one; it is a worthy attraction and will stand the acid test. Story, author, direction, all good; paper fine. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TEARING LOOSE. (Artclass). Star, Wally Wales. The first one from this star and it was a peach. Wally is some athlete that goes over with the fans as they like to see action, comedy and stunts, and they were not disappointed. Tone and appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Okla.

THUNDERING ROMANCE. (State Right). Star, Buffalo Bill, Jr. Good. A fine western picture that pleased my patrons, and that pleased me. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

6,480 Feet

"The Barrier"—M-G-M

Rex Beach Novel of Alaska Is Fine Melodrama with Tense Action and Terrific Thrill Climax

Alaskan Melodrama

Reviewed by C. S. Sewell

ONE OF REX BEACH'S most stirring and popular novels of Alaska, "The Barrier" which was originally filmed years ago, has again been transferred to the screen and is being offered as a Metro-Goldwyn-Mayer production.

In this version several changes have been made in the story. The action here opens aboard a sailing vessel during a storm which ends with the injury and death of the Alaskan Indian wife of Bennett, a brutal sea captain. Gaylord the mate escapes with Bennett's halfbreed daughter Necia and, establishing a trading post in Alaska, raises her as his daughter. Years later, Bennett's ship comes into the harbor and Bennett finally reveals the truth. Lieutenant Burrell, who is in love with Necia, is stunned when he finds she is not a full-blooded white girl, and Necia decides to go with her real father. After they get aboard the ship during an arctic storm, the ice closes in. Burrell, casting all prejudice aside, goes to her, rescues her after a fierce fight with her cruel father and escapes just as the icebergs close in and destroy the ship.

It will be seen that the general idea of the story, the barrier of mixed blood, the cruelty of the real father in contrast to the love of the adopted one, and the romance with Burrell is retained; the picturesque character of the French-Canadian friend Poleon, however has been considerably subordinated and is of little importance. In its place, more attention has been concentrated on Bennett's inordinate heartlessness and cruelty and on Gaylord's constant fear of him, this has been played up into tense and at times absorbing melodrama.

CAST:

Meade Burrell.....Norman Kerry
Gale .....Henry B. Walthall
Stark Bennett.....Lionel Barrymore
Necia .....Marceline Day
Murphy .....George Cooper
No Creek Lee.....Bert Woodruff
Alluna .....Princess Neola
Poleon .....Mario Carillo
First Mate.....Pat Harmon
Necia's mother.....Shannon Day

Based on novel by Rex Beach.
Directed by George Hill.

A point of especial interest in this production are the mechanical thrills which are excellent. The storm at sea which opens the picture packs a big punch, and the smashing of the ship by the ice in the climax is a real wallop. You see the boat out in the open water, the huge icebergs and floating ice floes gradually hemming it in, then one berg slowly crushing in the side of the cabin in which the girl is locked and finally the ship buried under a rain of snow as a giant berg hits it just after Burrell and Necia have left. These scenes provide real thrills and make you marvel as to how such effects are achieved.

The story is enacted by an excellent cast. Norman Kerry makes a pleasing picture as the handsome young lieutenant and Marceline Day is not only exceedingly attractive as the girl, but gives an excellent portrayal of the emotional scenes. Henry B. Walthall gives a sterling performance as the kind foster father in constant fear that the truth of the girl's parentage will become known and Bert Woodruff and Mario Carillo as No Creek and Poleon respectively are thoroughly satisfactory. The acting honors of the picture however go to Lionel Barrymore for his exceptionally fine characterization of the selfish brutal unnatural father. He rivets the attention every second he is on the screen and despite the utter lack of sympathy, it is one of the best things he has ever done.

With its virile and interesting story of Alaska, good comedy relief provided by George Cooper as an Irish Sergeant and the exceptionally well handled thrill scenes of the storm at sea and the crushing of the ship in the ice jam, "The Barrier" offers good melodramatic entertainment for the majority of patrons.

7,445 Feet

"The New Klondike"—Paramount

Thomas Meighan Is Seen to Good Advantage in an Amusing Satire on Florida Realtors

Comedy Drama

Reviewed by Epes W. Sargent

TOM MEIGHAN finds in Ring Lardner's story of the Spring Baseball training camps and Florida realtors a tailor-made vehicle that fits him like one of his own coats. It suggests that the author had the star in mind while he was writing the fiction tale on which the play is based, for he could not have made a cleaner approximation had he written directly for the screen.

It's a simple enough yarn. A rascally ball trainer has his team in camp in Florida and is working hand-in-glove with a crooked real estate man. Tom Kelly, star of the team, interferes with his plans, so Tom is let out, but arrives in Florida not knowing of his dismissal.

On the way down he has met and fallen in love with Evelyn Lane. A friendly realtor stakes him to some commissions and with the money he earns he starts a development of his own with the entire team participating.

Through trickery he is sold a swamp instead of the land he thinks he is buying, but he plays trick for trick, beats the villains and wins back his place on the team, the girl and some real money.

Tom Kelly.....Thomas Meighan
Evelyn Lane.....Lila Lee
Bing Allen.....Paul Kelly
Flamingo.....Hallie Manning
Morgan West.....Robert Craig
Owen .....George DeCarleton
Joe Cooley.....J. W. Johnston
Bird Dog.....Brenda Lane
Col. Dwyer.....Tefft Johnson
Spieler .....Danny Hayes

Based on story by Ring Lardner.
Scenario by Thomas J. Geraghty.
Directed by Lewis Milestone.

The plot is treated in a light vein throughout with some delicious satires on the Florida land boom. Some of these are purely "gags," but many of the incidents serve to advance the plot, and the story romps along, growing in interest without taxing the mentality to follow the plot. The story is thin, but never uninteresting, and possesses a wealth of real comedy that keeps the spectators in a roar.

Meighan simply plays himself, and his natural ease of manner fits well into the part. Lila Lee is the very charming girl and Paul Kelly, as the hick recruit and Tom's pal handles the low comedy for a series of knockouts.

The continuity is unusually smooth, and moves steadily to the climax and the local color is admirably preserved. There are a number of outstanding scenes, but the man who can look at the home run sequence and not roll in his seat simply doesn't exist. This is one of the best bits of travesty of the season, yet it is not much better than a number of other situations, notably the sale of real estate to a violin obligato, with the selections changed to suit the prospects.

"The New Klondike" is the most consistently pleasing offering Meighan has made for a very long time. It should possess an almost universal appeal.

6,132 Feet

"The Untamed Lady"—Paramount

Gloria Swanson Film Based on Fannie Hurst Novel Should Please and Amuse the Majority

Society Drama

Reviewed by Epes W. Sargent

CAST:

St. Clair Van Tassel.....Gloria Swanson
Larry Gastlen.....Lawrence Gray
Uncle George.....Joseph Smiley
Shorty .....Charles Graham
Based on story by Fanny Hurst.
Scenario by James A. Creelman.
Directed by Frank Tuttle.

ONE OF FANNY HURST'S popular novels serves as the basis for "The Untamed Woman," Gloria Swanson's newest starring vehicle for Paramount. Director Frank Tuttle has sumptously mounted this production and developed the society angles in a strong comedy spirit. The result is a picture that will doubtless please the majority of patrons and satisfy the Swanson fans.

The really big moment in the story comes when Glasten seeks to break the spirit of his bride-to-be by forcing her to replace the stoker whose injury in a storm is the result of her wilful prank. She has come aboard the yacht, uninvited, after he told her it is a business trip to Cuba, but she is not accustomed to imperious "don'ts" and conceals herself aboard. When he seeks to put her ashore she slips a magnet near the compass, throwing the ship from its course. The yacht runs into bad weather and half the crew is put in the sick bay, and Larry seeks to discipline her by forcing her to take the place of an injured stoker.

While it has been developed by scenarist James Creelman and Director Tuttle into a colorful society story that pleases and has effective comedy touches, it does not seem to gain the interest the situations warrant. It makes pleasant drama, but falls short of the greatness that would seem possible. This seems to be due largely to the lack of stress on the big moments. The society angle has been developed at the expense of the clash of wills that is the dominant factor in the novel.

The big scenes are played casually with such a reach for the comedy aspects of a smudged face and contact of Miss Swanson with the hot firebox that the dramatic force of the situation is weakened. Although the climax provides the star with a brief chance to do some real acting in contrast to the earlier clowning.

Lawrence Gray makes a capital hero, and Joseph Smiley as the indulgent uncle gets a better chance than he has been given in a long time and makes the best of it. The others are incidental but the cast has been selected with unusual care.

5,454 Feet

"The Tough Guy"—F. B. O.

Excellent Fred Thomson Western — Filled with Action and Well-Sustained Suspense

Western

Reviewed by C. S. Sewell

CAST:

Fred Saunders ..... Fred Thomson
June Hardy ..... Lola Todd
Con Carney ..... Robert McKim
Minister ..... William Courtwright
Buddy ..... Billy Butts
Sam ..... Leo Willis
Silver ..... Silver King
Story by Frank M. Clifton
Scenario by Buckleigh F. Oxford
Directed by Dave Kirkland

ONE OF THE VERY best of the productions in which Fred Thomson has been starred is "The Tough Guy," the newest in his series for F. B. O. It is fast-moving and chock full of box-office stuff for the average theatre. There is a thoroughly entertaining story with a congenial role for the star, excellent comedy, plenty of action and villainy, romance and human interest, a fine kiddie angle and unusually good work by Thomson's horse Silver King.

Fred Thomson appears as a stranger in a wild town who poses as much tougher than he really is. In aiding the minister to get back money that has been stolen from the collection plate, he meets the girl who is the minister's daughter and the romance begins. He gets a line on a mistreated orphan boy and after rescuing him from a runaway that is in the path of a train he later "kidnaps" him from an orphanage. It develops the kiddie is the girl's little brother. After exciting adventures with the villain who is his rival, Fred finally saves the boy, gets the best of the gang and marries the girl.

There is an exceptional lot of fast action in this story which moves forward like the snap of a whip. Fred gives a fine display of gunplay to start things going and there is not a second when he is not putting over stunts, comedy, excellent horsemanship or fighting with the gang. We have seldom seen a western so crammed with real "meat" for the adventure lover, and it is so well dovetailed that the film is not overloaded. Silver King has a lot to do too, with an especially good stunt where, all alone he goes to the hideout and rescues the kiddy and then goes to the assistance of his master in a tight situation.

Thomson shows to excellent advantage and Lola Todd is thoroughly pleasing as the girl. Robert McKim makes an entirely satisfactory villain, and the remainder of the cast is entirely capable.

Thomson fans will be thoroughly satisfied with "The Tough Guy" and it will win a lot more admirers for him, for it is a corking entertainment for the average patron.

4,600 Feet

"The Set Up"—Universal

Art Acord's Latest Is Pleasing Western Film with Good "Kiddie" Stuff and a Clever Horse

Western

Reviewed by C. S. Sewell

CAST:

Deputy ..... Art Acord
Thora Barton ..... Alta Allen
Tub Jones ..... Albert Schaeffer
Seth Tolliver ..... Thomas C. Lingham
Cliff Barton ..... Montague Shaw
Bert Tolliver ..... Jack Quinn
Based on "Horse Sense" by L. V. Jefferson
Scenario by Harrison Jacobs
Directed by Clifford Smith

A BUNCH OF KIDDIES and an exceptionally well-trained horse share the honors with the star, Art Acord, in this Universal feature, "The Set Up."

Both the horse and the kiddies have important parts in the story; are not introduced simply for atmosphere or to bolster up the interest as is frequently the case. The action concerns the withdrawal of money by the girl's father because he mistrusts the banker. A little later he is found murdered, but the money is missing. The banker whose son was one of the gang, forecloses and attempts to get hold of the rancher's horse to lead them to where the money is hidden. Art, as a deputy sheriff, is sent to see that the girl he loves does not make a getaway with the horse, and torn between love and duty he resigns and aids her. The kiddies have found the money and lead the girl to it. The villains follow. Art in a fight traps the leader into a confession, recovers the money, and wins the girl.

The kiddie and horse scenes are interesting and the work that they do has the result of getting this story away from the conventional formulas. There is, however, sufficient of the type of action expected by western fans to fully satisfy; a couple of good fights, and plenty of hard riding. The result is entertainment that the admirer of out-door stories will find pleasing.

Art Acord has a congenial role with better than the usual opportunities for playing up the human interest side, and Alta Allen is attractive and capable as the girl.

5,683 Feet

"The Broadway Boob"—Asso. Exhib.

Light Comedy Drama Starring Glenn Hunter Has Many Laughs and Fine Human Interest

Comedy Drama

Reviewed by C. S. Sewell

AS HIS NEWEST picture for Associated Exhibitors release, Glenn Hunter is presented in "The Broadway Boob," a light comedy drama that gives him a role somewhat suggestive of his "Merton of the Movies," offers good opportunities for effective comedy and pathos and should prove good entertainment for the average patron.

Glenn appears as a small town youth who, tired of the harshness of his father, the local banker, goes to the city and accidentally gets a job in a Broadway show to appear in a burlesque of a classical dance. The press agent frames a story that he is getting a fabulous salary and Glenn is invited back home by the girl to aid his father whose bank is threatened as he has lost his biggest depositor. Glenn gets fired because of the jealousy of the star, but with the aid of the press agent, decides to put over a bluff by appearing with satchels supposedly loaded with money, but which are filled with stones. Fate helps him however, as he discovers that the big depositor has secretly had an affair with one of the show girls and Glenn "persuades" him to deposit a big check in the bank, which saves the day, and Glenn is glad to return to his village sweetheart.

CAST:

Daniel Williams ..... Glenn Hunter
Mary Abbott ..... Mildred Ryan
Jack Briggs ..... Antrim Short
Queenie Martine ..... Beryl Halley
Mabel Golden ..... Margaret Irving
Hiram Williams ..... W. T. Hays
Barrett ..... William Black
Mrs. Williams ..... Marion Stephenson

Story by Monte Katterjohn
Directed by Joseph Henabery

The scene where he "butts" into the theatre and is grabbed by the manager because of his awkwardness, the sequence where he scores a hit with his burlesque dancing, is good for a number of laughs. The climax has a good twist that comes as a pleasant surprise. Antrim Short as the press agent has some good comedy business, and the story moves along smoothly and pleasingly.

Glenn Hunter's role is a congenial one, and he handled it well, developing good sympathy, human interest, and comedy, and his supporting cast is thoroughly adequate. While the story provided by Monte Katterjohn follows along rather familiar lines, it offers a good basis for box-office situations and Director Joseph Henabery has taken full advantage of the possibilities. His "behind the scenes" stuff is good and the rehearsals and opening night scenes are effective and interesting.

5,085 Feet

"The Night Patrol"—F. B. O.

One of Richard Talmadge's Best Productions; Good Crook-Detective Story and Fine Stunts

Crook Melodrama

Reviewed by C. S. Sewell

NOT ONLY HAS "The Night Patrol," his newest starring vehicle for F. B. O., a plentiful supply of the kind of athletic stunts by which he gained his popularity, but in addition there is a corking crook-detective story with an abundance of action and suspense, making this one of the very best of the Richard Talmadge productions.

Talmadge appears as a policeman whose sweetheart has a weak-willed brother who consorts with crooks. During a robbery, a policeman is killed and this boy is framed by the gang and sentenced to death. Talmadge, believing him innocent, disguises himself as a notorious criminal, Frisco Kid, becomes a member of the gang, locates the real murderer by means of a tell-tale ring, brings about the arrest of the criminal, and after a mad chase arrives in time to prevent the execution and save the boy. He wins back the girl's love and also a promotion.

Talmadge as usual has some excellent stunts including one where he takes a header with a little pickaninny in his arms and tumbles complete over, landing right side up, also several leaps and tumbles over fences and escapes over roofs, swinging to safety by means of ropes, etc. He will surprise even his most ardent admirers, too, by the way in which he handles the role of the supposed crook. With built up nose and twisted lip and a typical gangster manner, he gives an excellent characterization of a tough guy. It is the best piece of acting he has ever done.

CAST:

Tom Collins ..... Richard Talmadge
Louise Hollister ..... Rose Blossom
Mrs. Hollister ..... Mary Carr
John Pendleton ..... Josef Swickard
Goldie Ferguson ..... Grace Darmond
Chuck Wolcott ..... Victor Dillingham
Terry the Rat ..... Arthur Conrad
Story and Scenario by Frank Howard Clark
Directed by Mason Noel

The story holds the interest throughout and Director Mason Noel has developed the plot so that the scenes with the crooks are absorbing and crammed with hair-trigger suspense. The climax is of a familiar type, with Talmadge riding madly to stop the execution, but there is a novel touch where the car breaks down and he invades the power house and after a fight with the engineer throws the prison switch just in time.

The cast renders good support and "The Night Patrol" is good entertainment not only for the regular Talmadge fans but all who like fast action melodrama, stunts and crook-detective stuff.

5,353 Feet

"The Seventh Bandit"—Pathe

Brotherly Love and Vengeance Supplies Harry Carey with Theme for Entertaining Western

Western

Reviewed by C. S. Sewell

IT IS A STORY of a westerner's intense love for his brother and of vengeance when the young fellow was murdered, that is unfolded in "The Seventh Bandit" the newest Harry Carey production released through Pathe.

The action opens with Carey and his brother engaged in farming. The boy begs permission to go on a gold rush and not only strikes luck but becomes infatuated with a dance hall girl. The jealous owner of the place kills the lad and Carey starts out to find the murderer. Tipped off by the girl, he joins the villain's gang, becoming the "seventh bandit" and in a robbery is hurt so that his sight is weakened, he, however, gets his man and in the end wins the love of the attractive lady doctor who nursed him through his convalescence.

More attention has been paid to the building up of the sympathy and heart interest angles than is usual in a picture of this type, there is, however, a good sprinkling of "western" situations with a stage hold-up wherein Harry grabs the reins and drives the stage to safety, and there is a running fight between the gang and the citizens and a fight between the hero and villain.

Carey has a typical role and handles it well. There are good comedy touches, in the scene where he joins the bandits and in his extreme bashfulness with the girl.

James Morrison is excellent as the younger brother, and Harriet Hammond is pretty and pleasing as the girl. Harry Carey fans will find this picture a thoroughly satisfactory one.

CAST:

David Scanlon ..... Harry Carey
Paul Scanlon ..... James Morrison
Dr. Chalmette ..... Harriet Hammond
Ann Drath ..... Trilby Clark
Ben Goring ..... Walter James
Story by Arthur P. Hankins.
Directed by Scott R. Dunlap.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"Ibanez' Torrent" Prologue—Part II

Specially Devised for
Metro-Goldwyn-Mayer
by Colby Harriman

OWING to the length of the subject matter it was necessary for us to divide the program outline in two sections.

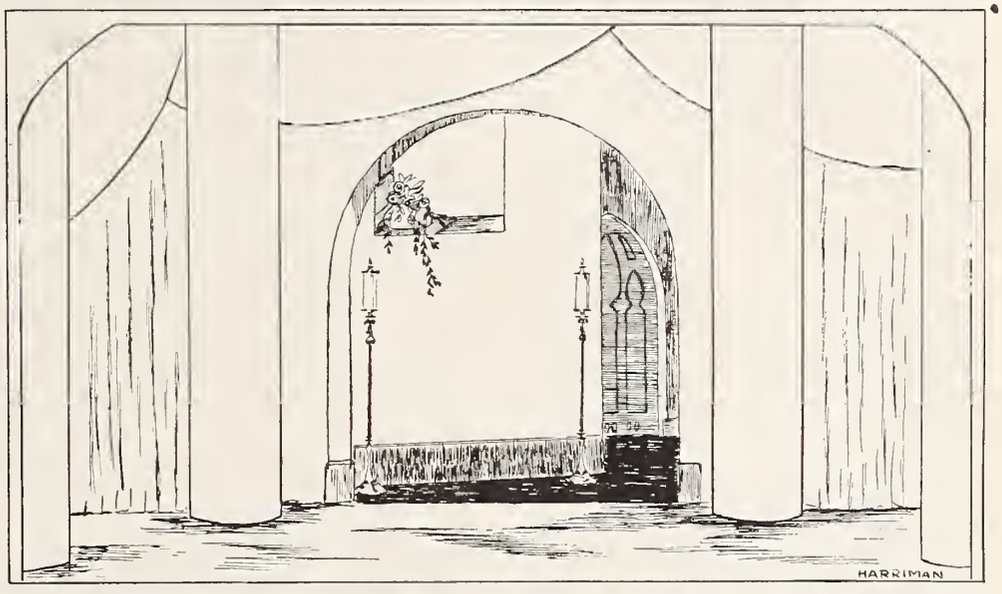
The first section, including the overture, popular number, Screen Magazine, the presentation "A Symphony of Spring," was published in the last issue, March 27, 1926. This week we complete the outline by offering the subject matter for the prelude or prologue to the picture, "The Torrent" (M.-G.-M.), which has been chosen for this particular outline.

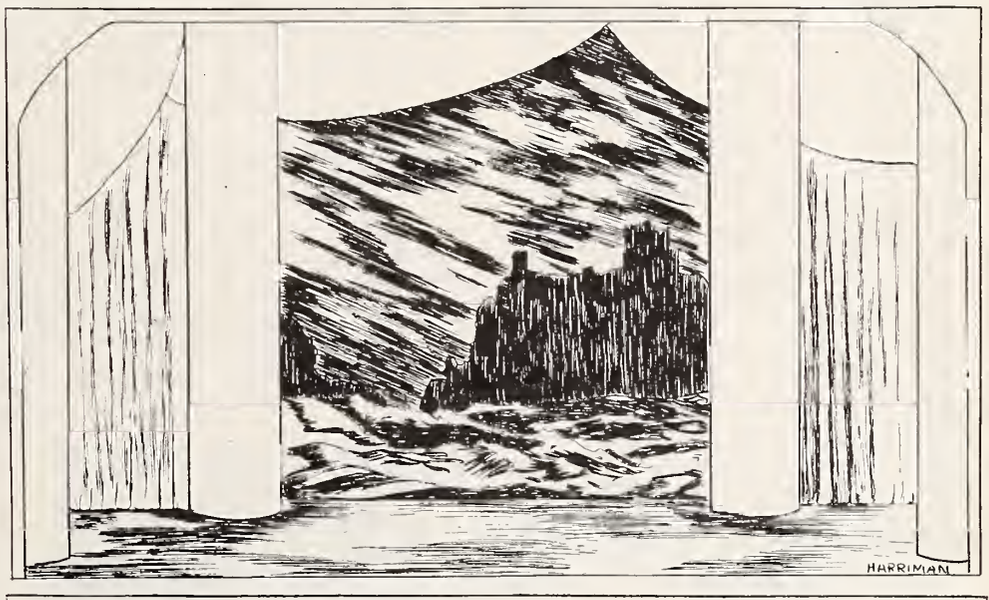
Two treatments are offered.

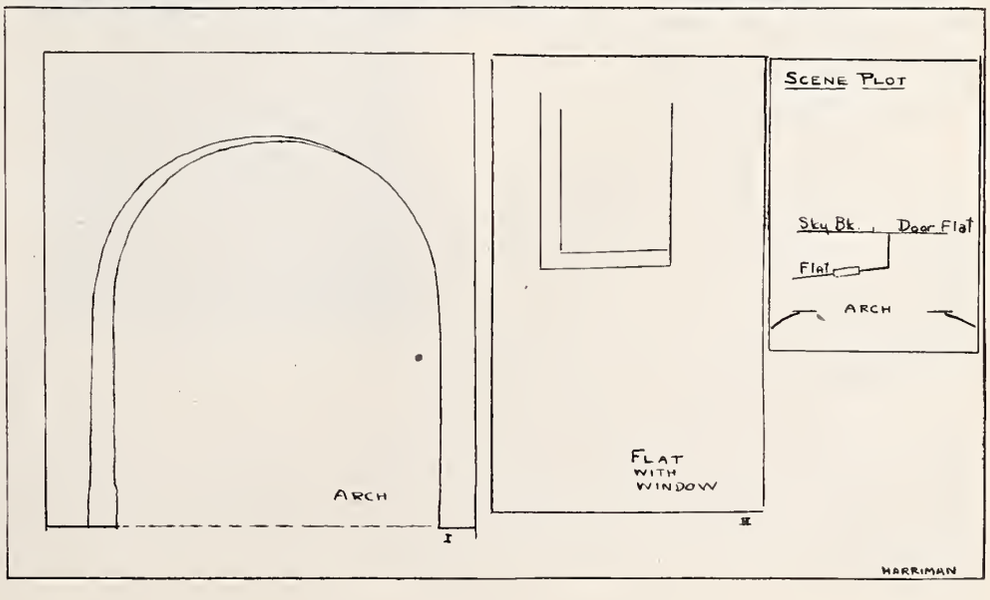
The picture is one which may be treated with an atmospheric prologue designed along atmospheric lines, or affords an excellent opportunity for the introduction of an operatic love song. First, we will treat the subject as a prologue.

After the presentation, "A Symphony of Spring," has been given, there should be a brief orchestral interlude in which the theme or keynote of the picture is introduced. The orchestra should be flooded in a tone to contrast with the lighting treatment of the presentation and that of the prologue. After the interlude the close-in curtains are drawn revealing the scene as indicated in Plate 1. This is a very simple interior, the construction of which is detailed in Plate 3. This scene may be constructed of flats which are hung from a batten or they may be hinged together in jack-knife fashion so that they may be hastily set up. The arch should be hung with cable on a batten. The flat should be painted in a warm tone of stippled plaster with a large window revealing a thick casement through which a blue sky is seen. Vines or flowers in a bowl may be used to decorate this opening. Two wrought iron torcheres should be placed right and left and a flat with a door which is not practical, is placed upstage and highlighted to give depth. For the introduction of an operatic number this setting is satisfactory.

Our second suggestion is treatment of this number as a strict prelude. Following the presentation the orchestra interlude, as above noted, should be introduced, and after the first movement a singer appears in the vicinity of the leader's stand and sings the theme song of the picture. Towards the end of the theme song the close-in curtains are drawn revealing a scrim hung at the curtain line. Back of this scrim is silhouetted a cut-out of buildings in a blue green haze. At the base of the scrim a turbulent water wave effect is operated and above storm clouds, etc., also projected. This mechanical effect is used to act as the climax to the theme song and as the song ends the first titles of the picture are flashed on the scrim. As the lights used in the effect are dimmed the picture sheet is lowered and the scrim taken away.







Presentation Novelties Are Program Assets

CAPITOL PRESENTATIONS
Produced by Maj. Edward Bowes
Capitol Theatre, New York City

A VERY well balanced presentation program is offered at the Capitol Theatre, this week. It gets off to a good start with the rendition of "1812" Overture by Tchaikowsky. This composition has been presented before by the orchestra, but the arrangement by Dr. William Axt is so well done, and the orchestral rendition under the leadership of David Mendoza is so effective, that it is safe to say that Capitol patrons will never tire of this number. The lighting effects were particularly effective as they were descriptive in tonal colors of the theme of the overture.

The next number introduced a dramatization of the popular song "In a Cottage Small by a Waterfall." This was sung by Cecilia Turrell and William Robyn. The set was an exterior very artistically painted depicting a cottage of rustic design and back of it a precipice from which a waterfall tumbled and sparkled. The two singers were dressed in juvenile costumes.

Doris Niles gave an effective rendition of the "Dance of the Dervish." Miss Niles wore a costume of white with an Ottoman fez and her weird gyrations and mad whirls were emphasized as she danced in front of a black velvet drop with a red draped center, while on the sides were red velvet drapings. Miss Niles proves, each week, her ability and charm and patrons prove by their applause that her work is a genuine delight.

The Dixie Jubile Singers make their second appearance within the month at this theatre in a group of "Negro Folk Songs" and "Spirituals." A night scene on a plantation of the extreme South is depicted with a set log cabin over which palm trees are drooped and a distant river with a large orange moon casting ripples on its surface. Deep blue sky with star effects complete tthe effective scene.

The Ballet appears in one of the most effective presentations we have seen, entitled "Nymphs and the Faun." Two featured dancers, one as the Nymph and the other as the Faun are supported by a ballet of fifteen dancers. The set is one of extreme contrast with yellow trees silhouetted against a black background. The nymphs' diaphanous costumes are of shell pink material and they contrast with the more sombre costume of the Faun who works in a green spot. All in all the program is very well balanced and conceived.

STAGES BEING INSTALLED

WITH the demands upon adequate stage space to present the various attractions playing the Publix houses throughout the country many of the leading theatres have been compelled to make certain alterations in their stage setup. The stage in the Newman, Kansas City, has been enlarged and word has just been received from Memphis that a new stage costing approximately $100,000 is nearing completion in Loew's Palace Theatre. In addition to this stage in Memphis a $50,000 pipe organ is also being installed.

"VENUS IN GREENWICH VILLAGE"
Produced by J. M. Anderson
Rivoli Theatre, New York City

THIS presentation when reviewed had a different routine than programmed. A couple of the scenes had been eliminated and the rearrangement was not well done. The first scene in the new set-up revealed a huge mantle with a painted mirror over it. An artist appeared and with an introductory song presented "The Inspirational Models." These were the types of models of well known masters. The models were dressed in gorgeous costumes of the various periods, entered from right, strolled across stage, and then out onto a parade platform built over the orchestra pit rail. The models included the following: The Leonardo de Vinci Model; The Titian Model; The Velasquez Model; The Vermeer Model; The Gainsborough Model; The Romney Model; The Sargent Model; The Dana Gibson Model; and finally The American Venus was revealed back of the large mirror on the fireplace center. Miss Fay Lanphier, the National De Milo, wore white one-piece tights and was draped.

The second scene done in front of the plush was a "Benda Mask Dance" interpreted by Miss Glenn Ellyn. The first was "The Beauty Mask" and the second "The Unsophisticated Mask." Following her dance two singers appeared front of the plush and sang "Come to the Pirate's Den" but the Den had been eliminated.

The last scene was a fabric combination of long cut legs and drapes of grey material with very little lighting treatment. Ward Fox entered and did a waltz number with Miss Lanphier, and this was followed with several little dance specialties introducing characters in a bit of routine as programmed: The Toilette of Venus, including, The Mirror of Venus; the Fan of Venus; The Cloak of Venus; The Corsage of Venus; The Dancing Shoe of Venus; The Jewels of Venus; The Sapphire; The Diamond; The Ruby; The White Pearl; The Black Pearl; The Emerald.

SOME NEW FABRICS OF WEEK

SEVERAL new materials were brought to our attention this week by well known supply dealers.

"Metal Sheen," a fabric which is being used in one of the leading Broadway Revues. It makes a marvelous flash as a drop and may be secured in tones of green and gold; flame-tone and silver; flame-tone and gold; white; silver and orchid; silver and black; silver and blue; black and gold; yellow and gold; jade and silver.

A flame proof sateen known as "Multi-color Art-Gilt" is also on the market and is suitable for scenic uses in fabric combinations. The material has the effect of a bronze finish and may be secured in colors of blue, purple, green, gold and on practically any color background.

A costume fabric being offered is known as "Esplanade satin." It is of flowered design, a very glossy surface and comes in patterns of colors which contrast against backgrounds of yellow, white, grey, orchid or blue.

PRODUCERS' ASSOCIATION

AN exhibitor met me on the street the other day and during the conversation he said, "I hope that this presentation business soon becomes stabilized. It means that the developments of this season have made it one of the dizziest angles in showdom. I wonder if we could strike a balance by striking a happy medium." This gentleman spoke volumes. It is true that the jazz idea has dominated in certain sections, and producers followed in the footsteps of the others like a lot of sheep. Similarity may take the edge off of competition for the time being, but it has an enervating influence on audiences who demand variety in their entertainment. Unfortunately in New York, our presentations are of the same type, only one theatre adhering to a strict presentation policy. Of course in other cities where there are one or two houses doing presentations the contrast is not as pronounced. The fact that the presentation business today has made a futuristic appearance to the exhibitor above noted is due to the fact that we have all been relying upon individual efforts rather than getting together as an association, and right here let me state that it would not be amiss if the presentation producers in this business and the management of presentation houses would form an association through which some of these vital problems, so necessary to our ultimate success and financial benefit, could be solved. If any group of men in the show business need a professional association the presentation producers most certainly need the benefits derived out of such an alliance.

EASTMAN ACTS FROM SCHOOL

THE Eastman Theatre, Rochester, has arranged to incorporate two acts each month in their presentation program which will be selected from the Eastman School of Music. It has been decided to utilize the excellent talent available through the School and it is also the plan of the management that when the acts have been properly presented in the theatre that they will be booked in other feature picture houses and possibly in vaudeville.

MANGAN IN LONDON

Francis A. Mangan has arrived in London and together with Albert A. Kaufman, European Manager of Famous Players-Lasky Corp., has started working out the opening program for the new Plaxa Theatre, a decided Mangan type of entertainment is promised, profuse in novelty staging. The opening program is being closely watched both in Europe and America as it promises to open a new era in motion picture presentation in England.

TO CORRESPONDENTS WITH THIS department we want to emphasize that we are constantly in search of new angles in policy, production and program construction. Your ideas may be just the ones to clarify a befuddled condition of some colleague. Let this column act as the medium for constructive work.

Along Exchange Row

With the Men Who Sell the Pictures

Kansas City

Moving Picture World Bureau, Kansas City, March 24.

"Better business" appeared to be the unanimous subject along the Kansas City Film Row this week. Not a film salesman was dissatisfied. F. W. Gebhardt, new Pathe branch manager, announced that Lawrence Prosses and Earl Oshal have been added to the Kansas City sales force. J. A. Epperson, whom Mr. Gebhardt succeeds, left for Salt Lake City where he will have charge of the Pathe branch. "Red" Jones, Educational salesman, has resigned to accept a position with the Arctic Nu Air cooling branch in Kansas City. G. S. Pinnell, Educational salesman, also resigned, but his future plans are undetermined thus far.

MUCH ACTIVITY

R. S. Balantyne, Pathe southern district manager, held a series of meetings at the Kansas City branch. The Kansas City Educational office is "sweeping out" for the spring drive now in progress, which ends June 6, while C. F. Senning, branch manager of that exchange, is out in the territory looking for contracts. J. S. Wolf, P. D. C. traveling auditor, is at work on the Kansas books. Bob Withers, Kansas City Enterprise branch manager, say that business during the last two weeks has neared the top marks. P. D. C. product is sold in every district in Kansas City, according to C. A. Schultz, branch manager. C. E. Gregory, Metro-Goldwyn branch manager, is more than satisfied with the number of first-runs he has booked in Kansas City until April 1. Harry Taylor, Universal branch manager, and W. C. Haynes of Universal invited Mayor Beach of Kansas City to a special showing of an International News Reel, showing the debut of Marion Talley, Kansas City grand opera singer, in New York City recently.

Pittsburgh

Moving Picture World Bureau, Pittsburgh, March 23

Jack Withers is back in Pittsburgh taking care of his old position—manager of the Associated Exhibitors exchange—after having spent several months as a special representative for A. E. in the New Jersey territory. Jack says he is mighty glad to get back to the Steel City, as during the three years he had served here in this capacity he was successful and made many friends here. Jack succeeds A. E. Atkinson, who is to be transferred to the management of another A. E. branch, the location of which is not as yet announced.

POLLARD STOPS OVER

Harry Pollard, now directing Uncle Tom's Cabin" for Universal, was a recent Pittsburgh visitor. He was met at the railroad station here by Manager H. M. Herbel of the local "U" branch and Lon B. Ramsdell, press representative.

STEINBERG VISITS

Sammy Steinberg, salesman for the S. & S. Film & Supply Company, who covers the territory from top to bottom, as well as side to side, recently spent a week visiting the city exhibitors. Sammy says he was delighted to get away from the "rattlers" for a few days.

A PRIZE WINNER

Bud Silverman, general manager for the Gould Amusements, Pittsburgh, is a third prize winner for his exploitation efforts during the January Laugh Month Contest. Bud received $25.

CHANGE POSITIONS

Irving Frankel, well-known film salesman, has just joined the P. D. C. force and is taking care of the West Virginia territory. John ("Doc") Smith, formerly of the P. D. C. sales force, has moved over to the Warner exchange.

WEINBERGER RECOVERS

Harold Weinberger, assistant manager of Universal, is back on the job after having been confined to his home for several days suffering a painful attack of bronchitis.

Minneapolis

Moving Picture World Bureau, Minneapolis, March 23.

Cecil Mayberry and Harry Kirchgessner of P. D. C. paid a visit to Jack O'Toole, Minneapolis manager, recently. Mayberry is division manager and Kirchgessner is the auditor.

IN AND OUT

William Gould and Ray Barry of the Producers sales force came in for two days the other day, but are now back on the territory.

SEEKS QUARTERS

Max Fleischman of Red Seal looked over locations for the Minneapolis branch of the organization soon to be opened here.

MARIN ARRRIVES

Ned Marin, First National western sales manager, arrived in Minneapolis the other day with Mrs. Marin. L. O. Lukan manager on the West Coast, came with him. Lukan was former Minneapolis manager.

FIELDS IN TOWN

Michael D. Fields is in Minneapolis on a special mission for Short Films Syndicate, Inc., New York.

St. Louis

Movnig Picture World Bureau, St. Louis, March 24.

Bob Werth, Fox city salesman, will accompany Manager G. E. McKean to the Fox convention at Los Angeles, commencing on April 12. They join the official party from the East at Chicago on April 8. Tom McKean, manager for F. B. O., will attend the F. B. O. convention in Los Angeles on April 1, 2 and 3.

McLEAN TO LEAVE

W. M. McLean, formerly attached to United Artists' Chicago office, is to manage the new exchange at Indianapolis, according to an announcement by Jules Levy, special home office representative.

VISITORS

F. L. Fair, general manager, and F. A. Flader, assistant manager of Universal's theatre department, were visitors of the past week.

RETURNING

Harry Strickland, Southern Illinois salesman for United Artists, will resume his duties in the field this coming week.

STANLEY HAND

The week of April 11 will be Stanley Hand Week in the New York territory in honor of the popular New York exchange manager of First National Pictures

Buffalo

Moving Pcture World Bureau, Buffalo, March 22.

Al Teschmacher, booker at Associated Exhibitors, is laid up with the grippe. Jack Lyons, Educational salesman, is suffering with fallen arches. He attributes it to standing in lobbies waiting for exhibitors.

SECOND VISIT

Leo Murphy, Associated Exhibitors salesman, is celebrating the arrival of the stork for a second time at his home.

BABY'S LOSS

Jim Fater hastens to advise us that he wishes reports of his clean-up in the stock market were true. Alas, he says, they are not and he is still forced to peddle First National fillums to provide shoes for the baby.

PRINCE AND A BUM

Elmer Lux has been voted a prince of good fellahs by the girls of the F. B. O. office and a bum by the salesmen. Elmer won a $50 prize in a recent booking contest staged by F. B. O. On receipt of the check he staged a banquet in the Como Restaurant for the girls of the office force, but did not invite the salesmen.

Cleveland

Moving Picture World Bureau, Cleveland, March 22.

C. E. Almy has resigned as branch manager of the Cleveland Metro-Goldwyn-Mayer exchange, after holding that position for nine years. Almy is the veteran branch manager of Cleveland. It has been a slogan that others may come and others may go, but Almy stays on forever. His resignation came as a great shock to his host of friends in this territory, who wish him well in whatever new enterprise he undertakes.

DELAYED BY STRIKE

The new Fox Film Exchange Building, to be erected on Payne avenue at East 22nd street, is being held up by a building strike. The walls are partly up, but that's all. Manager Ward Scott had hoped to be all settled in his new home by May 1.

San Francisco

Moving Picture World Bureau, San Francisco, March 20.

Ben Fish, for years manager of the Goldwyn exchange at Denver, and for a time with the Pathe exchange at San Francisco, has joined the sales staff of Metro-Goldwyn-Mayer and recently made a trip through the San Joaquin Valley, accompanied by Branch Manager G. C. Parsons.

PLAN DRIVE

Phil P. Weinstein and O. L. Olsen, of the selling staff of Metro-Goldwyn-Mayer at San Francisco, will leave shortly for Seattle with District Manager David Bershon to participate in a sales drive.

ONE HUNDRED PERCENTERS

C. A. Roeder and J. M. Bettencourt of the San Francisco exchange of Famous Players were recently elected to membership in the One Hundred Per Cent Club.

Omaha

Moving Picture World Bureau, Omaha, March 22.

A. B. Seymour, salesman for Universal, recently won a solid gold belt buckle for making a record above other salesmen in selling "short subjects."

VISITORS

Branch Manager C. W. Taylor of Associated Exhibitors recently spent nearly a week in Lincoln in the interest of promoting one of the new films being shown there. Edward Johnston of Universal, a special representative from the home office, recently spent some time at the Omaha branch.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—Here's Your Goal

ARROW

	Kind of Picture	Review.		Feet
		1925		
Tessie (May McAvoy)	Comedy	Oct.	10..	6,800
Wandering Fires (all-star)	Drama	Oct.	17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct.	17..	6,500
Unnamed Woman (all-star)	Society drama	Oct.	24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct.	31..	5,994
In Borrowed Plumes (Welch-Daw)	Society melodrama	Mar.	27..	5,719

ASSOCIATED EXHIBITORS

		1925		
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000
		1926		
The Skyrocket (Peggy H. Joyce)	Drama	Jan.	23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb.	13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb.	20..	6,259
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb.	27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar.	6..	5,438
North Star (Strongheart)	Dog melodrama	Mar.	6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar.	20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar.	27..	5,412

CHADWICK PICTURES CORP.

		1925		
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
The Bells (L. Barrymore)	Drama			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec.	26..	6,500
		1926		
Perfect Clown (Larry Semon)	Feature comedy	Jan.	2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan.	9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb.	27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar.	6..	6,400

COLUMBIA

Danger Signal (Novak)	Railroad melo.	5,548
Unwritten Law (Hammerstein)	Drama	5,345
Steppin' Out (Revier-Sterling)	Comedy	5,221
S. O. S. Perils of Sea	Melodrama	5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama	5,700
Ladies of Leisure (Hammerstein)	Drama	5,770

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Help Us Fight Errors

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage, review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE CHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

Perfection

	Kind of Picture	Review.	Feet
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

EDUCATIONAL FILM CORP.

		1925		
Mexican Melody	Hodge-Podge	June	27..	1,000
Never Fear (Bowes-Vauce)	Comedy	July	4..	1,000
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec.	5..	2,000
Marionettes	Color fantasy	Dec.	5..	1,000
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec.	5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec.	12..	2,000
Bachelor's Babies	Juvenile comedy	Dec.	12..	2,000
What's Up (Bowes)	Cameo comedy	Dec.	12..	1,000
Weak But Willing	Walter Hires comedy	Dec.	19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec.	19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec.	26..	1,000
		1926		
A Salty Sap (Dooley)	Christie comedy	Jan.	2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan.	2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan.	9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan.	23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan.	23..	1,000
Parisian Modes in Color	Special	Jan.	30..	1,000
Brotherly Love (Bowes)	Comedy	Jan.	30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb.	6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb.	6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan.	30..	1,000
Careful, Please	Hamilton comedy	Feb.	13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb.	20..	2,000
Sea Scamps	Juvenile comedy	Feb.	20..	2,000
Page Me (Vernon)	Comedy	Feb.	27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar.	6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar.	13 .	2,000
Light Housekeeping (Conley)	J. White prod.	Mar.	20..	2,000
Wireless Lizzie (Hiers)	Christie comedy	Mar.	20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar.	27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar.	27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar.	27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar.	27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar.	27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar.	27..	1,000

FILM BOOKING OFFICES OF AMERICA

		1925		
O. U. West (Lefty Flynn)	Western	April	11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr	18..	4,720

Quick Reference for Busy Exhibitors

	Kind of Picture	Review.	Feet
Merton of the Goofies	Pacemakers	Apr. 18	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25	7,216
White Fang (Strongheart-dog)	Drama	May 2	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9	4,714
Great Decide	Pacemakers	May 9	2,000
Fast Male	Pacemakers	May 30	2,000
Texas Bearcat (Bob Custer)	Western drama	May 9	5,550
Speed Wild (Flynn)	Melodrama	May 16	4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6	5,470
Three Bases East	Pacemakers	June 6	2,000
White Thunder (Yakima Canutt)	Western	June 13	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20	5,291
Smooth as Satin (Brent)	Crook drama	July 4	6,043
Human Tornado (Canutt)	Action western	July 4	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11	4,800
That Man Jack (Bob Custer)	Action western	July 25	5,632
The Sleuth (Stan Laurel)	Comedy	July 25	2,000
What Price Gloria?	Pacemakers	July 25	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10	5,182
Keeper of the Bees (all star)	Drama	Oct. 17	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17	1.000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24	5,182
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7	6,000
Mazies Won't Tell	Mazie series	Nov. 14	2,000
Constant Simp	Mazie series	Nov. 14	2,000
Or What Have You?	Mazie series	Nov. 14	2,000
No Man's Law (Custer)	Action western	Nov. 21	4,042
So's Your Old Man	Mazie series	Nov. 21	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26	2,000
Leopard's Spots	Bray unnatural history	Dec. 26	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20	6,500
In the Air	Fat men comedy	Feb. 20	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27	5,153

FIRST NATIONAL

			1925	
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28	9,000
Lost World (Conan Doyle story)	Special	Feb.	28	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7	5,831
One Year to Live (Pringle)	Drama	Mar.	7	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25	6,565
Chickie (Mackaill)	Drama	May	9	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6	6,363
Desert Flower (C. Moore)	Comedy drama	June	13	6,837
White Monkey (LaMarr)	Society drama	June	13	6,121
Making of O'Malley (Sills)	Police romance	July	4	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10	7,340
Knockout (Milton Sills)	Prizefight drama	Oct.	10	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5	6,613
We Moderns (Colleen Moore)	Typical of star	Dec.	12	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec.	12	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec.	19	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec.	26	7,900
Bluebeard's Seven Wives (star east)	Comedy-satire	Jan.	2	7,774
Infatuation (C. Griffith)	Drama	Jan.	16	5,794
Just Suppose (Barthelmess)	Romance	Jan.	30	6,270

	Kind of Picture	Review.	Feet
		1926	
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic drama	Mar. 27	6,220

FOX FILM CORP.

			1925	
Hell-Roaring Range	Educational	Jan.	24	1,000
Corsica the Beautiful	Educational	Jan.	31	1,000
Nobody Works But Father	Slapstick	Feb.	7	2,000
Trail Rider (Jones)	Western	Feb.	21	4,752
Man Without a Country (all-star)	Special	Feb.	28	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14	5,080
Mysterious Stranger	Comedy	Mar.	14	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21	5,578
House of Flickers	Imperial com.	Mar.	21	2,000
Gold and the Girl (Jones)	Western	Mar.	28	4,512
Amateur Detective	Van Bibber	Mar.	28	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4	2,000
From Mars to Munich	"arieties"	Apr.	4	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11	4,800
Where the Waters Divide	"Varieties"	Apr.	25	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9	5,783
Neptune's Stepdaughter	Comedy	May	9	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9	5,340
Concerning Cheese	Varieties	May	9	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23	5,000
White Paper	Varieties	May	23	1,000
Papa's Darling	Sunshine comedy	May	23	2,000
Scandal Proof (Shirley Mason)	Drama	June	6	4,400
Scientific Husband	Sunshine comedy	June	6	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29	6,597
A Business Engagement	Helen and Warren	Aug.	29	2,000
Shoes	O. Henry series	Aug.	29	2,000
Sweet Marie	Imperial comedy	Aug.	29	2,000
The Wrestler	Van Bibber	Aug.	29	2,000
Sky Jumper	Van Bibber	Aug.	29	2,000
My Own Carolina	Varieties	Aug.	29	1,000
The West Wind	Varieties	Aug.	29	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5	7,264
Big Game Hunter	Van Bibber	Sep.	5	2,000
Havoc (George O'Brien)	War drama	Sep.	12	9,283
On the Go (Sid Smith)	Comedy	Sep.	12	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26	6,978
Cuba Steps Out	Varieties	Sep.	26	1,000
Love and Lions	Imperial comedy	Sep.	26	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10	7,500
Cloudy Romance	Comedy	Oct.	10	2,000
The Sky Tribe	Magazine	Oct.	10	1,000
Toiling For Rest	Varieties	Oct.	10	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31	7,234
Transients in Arcadia	O. Henry story	Oct.	31	2,000
All Abroad	Helen & Warren	Oct.	31	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7	8,975
Peacemakers	Helen & Warren	Nov.	7	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28	2,000
River Nile	Varieties	Nov.	28	1,000
Wages for Wives (Jaequeline Logan)	Golden stage hit	Dec.	5	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19	5,709
His Own Lawyer	Helen & Warren	Dec.	26	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26	2,000
Cupid a la Carte	O.Henry series	Dec.	26	2,000
Parisian Knight	Van Bibber series	Dec.	26	2,000
Iron Trail Around the World	Variety	Dec.	26	1,000
			1926	
The Feud	Van Bibber series	Jan.	2	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan.	16	6,200
Whirlpool of Europe	Variety	Jan.	16	756
Fighting Tailor	Imperial comedy	Jan.	16	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan.	23	5,467
Old Virginia	Variety	Jan.	23	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan.	30	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb.	6	6,038
A Flaming Affair	Imperial comedy	Jan.	30	2,000
A Bankrupt Honeymoon	Comedy	Feb.	6	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb.	13	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb.	13	5,345
Officer of the Day	Imperial Comedy	Feb.	13	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb.	20	5,600
Egypt Today	Variety	Feb.	20	707
Pawnshop Politics	Imperial comedy	Feb.	27	2,000
Moving Day	Helen and Warren	Mar.	6	2,000
Drops From Heaven	Varieties	Mar.	6	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar.	6	6,258
Woman of Letters	Helen and Warren	Mar.	13	2,000
Dixie Merchant (Bellamy)	Drama	Mar.	20	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar.	27	6,038

GOTHAM PRODUCTIONS

Overland Limited (McGregor-Lake)	Railroad drama	6,025
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,040

Star and Type of Story When Needed

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

			1925	
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,984
Lady of the Night (Norma Shearer)	Underworld dr.	Mar.	14..	5 441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar.	28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16.	6,487
Zander the Great (Marion Davies)	Human Interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Ang.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep.	12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5.750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman	Married life com.	Oct.	17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
			1926	
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan.	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13..	6,688
Mare Nosturm (Rex Ingram prod.)	Ibanez Novel	Feb.	27..	.....
La Boheme (Gilbert-Gish)	Famous opera	Mar.	13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb.	27..	6,239
"Ibanez' Torrent" (Cortez)	Drama	Mar.	20..	6,769

PARAMOUNT

			1925	
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Ang.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Ang.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Ang.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,395
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,769
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Zebra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
			1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,763
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb.	20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27..	6,314
Moana	South Sea study	Feb.	27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar.	20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb.	6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar.	27..	6,200

PATHE

			1925	
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Man Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Ang.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Ang.	1..	2,000
Innocent Husbands (Chase)	Comedy	Ang.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Ang.	8..	1,000
Iron Nag	Sennett comedy	Ang.	8..	2,000
Sons of Swat	Sportlight	Ang.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Ang.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Ang.	15..	1,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Ang.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Moban)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26.	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct.	10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct.	10..	1,000
Clever Feet	Sportlight	Oct.	17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct.	17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct.	17..	2,000
Air Cooled	Terry cartoon	Oct.	17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct.	24..	1,000
Closer than a Brother	Terry cartoon	Oct	24..	1,000
A Punch in the Nose	Roach comedy	Oct.	24..	2,000
A Sweet Pickle	Sennett comedy	Oct.	24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct.	31..	2,000
Better Movies	Our Gang	Oct.	31..	2,000
Honor System	Terry cartoon	Oct	31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov.	7..	2,000
Amundsen Polar Flight	Specialette	Nov.	7	2,000
Papa, Be Good (Tryon)	Comedy	Nov.	14..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov.	21..	2,000
Great Open Spaces	Terry cartoon	Nov.	21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov	21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov.	28..	2,000
More Mice Than Brains	Terry cartoon	Nov.	21..	1,000
Laughing Ladies (star cast)	Comedy	Nov.	21..	1,000
A Day's Outing	Terry cartoon	Nov.	21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov.	28..	1,000
Walloping Wonders	Sportlight	Nov	28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec.	5..	10ep.

Review Date Where You Need It Most

	Kind of Picture	Review.	Feet
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Hannted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,820
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com	Mar. 20..	1,000
Bar-C Mystery (all-star)	Feature version	Mar. 27..	4,756
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up In the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000

PRODUCERS DISTRIBUTING CORP.

			1924	
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hnlette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama			
Simon the Jester (O'Brien-Rich)	Comedy-drama	Oct.	3..	7,641
Road to Yesterday (J. Schildkrant)	Tense drama	Nov.	28..	6,168
		Dec.	12..	9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb.	20..	5,503

B. P. SCHULBERG PROD.

Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	4,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
	NOVELTY SERIES	
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1925	
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,900
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219

UNIVERSAL

			1925	
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Edncating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,401
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Jnst Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
[illegible] Trail	Mustang western	Oct.	24..	2,000
Hidden Loot (Hoxie)	Action western	Oct.	31..	4,738
Boundary Line (Fred Humes)	Short western	Oct.	31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct.	31..	2,000
Triple Action (Pete Morrison)	Action western	Nov.	7..	4,800
Rustlers From Boulder Canyon	Short western	Nov.	7..	2,000
Kick Me Again (Puffy)	Comedy	Nov.	7..	1,000
Oh, Buster	Buster Brown	Nov.	7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov.	14..	8,949
Two Many Ducks	Mustang westn-com.	Nov.	14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov.	14..	1,000
A Speedy Marriage	Century comedy	Nov.	14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov.	21..	5,419
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov.	21..	ep
Range Law	Mustang western	Nov.	28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov.	28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov.	28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec.	5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec.	5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec.	12..	1,000
One Man Ranch (Morrison)	Action western	Dec.	12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec.	12..	2,000

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
	1926		
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	.....
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..	4,440
Gunless Bad Man (Mower)	Mustang western	Mar. 27..	2,000
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	special	Mar. 27..	1,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6.640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6.227
Fearhound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1925		
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
		1924		
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,508
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo	Dec.	26..	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	10,250
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925		
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

BRITISH NATIONAL PROD.

Nell Gwyn (Dorothy Gish)	Comedy-drama	See Paramount

C. C. BURR

		1924		
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,508
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

JAFFE ART FILM CORP.

Broken Hearts (Lila Lee)	Drama	Mar.	20..	7,800

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89-
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,900

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,858

RED SEAL

		1926		
Friend of all the World	Xmas special	Dec.	26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan.	16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan.	16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan.	16..	1,000
Film Facts (Issue I)	Magazine	Jan.	16..	1,000
Hair Cartoons	Marcus cartoon	Jan.	16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan.	23..	1,000
Film Facts	Magazine	Jan.	30..	1,000
Song Car-tune	Novelty	Jan.	30..	1,000
Marvels of Motion	Slow motion	Jan.	30..	1,000
Marvels of Motion (Issue I)	Novelty	Feb.	6..	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6..	1,000
Reelview (Issue B)	Urban magazine	Feb.	6..	1,000
Dolly Gray	Song car-tune	Feb.	6..	1,000
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Bermuda Exhibitor Saves Lobby Costs By Always Keeping Faith With Patrons

HOW would you like to be able to get along with two 75 watt lamps for your lobby display? Most managers would lose their socks if they tried to cut their electric bills, but this fortunate manager takes a four months' vacation every year and still does not have to worry about film bills.

On a recent evening we sat on the porch of the Hamilton Hotel in Bermuda and watched the gloomy building across the street. It was half past seven, but not a light was showing, save on the lower floor, where a dry goods store's brightly lighted window was in marked contrast to the blackness of the lobby on the corner.

Earlier in the afternoon we had noted the place with its black and white sign, somewhat dingy from age, reading simply:

MECHANICS' HALL
HIGH CLASS
MOTION PICTURES

The sign was perhaps four feet wide and thirty inches deep. It was set flat against the ornamental railing of the upper balcony, and there was no provision for night lighting. On the lower porch there was a three sheet for "The Girl from Montmartre" (which had been first run in New York only the week before) and a one sheet for the Pathe News.

At a quarter to eight someone opened the door and lighted a single light in the vestibule. About eight o'clock two 75 watt lamps under the porch were turned on, and the house was open for business, though the show was not to commence until half past eight.

We were too busy nursing a case of sunburn to go over that evening, but later in the week we dropped in on Samuel Kaplan, the Motion Picture King of the Bermudas, and had a very interesting chat.

He went to the islands nearly twenty years ago. He was one of the early patrons of the General Film Company, was one of the first to change to Mutual, ran the Triangles in the halcyon days of the Ince-Griffith-Sennett triumvirate, and now he gets the newest Paramount and First Nationals. Bermuda, 600 miles from nowhere else, gets a service that is seldom behind and often ahead of Broadway.

For seven or eight months of the year the Islands are crowded with visitors, but Mr. Kaplan does not figure very strongly on the visitors. He makes his drive on the residents.

Exploitation Unnecessary

He explained his seeming lack of enterprise by telling the conditions. People in Bermuda do not come "downtown" in the evening. They either go home and stay there or they come down for the purpose of seeing a picture. A brilliantly lighted lobby would not pull in enough extra business to pay for the current used.

Street exploitation is not permitted, and probably would not make a very great appeal were it permissible. Mr. Kaplan runs largely on the reputation of himself and his houses. If he has a better than usual picture; something really special, he runs his prices up to 60 or 75 cents. The mere fact that he does so tells his patrons that the picture is better than usual.

Stars mean little or nothing. There the story is the thing, and Mr. Kaplan's rather generous newspaper advertising tells of the story. He is careful never to exaggerate. He has a comparatively limited clientele, and he cannot afford to lose them, so his announcements are reserved and conservative, but they get the business.

He gets his films direct from the home offices and not through a New York exchange. The steamer service is fairly regular, with two sailings a week through the season, but he gets the releases a little in advance, so that a late steamer does not disarrange his schedule. He never advertises a picture until he has it actually in his hands, and so he never disappoints through substitution.

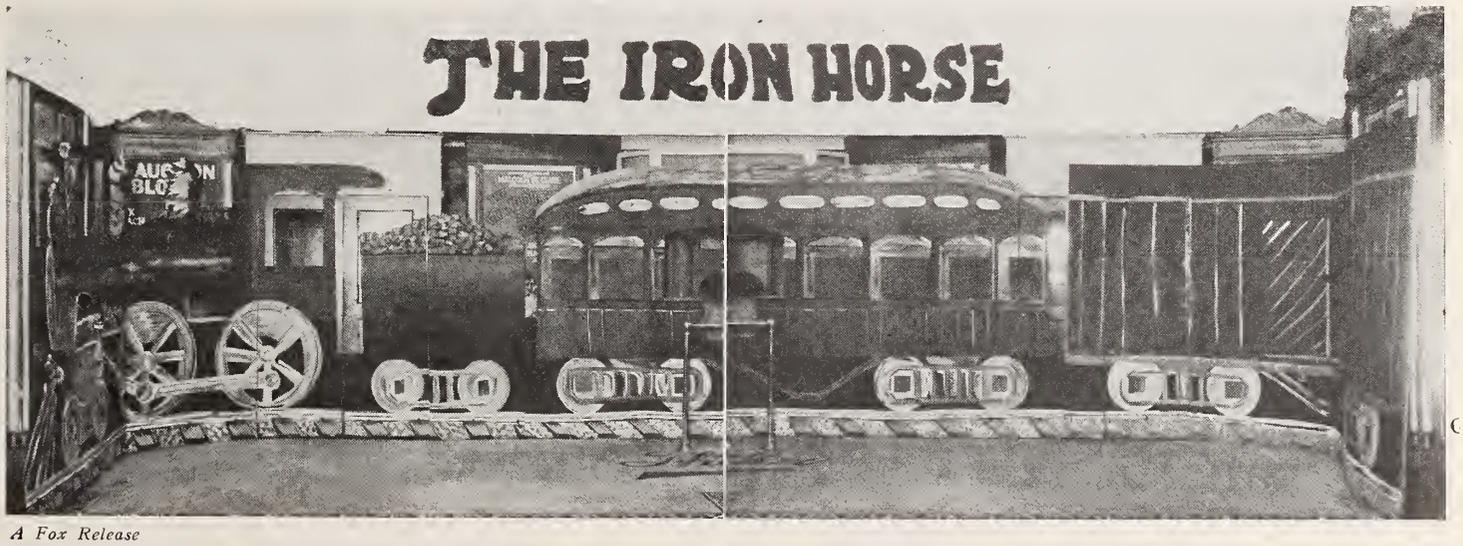
At Mechanics' Hall he runs three changes a week, with a matinee on Saturday showing the better of the two pictures shown the ealier part of the week. He gives only one show a night, and this is generally the feature, a news reel and a comedy; Pathe supplying the comedies and news reels. He also uses one serial, also a Pathe. Regular prices are 25 and 36 cents.

He has six houses on the island, some of which are sold through posted paper. There are a couple of other houses on the islands, but he enjoys a practical monopoly.

When he arrived in the Bermudas he had much opposition, but his policy of unquavering honesty has gradually eliminated most of the opposition, though he dropped $8,000 before he could turn the tide. His coming was regarded with suspicion. He was a "foreigner" in Bermudian eyes. Today he is one of the solidest citizens on the islands. It cost him $8,000 to gain his position. It would cost a newcomer many times that sum.

And he has won this position through establishing a reputation so that he sells his house rather than any particular picture. He has a nice auditorium, projection as good as you can find anywhere on Broadway and does it with A. C. at that, new pictures and a capable house staff.' He uses only a pianist, but this seems to be acceptable to the patrons. He enjoys a unique position, but he has worked hard to gain this establishment.

Incidentally he is one of the oldest subscribers to Moving Picture World—of course.



A Fox Release

HERE IS AN IRON HORSE LOBBY THAT DOES NOT OBSTRUCT FREE PASSAGE

It was devised by W. F. Brock, of the Strand Theatre, Knoxville, Tenn. The front car is cut to permit the box office to function and the entrance doors are painted to carry out the design. The result is that the lobby is completely free of all obstruction while it makes a splendid advertising flash. It made talk that means cash.

Addison's Overcoat Party Does Real Exploitation

Addison's Party

H. H. Addison, of the Binghamton Theatres Company, has just successfully worked his annual overcoat party—his fourth. All persons having overcoats for which they no longer had use were invited to exchange them at the theatre for two seats for the stock company performance at the Stone Theatre. When about 100 garments had been accumulated, they were given to deserving men.

It's a splendid charity and a fine space grabber, if you want to look at the matter from both sides. Try it next year and you'll make it an annual event, the same as Mr. Addison has done.

Gave Bobbed Hair an Airing in Pittsburgh

Howard Foereste, of the State Theatre, Pittsburgh, put a new kick in the old airplane delivery stunt by having the print of Bobbed Hair brought from New York under the guidance of a thirteen-year-old girl pilot, the daughter of a local photographer.

He hooked the Press to the idea, and early in the morning sent the plane to a landing field some fifteen miles away. It returned about noon with film cans and the youngster, and both still and motion pictures were made of the landing. There was a parade to the theatre in borrowed Studebaker cars, and in honor of the achievement all bobbed-haired girls of twelve years of age were invited to attend the Monday matinee as guests of the young aviatrix. Few came, but there were enough to get a story in the newspapers.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Irish Week, in the midst of which was March 17, was celebrated with eighteen minutes of Emerald entertainment designed to gladden the heart of any wearer of the green, on the program with Richard Dix in "Let's Get Married." The entire show ran one hour and fifty minutes, of which time the feature film production was unreeled for one hour and ten minutes. The musical presentations took up thirty-two minutes altogether, and the topical review ran its accustomed eight minutes.

Each deluxe performance was opened by the orchestra of thirty-five pieces in Victor Herbert's "Irish Rhapsody." A special orchestration was made for the occasion, to bring out the girl solo pianist and various solo instruments. The lights were as follows: Dark green Mestrum floods from booth, augmented by bridge spots of same color, on the fabric cyclorama closed over small production stage from proscenium arch to proscenium arch; green on cove ceiling and on musicians from the dome; green stars in the sounding-board cove ceiling. Eight minutes for the overture.

An Irish Springtime Prelude was composed of a diversity of selections, opening with a medley of Irish airs by George Lyons, the singing harpist. With this week Lyons became a regular member of the orchestra, to be featured in solo numbers from his regular seat in the ensemble. At the conclusion of the medley Lyons sang the chorus of "My Wild Irish Rose," and then the scrim curtains over the production stage opened disclosing an Irish cottage, thatched roof and vine-covered, before which were gathered some half dozen colleens. Some Irish reels and other dance steps were here put in by the girls, and then a soprano came on to sing "Come Back to Erin." The number closed with George Lyons playing "Little Annie Rooney" on the harp and singing the chorus. This presentation took ten minutes.

Following the topical review came Carlo Ferretti, baritone, in an aria from "La Traviata." He appeared on the apron of the orchestra stage. As an encore he did "Carme Carme," an Italian folk song. The lights: Bridge spots of dark orange and lavender on the orchestra; dome had white head spot on the artist; x-ray borders and footlights, and 12 thousand-watt spots of orange and lavender lighting the cyclorama closed over the small stage.. Seven minutes for Ferretti.

A Music Portrait was in special Watteau setting, with Liszt's "Liebestraum" as the music theme. The scene was an early French drawing room, with ladies and gentlemen in costume of the period. To the left was piano, with solo pianist of the orchestra at the keyboard, also in costume. She played a few measures while the ensemble went through a dance. Then soprano took up strains of "Liebestraum" and was joined by tenor for a duet finish. Through the French doors center stage could be seen a starlighted sky, and at close all lights on the set dimmed out as the singers stood on the threshold under the stars. Seven minutes.

A Fox Release

THE IRON HORSE IN THE JERSEY WOODS

R. F. Woodhull, of the Baker Theatre, Dover, N. J., reproduced the High Bridge Branch of the Central Railroad of New Jersey for his exploit on The Iron Horse, only he used an electric train as shown in the cut.

Works Old Fiddlers Into a Big Contest

Ned Holmes, of the Fox exploitation department, has made the most intensive use of the Ford fiddler idea.

Hooking to "The Golden Strain," this film was booked into twelve towns in the vicinity of Cleveland, with an Old Fiddlers' Contest in each. The twelve local winners were taken to Cleveland, where they competed in a finals at the Hippodrome Theatre, the house using the contest in conjunction with its own showing of the same picture.

Each local winner was awarded a silver medal and his fare to and from Cleveland, the Hippodrome covering all expenses while in town.

The winner of the finals received a gold medal and the title of State Champion. The Ford agency gave him a touring car, and there were cabaret engagements aggregating about $750.

For the moment "The Golden Strain" was given the sort of publicity "The Iron Horse" earlier enjoyed.

Joe Hewitt Saves Money Doing His Own Printing

Hewitt's Printing Is Time and Money

Not long ago we wrote Joe Hewitt, of the Strand theatre, Robinson, Ill., about a trick letter head a correspondent sent in, and Joe hurried to explain that he was not throwing money away on printers. Joe did them with his own hustling hands.

About a year ago he invested in a multigraph, with a good layout of display type to supplement the typewriter face, and he writes that in his spare time he often runs off on an advertising job that he would not even consider if he had to pay a printer. He stocks up on printer's waste; the cuttings from full sized sheets, so his stock costs little. He'll slap out a line or two in his own breezy style and get it into the right hands while the printer would be thinking the job over.

He sends in a number of examples, and these range all the way from passes to house programs. He has a regular weekly four pager printed up, but when he gets a dramatic combination he runs off the cast on his own sheets.

He has saved the cost of the machine many times over on printing bills, and the printing has paid a big return. But a multigraph is a costly toy unless you know how to use it. Joe is an expert because he has a nice eye for spacing and arrangement and mechanical ability to regulate the machine to get the best impression. That's where most multigraphers fall down, but Joe could not do better with a regular press.

Coffee and Cakes

Demonstration coffe and cakes were arranged for in connection with a midnight matinee to start The Phantom of the Opera at the Orpheum Theatre, Muskogee, Okla. Between this and a two-for-one proposition the midnight crowd tested the capacity.

It's always easy to get a coffee demonstration if you work far enough in advance.

A First National Release

LONG NECKED DINOS ARE "OUT" BUT HERE'S A PTERADACTYL

Vogel Gettier, of the Majestic Theatre, Grand Island, Neb., selected a more compact beast for his Lost World monster, which is why he gets into these pages. Just one phase of a campaign that made unusual business.

Boxed Phantom

Ray Brown, of the Strand Theatre, Altoona, Pa., made a production of his exploitation on Phantom of the Opera. At an opportune time during the show the spotlight hit the upper left hand side of the house and slowly moved to the right hand box, to the roll of the drum.

As the spot hit the box a Phantom figure sprang into view and announced: "I am the Phantom. I hide in cellars and commit terrible deeds. I come to you next week with five thousand fifty others, including Lon Chaney and Mary Philbin. I am the Phantom. I make weak women strong and strong men weak. Come next week and I will thrill you and again I will make you laugh. I am the Phantom of the Opera."

At the final word the light was killed and the show went on.

Novel Heralds

Fox's Audubon theatre, New York City, is using some press criticism as a supplement to the regular accessory heralds on pictures. This is a single sheet, about the size of the regular heralds, with a line cut reproduction of the most favorable criticism of the pcture. The actual reproduction is far more convincing than the quotation.

Paid Extra

In Batavia, N. Y., the high school students were permitted to sell tickets to Seven Keys to Baldpate at five cents over the regular admission in return for ten percent on the gross sales. This gave the house 36 cents as its share instead of 35 and paid the school four cents. This is not very good arithmetic. It is better to make a little concession and not an extra **profit.**

A First National Release

TWO STUNTS THAT BATTED OVER THE SCARLET WEST AT THE STRAND, NASHVILLE

G. P. Bannaza put out two fake Indians to carry a banner around town and then announced that any child under fifteen dressed either as a Cowboy or Indian could come to a specified matinee free. As most children have these play suits, all the stunt did was to tie up traffic for a time and tell everyone of the Scarlet West

Olson Fights Slumps By Getting a Big Hustle On

A Universal Release

ROSCOE FAUNCE USED A DISAPPEARING PHANTOM FOR HIS

The cutout of Chaney was back of the red scrim at the rear of the opening, a flasher lamp making the figure vanish and reappear. It helped to build business for the Strand Theatre, Birmingham, Ala.

Has New Design for A Phantom Display

Rodney Bush began his campaign for Phantom of the Opera with a lot of boldface slugs reading "Wild", "Wierd", "Wonderful" and similar adjectives. These wree scattered through the paper with double the number the second day. The third day these were repeated with seven cuts from the press book and the announcement that the picture would be shown at the Strand theatre, Birmingham, Ala.

For his house front he had a dragon's head with transparent eyes and nostrils. The open mouth was lined with red silk, pleated, and at the back was a red scrim to match. Flashers between the scrim and a cutout of Chaney in costume gave the effect of the appearance and disappearance of the Phantom and stressed the uncanny angle.

He used a perambulating Phantom who distributed cards, the text being changed each day, to build up the message.

He built up an excellent business, some of this coming from the endorsement of the Better Films Committee.

Fighting a Slump With Extra Hustle

Shortly before Christmas we asked H. G. Olson, of the Majestic theatre, Reedsburg, Wis., what he was planning to fight the usual slump, and one angle of his reply was a jazzy display ad that offered his program in the most attractive light and threw in a Christmas tree on Wednesday, the 23d.

This tree was loaded with small gifts, the donations of local merchants, and everyone received a present. It did not cost much to swing, and it give him a full house on one of the worst days of the year.

The previous day he had given a special matinee when the donations were turned over to local charities. Both newspapers carried warm letters of appreciation from the President of the Welfare League.

Mr. Olson adds that while he does not like the idea of the Country Store, it is a fine business builder when handled right, and he also gets them in with Amateur Nights, run in a dignified way.

Another little kink was the mailing of season tickets to all ministers. They not only thanked hm, but they are using their passes, and now they know what they are talking about when they mention the pictures. This is worth much to any house. Ministers generally slam the pictures because they know nothing from personal knowledge and accept the sayso of the reformers. When they become fans they are able to see the good as well as the bad.

And Mr. Olson writes that he is working a Laugh Month campaign that should win for him hands down.

For Three Faces

Producers' Distributing Corporation makes the suggestion that good radio stunt on Three Faces East would be the reminiscences of some military intelligence officer of the World War, since this is a spy story. Lacking that, it is suggested that a local detective might be put on the air.

And if you can't get the radio, you might sell it off to the local paper.

Useful Again

The advertisement writing contest, which has been "out" lately, was revived in Milwaukee for His People at the Alhambra theatre. It was a free-for-all, sponsored by the News, with $100 in cash for prizes. The beauty of this contest is that the contestants have to study the literature of the picture to get the pointers, and all readers are interested so they can form their own decisions.

This and a 3,000 letter campaign to Jewish families put the picture over like Abie's Irish Rose.

Old Timer Helped

Giving a special showing to British railroad men at the Haymarket, London, the Fox office was fortunate in having as the spokesman a man who had seen service in the engineering corps of the first transcontinental road. This was Capt. A. W. H. Vivien, one of the mechanical engineers who helped lay out the right of way. That, of course, was good for a spread in every daily paper.

OIL BURNING IRON HORSE OF FRISCO LINES PRESENT DAY
The IRON HORSE
1904
The "IRON HORSE" OF THE FRISCO LINES 20 YEARS AGO.
The IRON HORSE

A Fox Release

A READY-MADE STUNT ON THE IRON HORSE IN MEMPHIS

This model of an old coal burner contrasted with the giant oil burners on the Frisco lines today seems to be available to managers in the Middle West. This shows the outfit in Loew's Palace Theatre, Memphis.

Pretty Ladies Were Cheap At Five Dollars Each

Worked Many Ideas For The Iron Horse

Instead of showing The Iron Horse to the usual pre-view crowd, J. G. Evins, of the Lucas Theatre, Savannah, Ga., sent night letters inviting fifty officials of the three principal railroads to attend a special showing, and also sent doubles to the five oldest engineers and conductors on each road. This got him special announcements on all railroad bulletin and call boards, not to overlook an excellent newspaper report.

For a special stunt there was a western scene built in the window of a vacant store with a miniature locomotive, loaned by the A. C. L. as the feature. This was an exact model and not a toy and is valued at $1,000. Cowboys and Indians were planted in the desert sands, and the backing was a six sheet and two threes.

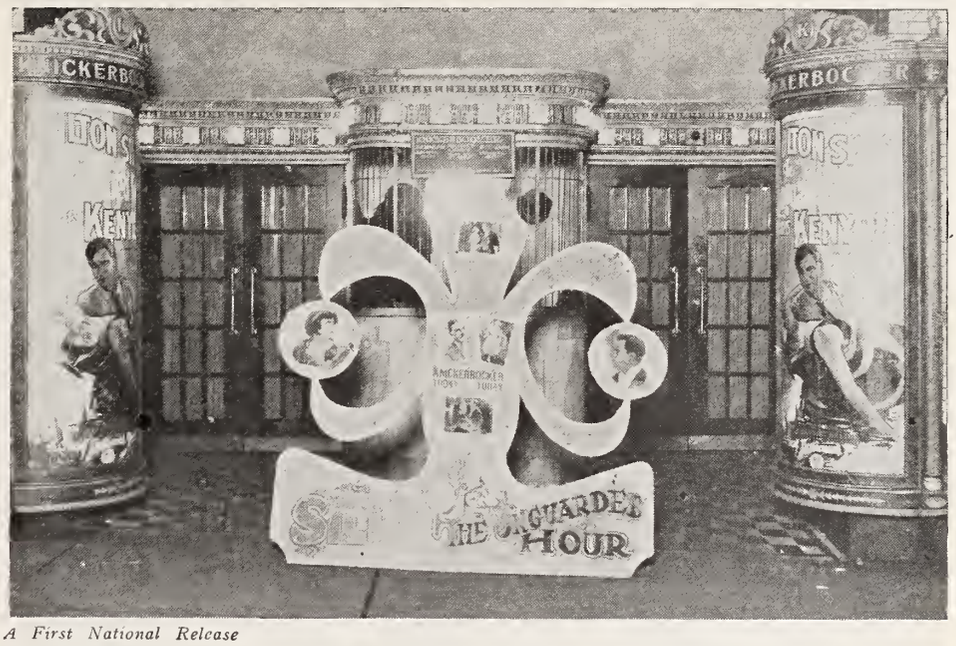
Instead of the almost inevitable locomotive pram Mr. Evins used a bannered truck with a locomotive bell for a sound effect. This seemed to work as well as the more costly stunt, for the business was about all they could care for.

Charleston Helped Merry Widow Waltz

Pat McGee, of the Criterion theatre, Oklahoma City, staged a novel prologue for The Merry Widow in which a team of professional dancers did the waltz while another team contrasted this with the Charleston. It made for real interest, and got out the crowd.

There was also a waltz contest at a local dance place, wih ticket prizes for the best dancers, and the managers gave a lot of special advertising in return for the few passes that made the contest "official."

A good handout was a four pager in black on yellow with "Where to go tonite" on the front page and an illustrated advertisement on page three.



A First National Release

A NICE DESIGN FOR A LOBBY DISPLAY FROM NASHVILLE

Dewey Mousson, of the Knickerbocker, modified a fleur-de-lys design for his centerpiece and achieved a nice effect for The Unguarded Hour. Color details are lacking, but purple edged with white would be good.

In a Window

Using the winner of a beauty contest, Gilbert P. Josephson, of the Boston Road theatre, New York City, duplicated in a store window a scene from The Girl Who Wouldn't Work. The window was in the theatre building and was dressed to suggest a set from the picture.

The model appeared at three and eight, getting the crowd to the theatre when their proximity would do the most good. When the girl was not in the window a large card announced her next appearance.

The girl in the window always is a good stunt, but this was better trimmed than most of these appearances.

A Fox Release

ANOTHER CUTOUT ON TOM MIX IN THE RAINBOW TRAIL

That explains the rainbow over the cutout at the Rialto Theatre, Augusta, Ga. The end of the rainbow was in the box office, and you know what is at the end of the rainbow. Almost any Mix will yield a good cutout.

Pretty Ladies Got $5 Golden Rewards

Pretty ladies were snapshotted on the streets of Birmingham, Ala., before Pretty Ladies came to Loew's Temple theatre, and if they came to the newspaper office each pretty lady was given a $5 gold piece for her unconscious posing. It's just an adaptation of the Happiness Candy stunt, but it had the town vitally interested in pretty ladies and Pretty Ladies.

Then manager Vinson made a production of the Metro-Goldwyn trailer, with an elaborate musical accompaniment and other features, and it hardly needed a Jazz Week to put the picture over to a nightly standout.

The theatre marquise carried a hundred "Jazz Week" pennants, and more than the usual quota of lamps. Inside the regular orchestra jazzed from the pit and a special band worked from the top of the projection room, which in the Temple is centered on the main floor.

It just utterly ruined a lot of hitherto good records.

Another Essay Idea

Here's another essay contest idea. For the advance on The Ancient Mariner, Ben Gersdorf, of the Majestic theatre, San Antonio, Texas, arranged with a newspaper to give prizes for the best interpretative essays on verses from the Coleridge poem broadcast from a local station each night. Tickets were awarded for the best essays on each night's verse, and the replies came from a number of distant points as well as from local contestants.

This is a good essay to induce people to read the entire poem and so become interested in the story.

It Took Two Men to Do This Japanese Cartoon

A United Artists' Release

A CARTOON ADVERTISEMENT FOR DON Q FROM JAPAN

This is a banner advertisement from the Shockiku Za, Osaka. The size may be judged by comparison with the two artists who are standing in front of their handiwork. Both are well known artists and the stunt got much comment.

Chinese Exhibitor Has a Forty Pager

Hand it to M. Y. Lo, of the Chon Kwang Theatre, Pekin. He's a regular. The Fox office has just received a forty page booklet which he got out for Over the Hill.

This carries a line cut of Mrs. Carr on the cover, (the back page is the front, of course,) with Ideographs presumably giving the usual information. Inside are the endorsements of notables who have seen the picture and approve of it. It is entirely in Chinese characters except for the cast which is given in both Chinese and English.

Chinese exhibitors and English houses in China, are heavy advertisers, both with fronts and distributed matter, and they produce some capital stuff, but a forty pager on a single feature is going some for any part of the world.

Syndicate Stuff

The best presswork does not look like exploitation. "Secrets of the Turf" run as a syndicate feature in Ohio newspapers, with liberal references to Kentucky Pride put that Fox release over in Canton and Youngstown. The copy was mostly records of famous races and "inside stuff" on the turf.

In Youngstown a newspaper was tied to the idea of a horse race to get out a crowd for a charity drive. The Rotary Club backed the newspaper and the police permitted the course to be roped off, the chief himself acting as starter.

The entries were local horses, but the race was not on the level, Kentucky Pride being the winner, by prearrangement. But no one minded. It was a stunt for crippled children, and they had a good time.

Here's a Fine Stunt That Really Thrills

Edgar Hart, of the Colonial Theatre, Portsmouth, N. H., worked a good one on Johnny Hines in The Live Wire, and like most of his stunts it is cheap as well as good. Cheapness alone does not appeal to Edgar, but he doesn't shoot the works on a stunt and kill off all the profits.

This idea was a compo board panel, decorated with a head of Hines from the one-sheet and with a border of bathing girls. Lettered on the card was: "Shut your eyes and think of your best girl or fellow. Then take hold and get a real thrill."

"Take hold" applied to the handles of a medical vibrator thrust through the card and geared to a shock not strong enough to be unpleasant. It worked on one cell of dry battery.

Edgar coaxed a few kids to try it out when he started up, but after that it was self-feeding. It had a strong play all day long, and it must have helped the feature, for business was unusually good.

Local Stuff

The reason Adna Avery got sensational receipts on Bright Lights at the Capitol theatre, Oklahoma City, was purely local.

The high school boasted a harmonica player of unusual merit, and being proud of his work, the young man was glad to make a public appearance in connection with the picture. He did not even ask a salary, and a few passes paid for his contribution.

But it brought out practically every high school student and a large section of the town. The papers played him up through local pride, and he overshadowed the picture.

Got a little harmonica player in your home town?

A Producers' Distributing Release

THE SIREN WAS TAGGING ON BEHIND THE BUS

An attractive and colorful perambulator used by the Picadilly Theatre, Berlin, on The Siren of Seville. One of the bullfighters carried a banner and there was a large portrait poster of Priscilla Dean on the rear.

Cliff Lewis Gets Nice Display by Paneling

Poor Halftone is Blot on a Space

This is not the entire advertisement of the Rivoli Theatre, Baltimore. There is half as much again on a jazz orchestra, but this is the picture display. It would have been better had the portrait been in line instead of halftone.

RIVOLI
LOVE?--MAYBE--
Corinne Griffith
—orchid of the screen who tells the love story of a wife. . . .
in
"Infatuation"
The amazing drama of the woman who sought the path to happiness between love for her husband and infatuation for another man.
Adapted from the Play by Somerset Maugham "Caesar's Wife"

A First National Release

THE HALFTONE CLOUDED

This halftone seems to be the proper screen for newspaper work, but either the ink was too tacky or its cut was permitted to get dirty in taking proof, for it has mudded up until it is almost a solid grey. In a good impression this might have been a pretty display. The trouble is that you cannot always be certain of getting a good impression.

As a rule Baltimore newspapers give good results on half-tones, but here is one instance when it got something quite the reverse of good. It is a pity, for the space is well laid out with plenty of sales talk and yet enough white space to let the star and title ride through. Even when you have a halftone of the proper screen you cannot be certain. If nothing else happens, it may be that the cast will be poor. It is better to play safe and stick to line. It can't mud up.

Said They Mustn't

Draping a furniture store window in black gave the Breed Theatre, Norwich, Conn., a good miniature theatre in which to run a trailer for The Merry Widow. Only a small opening was left in the front, through which the passers-by could look. This obviated the necessity for a daylight screen, the picture being thrown from the rear onto a screen of tracing cloth two and a half by three and a half feet.

To get attention for the display it was necessary only to letter on the glass "Don't look in this window."

Muddy Cuts No Aid To Getting Patrons

This would be a good advertisement for The Blackbird if the cuts had come through, though we do not like the reverse panel. That is very badly lettered, with the lines far too close for white on black.

LOEW'S ENTINE
STARTS TODAY
AFT. 15¢-25¢
EVE. 25¢-40¢
EVE. PRICES SUNDAY
MORE GRIPPING THAN "THE UNHOLY THREE"
LON CHANEY
WITH
OWEN MOORE
RENEE ADOREE
IN
"THE BLACK BIRD"
A Metro-Goldwyn Picture
MYSTERY lurks behind locked doors and in the foggy streets of Limehouse — London's underworld. A beauty blooming in its shadow finds romance amazingly — and over it all hovers the menacing shadow of "The Black Bird."
Mr. Chaney's Most Amazing, Marvelous Dual Role
OTHER ENTERTAINING FEATURES
CONTINUOUS — Sunday, 1 to 11 P. M.—
Week Days, 11 A. M. to 11 P. M.

A Metro-Goldwyn Release

MUDDY CUTS AGAIN

There is enough type down below to have made this a good space had the cuts come through, but Chaney's face is impressionistic in the extreme, and unless you have seen the still from which the scene cut was made you will not know what that is all about. Had these come through they would have helped the sales very materially, but as usual they didn't.

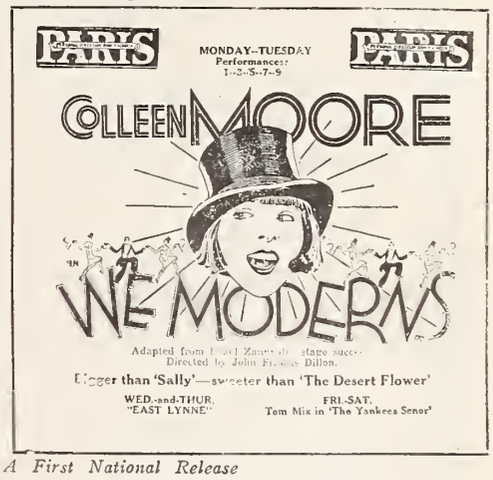
But you have to hand it to the Valentine, Toledo, for optimism. They sure keep on hoping in the face of repeated disappointments.

Builds Good Space From Plan Book

Don Nichols, of Durham, N. C., knows when to let well enough alone. For this space on We Moderns he adds very little to the plan book cut, feeling that this will be enough. Evidently he is not in good standing in the Lily Gilders Union, but he does know how to frame his displays.

Colleen Moore largely sells herself. This time she has the added advantage of Zangwill's name. Mr. Nichols adds only that it is "Bigger than Sally—sweeter than The Desert Flower" and stands back to wait for the box office rush.

Mr. Nichols has been out of the department for some time because has been too busy to send in, and partly because he was notable chiefly for his lobby displays. He writes that he is letting down on lobbies for a time. He aims to make a competent display, but for a time he is laying off the big displays and trying to drive them in with other things, knowing the value of change of pace.



A First National Release

SIMPLE BUT GOOD

Recently he has had the lobby of the Rialto rebuilt and may start in again. But like others, he has found that to depend upon the lobby for too extended a period will weaken the appeal, so he is going in more for advertising, and doing more with his mailing list. Presently he will come back to big lobby work and find it as effective as it was before his patrons came to regard the big lobby as the usual thing. Watch for his samples.

Gets a Big Display Without Large Bill

A two fives and a three fours represent a rather large space bill for the Strand Theatre, Syracuse, N. Y., on The Merry Widow, and yet many houses have taken more than 22 inches for a single space without getting as much. It all depends upon what you do.

Cliff Lewis probably figured that most everyone knew The Merry Widow and that most would know Mae Murray and John Gilbert. With these two items to sell, he sold them through avoidance of competition.

A Metro-Goldwyn Release

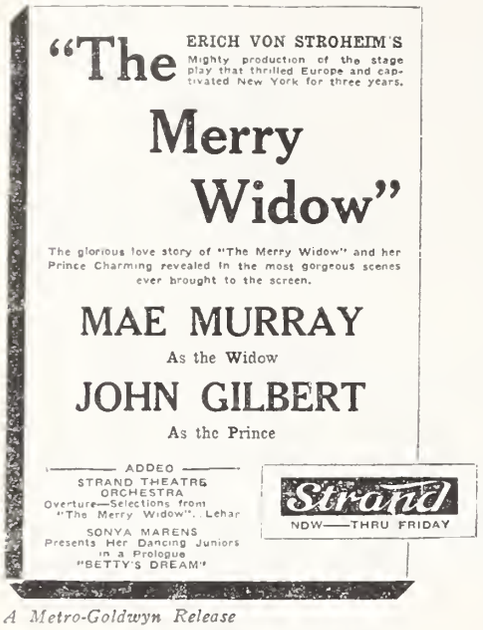
A THREE FOURS

Take this three fours. There are two selling spaces on the Widow, with three small panels for the other program items, and yet not a line throws the Widow even into partial eclipse. The title is the first thing you see. You can't help seeing it.

Then you are told of the other features

Boston Contributes Two Examples of Poor Display

of the program and you feel that these are all velvet. You get these in addition. Of course if you are a regular Strand patron you know you'll get a well balanced show without having to read it in the papers, but the reader who does not care for pictures, but who recalls pleasantly the operatic version will be interested in the announcement that the orchestra will play selections from the opera.


"The
ERICH VON STROHEIM'S
Mighty production of the stage play that thrilled Europe and captivated New York for three years.
Merry Widow"
The glorious love story of "The Merry Widow" and her Prince Charming revealed in the most gorgeous scenes ever brought to the screen.
MAE MURRAY
As the Widow
JOHN GILBERT
As the Prince
ADDED
STRAND THEATRE ORCHESTRA
Overture—Selections from "The Merry Widow"...Lehar
SONYA MARENS
Presents Her Dancing Juniors in a Prologue
"BETTY'S DREAM"
Strand
NOW—THRU FRIDAY

A Metro-Goldwyn Release

THE TWO FOURS

The two fours shown is a follow. This even more effectively displays the title and stars because here there is less given the other features. The design is very simple, suggesting Frank H. Burns' use of the margin and yet using margin only on one side.

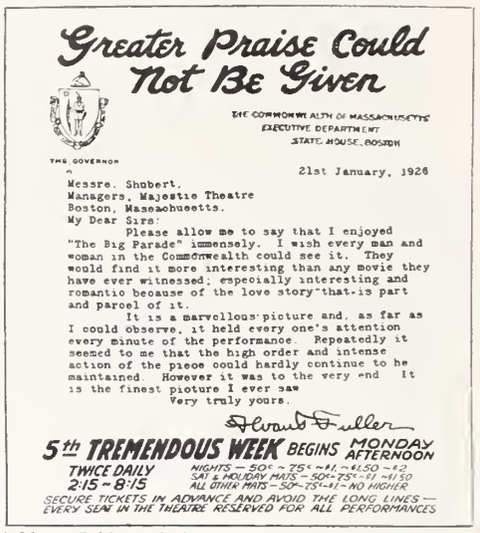
Typographically, this is a better space than the other, though it does not tell as much. It does not have to tell as much since the local criticisms have heped to put over the idea, and Cliff has only to capitalize on what they have said. He does not do this by copying the comment. He just rides with the notices.

Both of the spaces are larger than the usual Strand allowance, for Cliff is a specialist in the small but effective space, though he seems to be headed toward the larger measurements. He is getting away from the four and five inch spaces to run even as high as eight or ten, but a ten inch from Cliff is like the half pages of some houses.

Makes the Least of Governor's Approval

Governor Fuller, of Massachusetts, wrote a strong endorsement of The Big Parade. It was rushed into print about as ineffectively as can be imagined.

Instead of indicating the fact that this was a letter from the Governor, the top line merely runs "Greater praise could not be given." That means nothing in particular, and leaves it up to the reader to discover that the messy bank just below is the letterhead of the Governor. The typwritten letter runs fairly well, but this is followed by a hand-letter mess of detail about prices and showing times.


Greater Praise Could Not Be Given
THE COMMONWEALTH OF MASSACHUSETTS
EXECUTIVE DEPARTMENT
STATE HOUSE, BOSTON
THE GOVERNOR
21st January, 1926
Messrs. Shubert,
Managers, Majestic Theatre
Boston, Massachusetts.
My Dear Sirs:
Please allow me to say that I enjoyed "The Big Parade" immensely. I wish every man and woman in the Commonwealth could see it. They would find it more interesting than any movie they have ever witnessed; especially interesting and romantic because of the love story that is part and parcel of it.
It is a marvellous picture and, as far as I could observe, it held every one's attention every minute of the performance. Repeatedly it seemed to me that the high order and intense action of the piece could hardly continue to be maintained. However it was to the very end. It is the finest picture I ever saw.
Very truly yours.
Edward Fuller
5th TREMENDOUS WEEK BEGINS MONDAY AFTERNOON
TWICE DAILY 2:15 - 8:15
NIGHTS — 50c - 75c - $1, - $1.50 - $2
SAT. & HOLIDAY MATS — 50c - 75c - $1 - $1.50
ALL OTHER MATS — 50c - 75c - $1 - NO HIGHER
SECURE TICKETS IN ADVANCE AND AVOID THE LONG LINES —
EVERY SEAT IN THE THEATRE RESERVED FOR ALL PERFORMANCES

A Metro-Goldwyn Release

FROM THE GOVERNOR

The only mention of the theatre is found in the letter itself, which is addressed to the Shuberts at the Majestic Theatre. The only mention of the title is found in the body of the text and there is not a single reference to Metro-Goldwyn-Mayer in the entire space.

That top line should have run "Governor Fuller endorses The Big Parade" and that line should have been set in type. Below there should have been a type signature of the theatre, and type should have been used for the other details. Most Boston ads are "wet" but this is waterlogged.

Boston Dallas Ads Should Be in Type

The Boston advertisements for Stella Dallas follow the stye of the New York campaign, but of course, being in Boston, they run in hand letterng where type would be vastly more effective. We do not know what there is about a diet of codfish and

YOUR LAST OPPORTUNITY
STELLA DALLAS
TONITE at 8:20
"Go and see this production.. Unless a miracle picture comes along you will vote 'Stella Dallas' the Gold Medal of Honor for 1925."
says James Quirk, Editor & Publisher, Photoplay Magazine of
SAMUEL GOLDWYN'S presentation of the HENRY KING production
COLONIAL TWICE DAILY 2:20 & 8:20 MATS. 50c to $1 EVES. 50c to $1.50 LAST TIMES THIS WEEK

A United Artists Release

THE BOSTON TRADE MARK

baked beans that leads to hand lettering, but the average Boston press agent would as soon think of spitting on Bunker Hill Monument as using all type in a Boston theatrical space. Now and then someone from New York goes over and gets in a type ad that steals the page, but the local men never seem to learn.

The argument that hand lettering is necessary to work around the spaces of a cut does not hold good here. The text is apart from the cut and could have been set without slightest trouble. It is large enough to permit a good twelve point to be used, and in type the endorsement would have been far more prominent.

Even at that, this is better than the average Boston space, from which you may judge the rest. If you work in a small town where the newspaper has but a single compositor who is drunk half the time and crazy all of the time, and you feel that you can't do much against such odds, send for a copy of a Boston Sunday newspaper, look at the theatrical ads and you'll figure that you're at least better off than some people. It will cheer you up to see how much more rotten the Boston spaces are.

This space at least has a strong attractor and follows a good style of copy. But compare this with the recent page on Stella in New York in this department, and note the difference.

Selling on Cuts Is Best for Westerns

The best thing in this space from the Garden Theatre, Baltimore, on Buck Jones is the cut. Those who like western stories are chiefly sold on cuts, and this cut certifies that this is a real western, because you can see "Sheriff's Office" and the shingle over the door. You can't have a western without a Sheriff and horses, and here you are assured of both.

A Rip-Roaring Double-Barreled Drama of the Plains!
GARDEN
BUCK JONES IN "THE DESERT'S PRICE"
SHERIFF'S OFFICE
From the Novel by William McLeod Raine
A William Fox Production

A Fox Release

A TICKET SELLING CUT

But almost as good is that top line. It shoots the idea over in big readable type. In all capitals it would not have been nearly as good, but in upper and lower, with a little space between the lines it fairly shouts at the reader, and if it does not wrench the price of a ticket out of his pocket it is because no western can appeal.

The Garden generally sells from the same general angle, but it seldom achieves as good a space as this. It could not very well do much better.

After Easter comes Memorial Day. Line up your ideas for them now and you will have time to work them right.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

As One Exhib. to Another. I

DEAR MR. WRIGHTWAY:

Well, now I am an exhib. the same like you are. Of course, Mr. Wrightway, I know that is not the word but is a contraption for same. I know the right word—it is exhibitor—but I have coined the shorter word because it is more friendly sort of. And, Mr. Wrightway, I wish to take with you a very friendly stand, "as one exhib. to another," as the Bard of Arverne might say.

If you do not recall me I was the president of the firm of Job and Noah Lott who personally sold to you a suit from the garment makers of that firm name which has since been burned down completely by what the famed poet would call "the destroying element" which is to say fire. Everything was absolutely burned up while I was out of the city of Albany and only the books was saved by my brother Job. Some was mean enough to say I should of taken the kerosene can with me out of town. But that was a nasty slander, Mr. Wrightway, because personally I saw my brother bury the can before I went away.

Well, all that was salvadged was our books in which I saw your name and address and that you was the exhib. to which I sold a suit some weeks ago.

So my brother and me divided the insurance money and he started again in business if ever you happen to be in Albany. But for me, I was tired of the garment business and decided there was more money in, as the great Bard of Arverne said, "clothing the mind in garments of joy" than in making to measure a suit for the "outer man."

So I picked up a newspaper of "Business Opportunities" advts. which you many know is short for advertisements and I read where it said that a splendid business opportunity was offered in a gorgeous theatre of the motion picture art situated in a city with a present population of 10,000 and with seating capability for six hundred and with all modern improvements including assured ventilating and plenty of hot air and so forth etcetera and so on.

So I wrote to the address and the man came to call on me and he was a very convincing talker and he showed me photographs of the theatre on the outside and a sample of the leather off the seat coverings and a whole raft of what he called carborns which was to be burned in the lights to show the pictures, and so I thought, as the great mind of the ages has said, "Nothing venture, gather no moss!" so I give him my share of the insurance, only twenty thousand dollars, and now the splendid theatre is mine.

So now, friend Wrightway, I am asking you to tell me some points, as one exhib. to another.

Of course I do not know it all, or being a modest man I will say so, and so I ask you to kindly answer at once and say from what the poet calls "the vantage ground of your experience" what must I do when I first open the theatre which I expect to go to see early next week.

I did not go at once because I took a run right down to New York City, the metropolis, as you know it is called, to learn at first hand how theatres are operated. And I learned a great deal because, though I am too modest to say I am quick and disserning, I can anyhow state that my eyes are open at all times.

As I was passing along Broadway, for instants, I passed the Ravioli Theatre and saw a sign which had three letters—S. R. O. What picture is that the initials of? I asked the man in the hall where the people go into the show. That is a sign that means Standing Room Only. He replied back.

Now I am not dumb and at once I saw the advantage of such a proceeding. If, is the way my mind worked, I have in my new theatre six hundred seats, I will take them all out and have Standing Room Only.

Then, you see friend Wrightway, I can get many more in to see the show standing than if I left in the seats.

Now, as one exhib. to another, will you give me please the inside dope on the business. Perhaps maybe I shall better ask you indefinite questions which will make it easier for you to answer.

What is a film exchange? And what do you exchange for the film? Also, how much of it do I need to start in business? Does it come in bolts, like dry goods?

I talked to a man on the corner of Forty-second street in New York who as soon as he found out I had bought a theatre confessed that he was building a massive "house" as he fondly called it, to be known as the Proxy, and said he was Proxy himself, and for five dollars he gave me a whole hour of his time over lunch which also I had to pay for.

He told me that a man starting a theatre must first dust off all the seats. Also he said a fellow must open the door so the people can come in, and much other advice of a simple sort which might of course be overlooked by some who did not have their heads on their shoulders. Some things he mentioned did not seem real clear to me however, so I ask you.

When you post a bill do you put a two cent stamp on it or will it go for a cent and a half? And where do you address it—to your audience? And how do you know who they will be?

When you "book" a picture does it need to be a special sort of album or will any scrap book do?

Why should you have music played enduring a picture? The actors can not sing. It would be cheaper just to hire the Cobbs Corners Silver Cornet Band to play outside till the crowd gets in I should think and then allow them there to enjoy what the Bard of Arverne calls the "silent drama," in silence.

While in New York I saw some pictures called, respectfully, "Mary's Nostrum" and "Irene." I guess they would be good to buy, hey, friend, because people like girl shows.

Or should I maybe better get pictures like "The Big Parade" which don't live up to its name because there ain't no circus in it?

I am advised to have trade papers—maybe to trade in exchange for films, is that it?

What is this here "equipment" I read in magazines of the business about?

I will thank you, my good friend, to write at once real soon and give me the low-down as one exhib. to another. Your bro. (short for Brother) exhib., NOAH LOTT.

If you'd got this letter would you say, "Poor Boob!" and chuck it in the basket?

Or would you give this bird some tips because the suit he sold you stayed blue?

Mr. Wrightway's answer to this letter will bring a response next week from Noah—read it before you sniff, "So's your old man!"

WHEN YOU "BUFFALO" ANYBODY you make them "back down"—and that's what Mike Shea does to those who try to lure patrons away from his new Buffalo Theatre—of which these pictures show the top of grand staircase (center) flanked left and right by, respectively, a corner of the main lobby and a corner of the upper mezzanine floor

That Boy Shea's Making Buffalo Real "City of Model Theatres"

Built in Just a Year, Shea's "Buffalo" Has Most Perfect Projection in Spite of Angle, Also Novel Stage Gates

LOOKING over YOUR EQUIPMENT in the office, here, an upstate chap one day turned from some photographic reproductions of a theatre shown in the department. "You ought to see Mike Shea's 'Buffalo'—when you see THAT, you're seeing something!"

He was right, too. That genial Michael Shea knows that equipment makes entertainment enjoyable—and the apex of proof is his Buffalo Theatre.

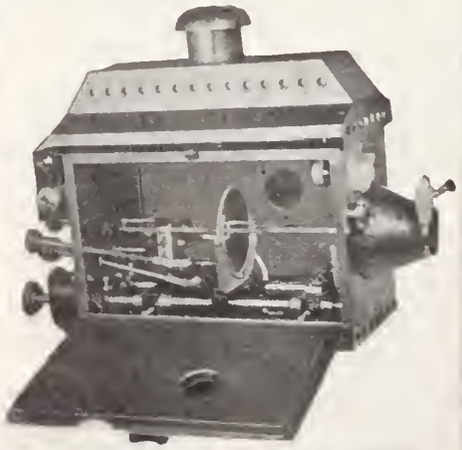
The Shea Buffalo, which has recently opened and which was built in exactly one year by John Gill & Sons of Cleveland, from plans drawn by C. W. and George L. Rapp, cost close to $2,000,000 and has a seating capacity of 4,000. The entrance which is on Main street, is an impressive one. It rises to a height of 100 feet.

A mammoth marquise is faced with three interchangeable attraction signs, the ones at the side containing four rows of letters, while the one in front has two rows. At the left side of the fornt of the building is the large electric signs, 66 feet high and eight feet wide, and which flashes the name, "Shea's Buffalo," for miles up and down Main street and illuminates the surrounding district like daylight. Directly above the marquise opens a plate glass and ornamental iron window, surmounted by a 40 foot parapet in Gothic design and constructed of terra cotta. The front is of white terra cotta, elaborately decorated.

A Delight to The Eye

Entering a vestibule, 22 by 30 feet, from Main street, through five double bronze doors one comes to a ticket office placed in the center, which is of marble, six feet by five feet and seven feet high. Large frames are placed in the marble walls of this vestibule to announce attractions. Five more bronze and leaded glass doors lead from the vestibule into the lobby which is 80 feet long and 30 feet wide. Here one comes upon a gorgeous scenes of marble walls and pillars, including immense mirrors of panelled glass which reject the graceful arches opposite them. These mirrors are hung with gorgeous red and gold curtains. On the walls are beautiful candelabra while from the ceiling hang four gorgeous crystal chandeliers, each of which were especially designed for the Shea's Buffalo and each of which cost many thousands of dollars. Large arches extend up each side of the lobby. A grand marble staircase leads from the right end of the lobby to the mezzanine promenade which runs around the rear and along the south and front sides of the lobby.

THE MASSIVE
Preddey Reflector Lamp
BUILT LIKE A BATTLESHIP
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



AUTOMATIC FEED, $300 COMPLETE
WRITE FOR BULLETIN
BUILT TO LAST
WALTER G. PREDDEY
187 Golden Gate Ave., San Francisco, Cal.

Light and Music Of the Finest

At the center of the top of the auditorium is an immense dome, indirectly lighted. This dome is 56 feet north and south by 70 feet east and west. The total distance from the top of the dome to the orchestra floor is 89 feet, a distance equal to the height of the average seven story office building. In front of this dome is a smaller, rectangular shaped dome, in which are concealed ten floodlights for the stage.

Ten great hanging lamps in variegated glass provide light at the sides, together with a number of lights of similar glass set in plaques on the walls. At the front the proscenium arch is set off by indirect lights all around.

The orchestra is arranged on a special platform which can be lowered to the basement, and raised to the stage level at the time of the overture. The organ console, similiarly arranged, is on a separate elevating unit. This organ, one of the largest ever built by the Wurlitzer company, has pipes ranging in size from 32 feet to 3 inches in length.

Stage Setting A Surprise

Opportunities for originality in stage fittings are somewhat limited, but the stage of the Shea Buffalo offers something quite different. The fire curtain in the 66 foot wide proscenium, is raised at the opening of the house in the morning, and only the drop of red silk is visible. The curtain alone weighs 800 pounds. When this parts, the real novelty of this stage is visible in the form of

enormous gilded gates weighing 1,600 pounds, which slowly fold back. The opening of the portal is 42 by 26 feet, and forms the stage proper. The sounding board is attached to this and extends 42 feet into the air, making the acoustics practically faultless.

All of the stage hangings and scenery are regulated from the ground floor by means of counter weights. The house has a lighting system above reproach, at the heart of which is the FA Major All-Master Control System. As many lighting scenes as are desired can be pre-selected. At the proper cue, the scene is automatically changed by the operation of one All-Master switch. The foot and border lights are straw, red and blue, a combination found to give the best effect. On the stage there are sixty 1,000-watt spotlights and eighteen 1,000-watt footlights. In addition there are nine footlights from the balcony and ten lights from the ceiling which play upon the orchestra. Thus there is an ever changing lighting effect during the overture with the music and lights always in unison. It is interesting to note that on the outside of the building alone here are 7,000 lights.

Projection Room A Model

The projection room is one of the finest as well as most up-to-date in the country. It is located at a central point at the top of the balcony. It is 34 feet long and 12 feet wide. Three Simplex machines of the very latest type are used and they have special features such as door opening and tilting devices, a three-inch diameter for opening, special front plates of non-warping material, film trap gates of the same material, friction cranks, measuring devices, attachments for speed indicators, direct current motors, 200 ampere switches and boxes for same, porcelain insulators in the switch boxes to take care of No. 00 wire; 3,000 foot reel magazines, including the very latest type Hall & Connelly high intensity lamps.

Inasmuch as the boys are projecting a picture on a 22 degree angle, special lenses have been procured. They are 3-inch Superlite lenses. In spite of the 22 degree angle perfect projection has been obtained.

The room is equipped with all the latest devices such as three Leonard multiple rheostats, 110 volt, 150 ampere; four Leonard multiple rheostats, 110 volt and 100 ampere; one Brenkert color effect machine, type "F-3"; one Brenkert slide projector; three Brenkert spotlights with six inch iris shutters; one Brenkert metal color box complete; one Brenkert color wheel, three generators for indicators, one motor rewind, an approved film box which will hold 3,000 foot reels and which is in 15 sections. There are also two sets of hand rewinds, for mounting and inspecting film, one rewind and inspecting bench which was constructed according to specifications submitted by Jack Sawyer, chief of projection, who supervised the entire installation of the booth equipment which was supplied through the Becker Theatre Supply Company of Buffalo. A Da-lite crystal white screen made in Chicago, is used. The picture shown on the screen is 23 feet wide, unusually large and requiring expert projectionists as well as equipment when the 22 degree angle is considered. The floors of the booth are covered with quarter inch battleship linoleum which is noiseless. There are toilets and wash rooms for the projectionists and rheostat rooms. There is also a vent room for taking out the foul air from the booth. All the projection machines are equipped with a changeover device which can be operated from any part of the front wall.

Vuono Adds One

A permit has been issued to Charles Vuono, owner of the Strand Theatre in Stamford, Conn., for the construction of a new theatre in that city to be known as the Palace Theatre. It will adjoin the Strand Theatre. Thomas W. Lamb is the architect and the builders will be the Vuono Construction Company. The estimated cost of building will be $150,000 and the total cost $200,000. It will have a seating capacity of 1,500. It will have a mezzanine balcony, lounging rooms, promenade, cosmetic rooms for ladies, cooling system, indirect heating, oval dome, and will be fireproof.

The Palace Theatre will replace the old Opera House. It was originally announced that the opening would be at the beginning of the new year, but it now appears that it could not be ready by then.

Bell & Howell Company Will Establish New London Branch

J. H. McNABB, president of the Bell & Howell Company, accompanied by Mrs. McNabb, has just left for New York en route to London on an extended business trip.

Mr. McNabb, who is considered an authority in the manufacture and use of motion picture producing and processing equipment, will spend a day or two in New York at the Branch office of his company, visiting with the professional film producers using Bell & Howell equipment located in that city, after which he and Mrs. McNabb will embark for London, England, where a new branch office is to be established.

"The rapid growth of our foreign business," stated Mr. McNabb shortly before leaving, "has made this move necessary to enable us to extend a closer service to our European users. Personal Service is the foundation on which our businss has been built and we feel that only by the establishing of a foreign branch office can we properly serve our increasingly large number of users in England and other countries."

Upon leaving London the McNabbs will proceed to Paris. Their itinerary includes Berlin and other points in Europe and indicates their intended return to Chicago some time in May.

Maplewood, N. J., Gets 1,500 Seat Stern House

JOSEPH STERN announces that he and Louis Golding have procured land for a theatre at Tuscan Street, Amherst Court, and Springfield avenue, Maplewood, N. J. The plot is 102 x 210 ft. with the main frontage on Springfield avenue.

The theatre will be a 1,500-seat vaudeville and picture house, and will cost approximately $250,000.

WHY PAY MORE?

Roll Tickets

Your Own Special Wording

100,000 for $15.50

10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00
Standard Rolls of 2,000

KEYSTONE TICKET CO.

Dept. W., SHAMOKIN, PA.

The Union Label if you want it

Have been printing Roll Tickets for 10 years and no better can be had at any price.

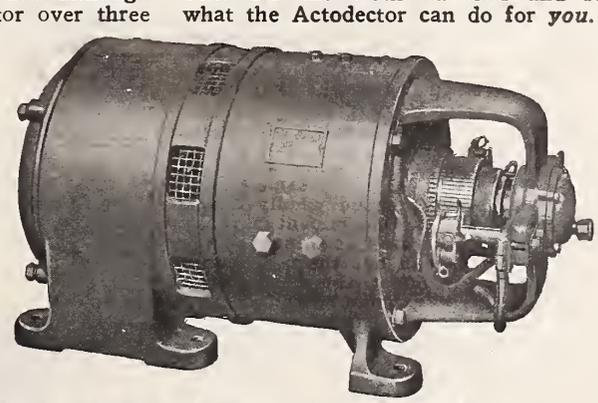
"The Valley Theatre is noted for its splendid projection"

THE owner of the Valley theatre at Spring Valley, Illinois, gives a great deal of credit to his Roth Actodector for the clear projection, and although he has used his Actodector over three years, he says, "We have not had a minute's trouble with it."

Roth Actodectors save power, give remarkable projection, and simplify the projectionists' work. They are made in sizes for any theatre.

Send for the Roth bulletins and see what the Actodector can do for *you*.

Roth Brothers & Co.
1412 W. Adams Street
Chicago, Ill.



The Roth ACTODECTOR

Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

City Man Vs. Small Town Man

IN looking through some letters I came across one from Iowa, sent last year, with a request that it be not published, as its writer did not want to get into any arguments. However, concealing the name and location, here is interesting dope. The letter reads: "In a recent issue (last year.—Ed.) your article defending the small town man against the city man made a hit with me. As a rule I believe the city man has at least some opportunity to serve some sort of an apprenticeship under one or more men; also he can meet and talk with others of the craft, and thus exchange ideas to the benefit of both.

The small town man has little or no such opportunities. He seldom serves any sort of apprenticeship at all. The projectionist at the little theatre may be working at motion picture projection evenings only, and perhaps only two or three nights a week. To him projection is merely a side line. The pay is necessarily so small that he must work at something else, or else learn to live without eating. There is little to encourage him to study hard to improve himself in motion picture projection.

Naturally such a job does not offer much inducement to men to remain permanently, or even for any considerable period of time. As a rule some man takes the job because of the novelty of it, but the novelty wears off and after a time the "projectionist" finds working days and evenings irksome, or he goes away. Anyhow he quits, and the exhibitor looks for some one to fill his place, with a little choice between applicants. None of them know much of anything about a projector, so some man or boy who will work cheap is given a bit of instruction, is installed as projectionist and—oh boy!

I know, because once upon a time I became projectionist after whole weeks' training, and, as usually happens, though while the other fellow was around the antdiluvian projector wheezed and rattled along fairly well, but as soon as I was alone and was the honest-to-gosh "operator," merry hell broke loose pronto. It was just one enddma (shift that bunch of letters around to suit yourself) thing after another, and I don't really know just how I managed to hang on.

But I did. I saw an ad in the World: Second Edition of your Handbook, $2.50. Sent for it, got busily busy, and in about a month had that old rattlebox tamed down and walking a fairly straight line. I get many a good laugh now, however, at the things that happened those days.

But I am getting away from what I wanted to say. The small town man has no one to go to for advice. He has no chance to talk things over with other men in the same business. He must perforce depend wholly upon books and the Projection Department for his knowledge, though as a rule I do think he has more time for study than has the city man. That is far more than offset, though, by the fact that he must study alone, with no one to confer with or to help hi mover the rough places. He cannot see what and how other men do things.

After he was projected a short time he is eager to ask questions. Those questions seem simple and foolish to experienced projectionists, but they are NOT simple or foolish to him—NOR WERE THEY TO THOSE WHO THINK THEM FOOLISH IN THE NOT-FAR-BACK DAY WHEN THEY KNEW NO MORE THAN DOES HE.

The small town man is a timid bird, though. Often he realizes that his question will sound foolish to the older men, so he refrains from asking for advice, which is his loss. I have come into contact with several cases of this kind. If you could get the fear of ridicule out of them, you would be surprised at the result. Many of them need help, but are afraid to come out into the open. I felt that way myself once.

Coax them to come out of their shells, Brother Richardson. Just think of the number of small towns, and how many of them do you hear from? Nearly every hamlet has some sort of a "pitcher show" and nine out of ten of them need and would welcome your help, but mostly they watch the department in silence, waiting for some one else to ask a question which will cover their case.

I know you realize the troubles of the small town men, and will stick up for them. I suppose the city men have their troubles too, but anyhow they have far better opportunities than have we of "the sticks."

Everything this brother has said is evenly and exactly true. The village projectionist has small opportunity or inducement to study and learn. The theatre usually operates only from two to three evenings a week, with possibly an occasional special matinee. There is but a scant living in it—if there is a living at all—for the man who owns it. For the projectionist there is, of course, only a very small remuneration. It could not well be otherwise as things now are.

But there is another step up in what we may call the small town—the town of from one to three thousand, with a considerable surrounding community. Here the little theatre may show six nights a week, but only one can manage to ek out an existence in any decent way, so again the "projectionist," while he may make a living at projection, is nevertheless thrown on "his own." There is no one with whom he may meet and talk his trouble over with. He is filling a very important, though largely unrecognized position, because he is putting o nthe only form of public amusement and entertainment available to the community as a whole.

Still again there is the town of from four to eight thousand, where two or three picture shows may exist, after a fashion at any rate. These men have some show for their white alley. They can, or could help each other. They can, or could meet and discuss matters. Do they do it? Answering my own question, as a rule they do NOT. They have no union, hence no excuse for meeting together. As a rule the shows are very jealous of each other, and the men working in them are the same. They hug every little bit of the information they manage to dig up to their breasts as though it were wealth untold. In some ways they are as bad off, or even in worse condition than the village man, who at least has no one to be jealous of.

This is, of course, pure foolishness, but I have seen evidences of it in so very many towns where there are two or three small shows, that I think it must be the general rule rather than the exception. When a town is large enough to have more than two shows, this feeling seems to be some extent lost sight of. I don't know just why, but so I have found it.

And so it is, as the brother has said, that just about absolutley the only avenues of knowledge open to these village and small town men is the Projection Department of Moving Picture World (I do not say this in egotism, but merely as a plain statement of known fact, since it is the only medium where the little troubles the Projectionist encounters in his daily work are discussed at any length. Some publications even sneer at this being done) and the Handbook.

As to coaxing them out of their shell—well, brother, I already have about all it is possible to attend to; also I have repeatedly told them that, while I require their name and address as an evidence of good faith—also so that I may send a carbon of my reply if it seems to be something they will not care to wait the often considerable time necessary for publication—still, if they request it, their name and location will NOT be published.

This department likes to help the small town men, because it feels that in so doing it is not only helping the man and the little theatre, but that it also is helping, in the aggregate, hundred of thousands of people to see a better picture in return for their money, therefore to have greater enjoyment from the local theatre. Doubtless you will

(Continued on next page)

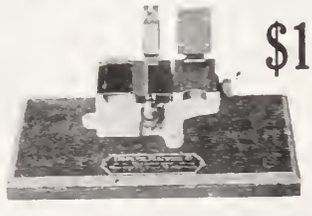
Bluebook School

Question No. 470—Tell us your idea of the best construction of a projection room door, including its hanging.

Question No. 471—Name the various requisites of a good projection room floor.

Question No. 472—Name the possible objection to a cement top dressing in a projection room, and tell us how it may be overcome.

DUPLEX
PATCHING BLOCK



$14.00

"—and the first one has yet to wear out."
DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W Long Island City, N. Y.

Bluebook School Answers 454 to 456

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 454—What type fuses are permitted on a stage switchboard?

C. H. Hanover, Burlington, Iowa; W. C. Budge, Springfield Gardens, N. Y.; F. H. Moore, Taunton, Mass.; T. R. Guimond, Mobile, Ala.; G. L. Doe, Chicago, Ills.; T. S. Foy, Chicago, Ills.; Charles Oldham, Norwich, Conn.; James Harrison, Georgetown, Ohio; Richard Henderson, Montgomery, Mo.; James L. Hodson, Hannibal, Mo.; Chas. Colby, Santa Fe, N. M.; Allan Gengenbeck, New Orleans, La., and G. C. Allen, Redwing, Minn., all came through with right answers to this set of questions. Regarding Question 454 Doe says:

It is customary that only cartridge fuses be used on stage boards, but up to the limit of their permitted capacity approved plug fuses may be used if preferred, as they are a thoroughly inclosed fuse. Cartridge fuses may have the ferrule type of contact up to the permissible amperage capacity of such contacts. Beyond that the knife blade contact must be used. Open fuses of any sort are not permitted on a stage or, for that matter, any other switchboard.

Question No. 455—Give us your idea of the stage switchboard in general. How should the switches be marked? How should the board be protected? In short tell us what you know about stage switchboards and their handling.

I think brother Hodson has given the best answer to this. He says:

The stage switchboard should be on the right side of the proscenium as one faces the audience. It should be so located that the man in its charge will have the best possible view of the stage. It must be installed in accordance with the rules set forth in the Electrical Code. It must be protected from things falling on it from above, and while I am not certain that it is a requirement of the code, it should be protected by a suitable railing in front in order to minimize the liability for accidental contact of men and things with the live parts of the board equipment and to keep actors and others away, so that the man in charge will have at least a 2-foot clear space in front of the board.

Its switchers should all be plainly marked with the designation of the circuit each switch controls, as "Foots," "First Borders," etc. The board should be handled by a man who thoroughly understands it, and who knows all the lighting cues, and by no one else, except where a large large, complicated board makes the use of two or more board men necessary. IMPORTANT: When a show is on which has an unusual amount of flimsy scenery, any part of which comes near the board, it, the board, must be so protected that this scenery cannot possibly come into contact with it.

Of course, his last is true of every show, but occasionally there is one which requires extraordinary precautions. It was such a show ("The Bluebeard") and the lack of such extraordinary precautions which, as I remember it, caused the Iroquois Theatre fire in the early nineteen hundreds."

An excellent reply, brother Hodson. Evidently you know your business, from the stage end, anyhow. Hope you will stick, now that you've joined the "school."

Question No. 456—Give us your idea of just what the projection room ought to be telephonically connected with, and why.

Brother Harrison says:

The projection room should be connected by telephone with the organ (if there is one), with the orchestra pit, with the box office and with the manager's office. The connection with the organ is to enable the projectionist and the organist to readjust their schedules in case of a delay in the projection room. The connection with the orchestra pit is to enable the projectionist to converse with the orchestra leader and arrange the schedules eteetera; with the box office to enable the projectionist to keep the ticket seller informed as to just what part of the show he is running at a certain time, and various other things he may need to converse with the ticket seller about. There should always be a telephone connection between the projection room and the manager's office for various reasons, such as a fire in the projection room, or if the manager wants to cut out some part of the show.

An excellent answer. Several of the men suggest a central station connection, concerning which brother Doe remarks, after having made essentially the same suggestions as those embodied in the reply above quoted:

As to a central station telephone connection, I think there should be none in a projection room in which but one man is on duty, as there is always the temptation for him to neglect his work while making unnecessary personal calls. Of course we all know that none of the boys would call Miss Flapper up while on duty. Certainly not, BUT he would be defenseless, poor chap, for SHE could call HIM up, and, of course, no reg'lar gent would be discourteous to a lady so—well, perhaps it is as well not to have the connection in order that he may be protected, even where two men are on duty. Some female flappers are very loquacious, you know and she might not release him in time to start his projector for change-over. Nope, I guess the outside connection is perhaps as well omitted.

All of which you are at liberty to consider on its merits, not forgetting that with an outside connection the wiff can call YOU and ell you she has a date and you'll find some cold beans in the ice-box for your supper, or that she is going downtown and needs ten of those harrud earned dollars. Yep, I guess hubby Doe has hold of the right horn of this particular thing.

Note: I am cutting down the answers just now to just what seems necessary to rightly answer the questions in order to at least partly clear up the great amount of matter waiting publication.

Marvels

(Continued from preceding page)

instantly declare it pure guff when I say that I believe I get a greater real enjoyment from the knowledge of the good this department does than I do from my pay envelope.

The pay envelope I must have to live, yes, but that I could get from other sources, BUT in my 'umble capacity here I reach tens of thousands of people each week and, to some extent at least, actually help them, or believe I do, and through them hundreds of thousands of theatre patrons, as well as the motion picture industry itself. Sneer and scoff if you wish. I really feel that way about it.

Dust Proof Bearings

THE Westinghouse Company is now equipping their motor generator sets with what they call "sealed sleeve" bearings, which same are so sealed that neither dust can get into or oil out of them.

This is an improvement, and may be a very important one indeed, where a motor generator set is located within a projection room, or in a room adjacent thereto and opening into a projection room which has an unprotected cement floor of poor quality, which slowly disintergrates under the abrasive action of the projectionist's feet.

This abrasive action may be imperceptible but nevertheless is sufficient to load the air more or less with a very fine dust which is itself an abrasive. Such a condition as this has many times been found to be at the bottom of abnormal wear of projection machinery bearings, including motor generator sets. The new bearing excludes dust, hence makes injury of this sort impossible, insofar as concerns motor generator sets equipped with them. The bearing therefore has the undivided indorsement and approval of this department.

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AT LIBERTY—Projectionist; union; any equipment. Reason for unemployment, theatre closed. Write or wire E. O. Dowland, 136 Amory Street, Fond du Lac, Wisconsin.

He Can't Sob

HAROLD MULCAHY, Projectionist at the Costello Theatre, Fort Washington avenue at 158th street, New York City, has the following to say, and says it boldly: My Dear Mr. Richardson: I guess you rate a good balling out for your article, September 19 issue, headed "Neglect of Duty," so here goes.

You sit up on your hind legs and yell for something on the reflector type arc lamps. Well, listen, guy, I am using up all my spare time selecting the next one, so how in (he mentions a place where brimstone is said to be cheap.—Ed.) can I sob to you about results, when I ain't got no results.

Well, anyhow, I'll try to tell you what my experience has been with this type of equipment, always provided this ! ! ! ! ! old typewriter holds out. It has a bad case of travel ghost, its intermittent is on the fritz and its shutter don't always shut; also I've discovered I am NOT an "operator," because I can't run this peckety peck "machine" after something like two years' intermittent practice.

About a year ago we installed "Morelite" reflector type arcs in this show shop. They were a great improvement over the 80 ampere (D. C. of course) ordinary arcs of which you spoke so well on one of your visits here. BUT (And kindly don't overlook that word either. It forms an important element in the superstructure of my ar-gument) after about two weeks of a nine-and-a-half-hour day at about 20 amperes, they were "not so good"—very decidedly NOT.

The main, chief and principal fault was that the mirror backing would go sour and curdle. In other words it would burn off in spots, and give you one of the tsedmad (turn that around) effects my young and innercent topics ever did gaze upon. Verily it was an eyeful all right. It looked like the lenses needed cleaning after some one had juggled the units a few times, and then made an unfortunate guess in putting together again.

In the year we used this make of lamp we never had a reflector which lasted through the four months for which it was guaranteed. Later the guarantee was changed so that we could not get replacements so easy. I spoke to the manufacturer about this, but he said they had no cause to worry about it, as they had to make very few replacements. I wonder with a great BIG wonder!

Another fault I found was that the negative carbon holder would bind and snap off once in a while.

We now have Peerless lamps in, but they have been here too short a time for me to express an intelligent opinion. I think that is all I am able to tell you about the reflector type of lamp just now. More later on maybe.

And now, Big Boy, get wise to yourself. You live just around the corner from this Temple of Beauty, so why don't you visit me oftener? You say no one will permit you to publish their names in the reflector type arc articles. Just what names do you mean; the lamp names or the names of the writers? (Writers of the letters.—Ed.).

Personally I don't think it is fair to publish the name of the lamp on account of the reflector failure. I have seen the Peerless, the Morelite and the Reflex lamps. They all seem to be well constructed, but none of their makers will tie themselves down on reflector (mirror) standupishness, for which fact I don't blame them.

IMPORTANT: I would ask you, when you come back to the Big Town from that seashore bun-gal-ooo of yours, that you paint the Go-Devil white, as my Leaping Lena has a habit of chasing those THINGS, and smearing up the scenery mittum—which is a bit hard on the engineer of the motorcycle.

Well, anyhow, you gave me a good laugh, BUT Leaping Lena will have to c-a-t-c-h the go-devil before it pulls its smearing stunt, and that's some considerable job, lemme tell you! Better put a few handsfull of gunpowder in your gasoline before she tries it.

And now as to the lamps. I see no reason why names should not be named. If the mirrors don't stand up to their guarantee, it is up to the lamp manufacturer to make them good. That is HIS troubles, or one of them.

However, before busting any large holes in the atmosphere with protests, might it not be well to figger up the difference in the cost of eighty amperes at 9.5 hours per day for the trifling period of four months, and the cost of twenty of those amperes for a likewise period, and subtracting the cost of one from the cost of the other. Perhaps maybe it might be that you would pull in your horns, retire into a dark corner of the basement and think the matter over. Very roughly, 80 amperes at even 60 volts would be 4,800 watts, whereas 20 amperes at the same would be 1,200 watts, or a difference in favor of the reflector type lamp of 3,600 watts, or 3.6 K. W.

If we figure power at six cents per K. W., there appears to be a difference in favor of the reflector type lamp of 21.6 cents per hour, which at nine and one-half hours per day is, it appears to me, to be two hundred and five and two-tenths of those copper coins which form the base of our monetary system, per each and every day. If all this is truly true, then those mirrors would have to cost about two-hundred and fifty dollars (if they lasted four months) before any actual loss would show, AND don't forget that you yourself say, declare and announce that the results were MUCH better with the reflector type lamp.

There, gosh ding y', will you cease from troubling?

Post scriptum: It should be noted, however, that the manufacturers of reflector type lamps are all working constantly to evolve a mirror backing which will stand up under the temperatures to which close proximity to the light source subjects them. Personally I think they could find greater and immediate success experimenting with an air cooled mirror. I am unabel to see any reason why all trouble could not be stopped that way. Then if, in the course of time, a backing is found which makes a hot mirror unobjectionable, well and good. I understand that a porclean backing of some sort now looks promising. Meanwhile, however, if the air cooling is impracticable, I would be much interested in knowing just why it is not.

Big Vent Pipes

ANDREW L. BATES, Fort Worth, Texas (It's a long while since that city has been heard from), says:

"Dear Friend Richardson: Do you think it would be practicable to take off the top of a Power lamphouse and just extend the lamphouse full size up through the roof. The ceiling of the projection room is three feet four inches from the top of the lamphouse as they now are. There is a two foot space between the ceiling and roof. My idea is to have a sheet metal pipe made the full size of the lamphouse, which is stationary, and long enough to reach well above the roof, and then put the lamphouse top on its upper end. What do you think? It is a high intensity lamp proposition—not in Fort Worth—and I have an idea that by this means the heat would be reduced, insofar as has to do with the condenser, and with regard to the projection room too.

"I spoke to a projectionist here—no, I beg pardon, he really was only a machine operator, as I very soon discovered—and was promptly and emphatically informed that I was crazy. I am not sure that he was not right, though, and would like your opinion."

In the first place, I wish those who write from other than their home city or town would always say where they work. I take it you do not work in Fort Worth, though you may—or may not—live there.

At first glance your proposition sounds—well, queer. It is one the unthinking would probably immediately condemn, but personally I can see only one real objection to it, viz: unless the lamphouse could pass up through a large vent flue (unlikely both of them could do that) it would seem impossible that it could ever be moved at all, and I doubt if it is practical to locate a projector lamphouse so that it would never have to be moved at all.

The nearest approach I have ever known of to what you propose was put over by Projectionists Wells and Gonoud at the Hennepin-Orpheum in Minneapolis, Minnesota. They installed vent pipes on each projector lamphouse, their centers directly over the arc of the high intensity lamp. After some search I dug the following description of this out of my files. It is by Chauncey L. Greene, a former correspondent of this department, and a valued one too, living in Minneapolis. He said:

It seems the projectionists in question are too modest to do so, so I am going to take the liberty of describing what one of the officials of the Orpheum circuit termed "the greatest improvement ever devised by any projectionist on the circuit." The Hennipen-Orpheum recently installed 100 ampere G. E. High-intensity arcs in Motiograph lamphouses on their Simplex projectors. Projectionists Wells and Gonoud regarded the ventilation problem from the viewpoint that if a little was good, more would be better and much would be best. So they supervised the installation of 11" vent pipes leading out of each lamphouse directly over the positive head. Result? A ventpipe temperature of 164° F. with a room temperature of around 70° F. The bare skin may be placed in contact with the vent pipe or lamphouse for any length of time with the arc going at 120 amperes and there is no discomfort. At the end of a week's running a "dutch housewife" type of cleaning may possibly bring to light a teaspoonful of ash.

So you will see that your proposition does NOT condemn you as crazy, though I don't know that the Minneapolis pipes were run up to the open air.

However, it seems to me that manufacturers have not quite kept pace with the increased heat of modern high amperage and high intensity light sources in the matter of lamphouse ventilation. I see no earthly reason why the vent pipes for lamphouses in which powerful light sources should have a little, dinky wheat straw vent pipe.

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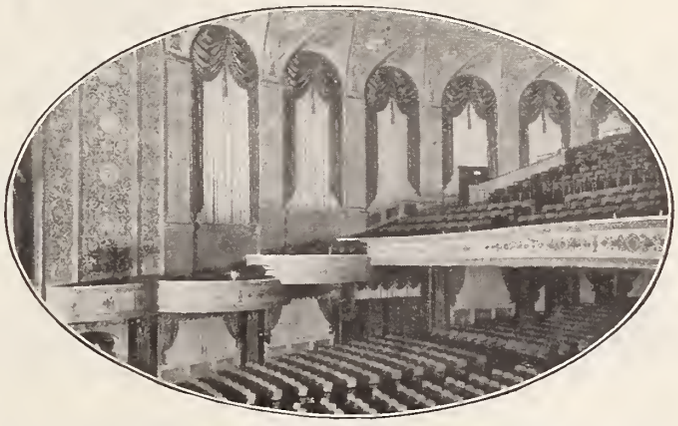

Above—Interior view of The Earle Theatre
Washington, D. C.

Left—Interior view of San Mateo Theatre
San Mateo, California

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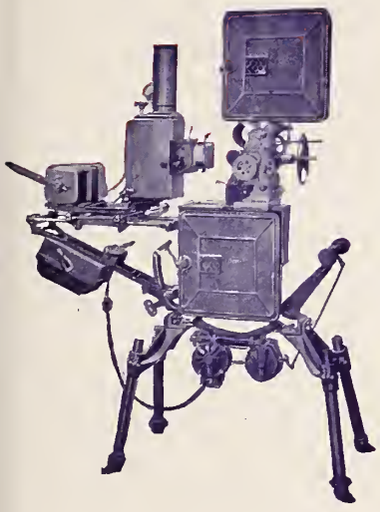

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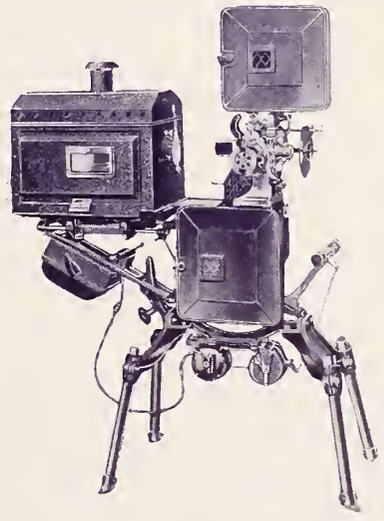

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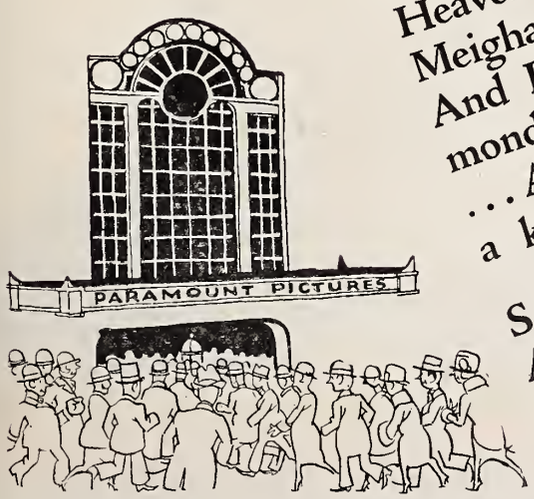

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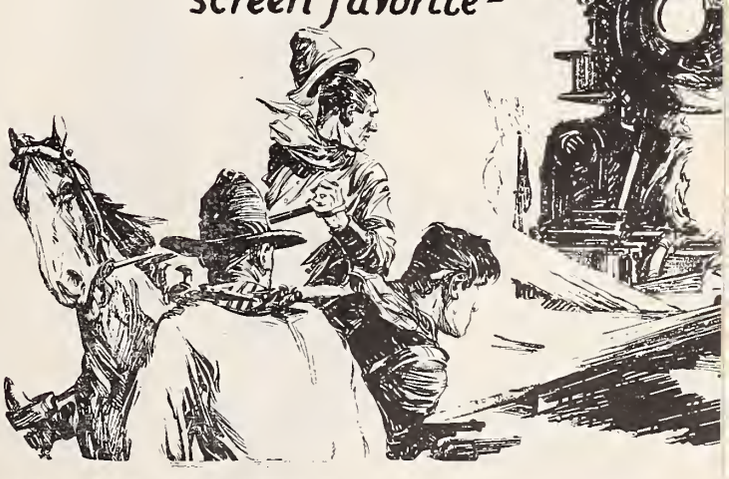

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riding in upon the mighty wave of aviation publicity !

Red hot from the studio . . . smoking with timeliness . . . sizzling with the show effects of big melodrama !

The greatest world theme of the hour—vividly dramatized by the Master-maker of Melodramas . . . picturizing, with the full cooperation of the United States Navy, the memorable hop to Hawaii last summer !

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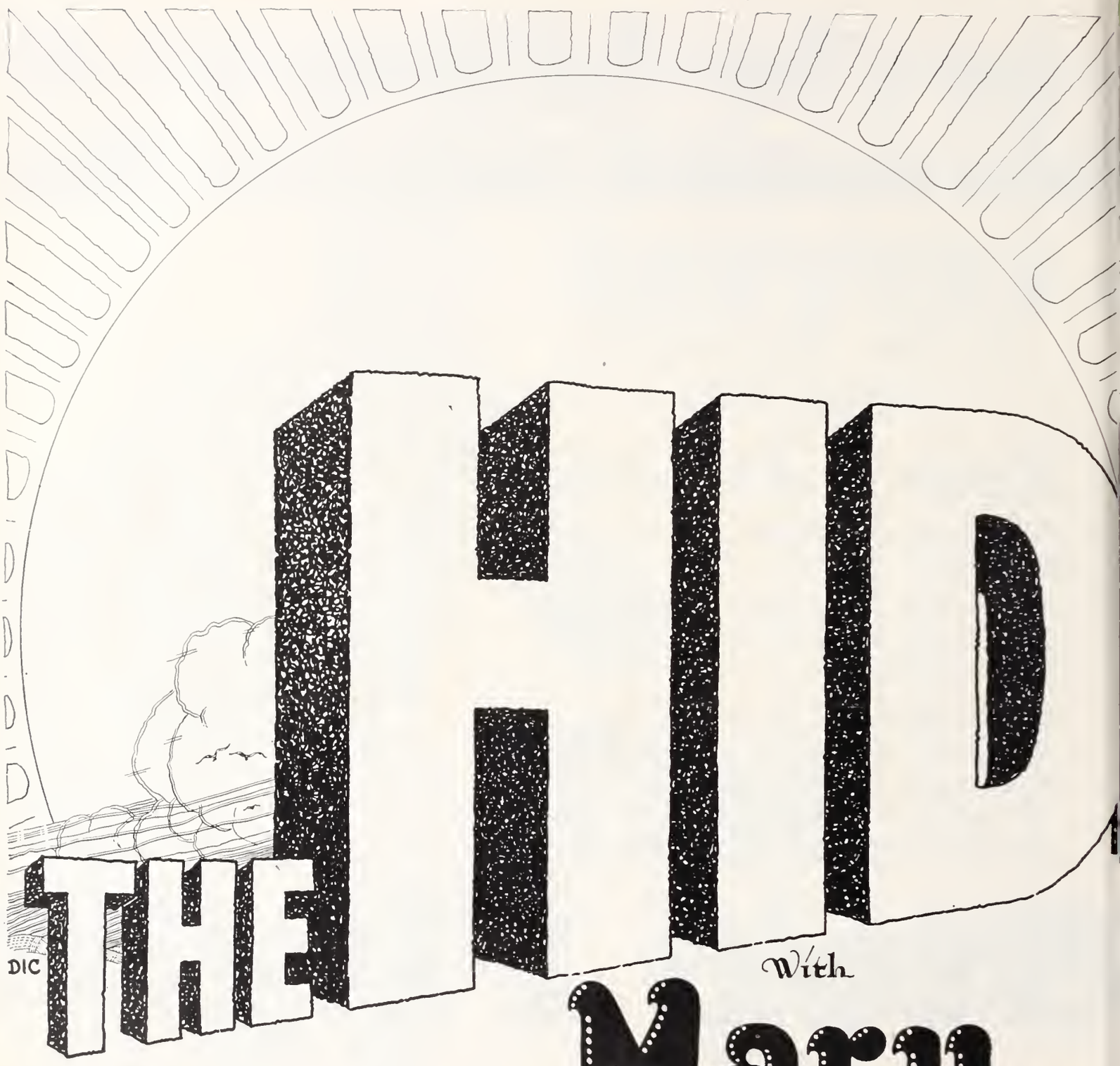
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Mary Carr
A Joseph De Grasse Production
Distributed by
ASSOCIATED EXHIBITORS, Inc.
OSCAR A. PRICE, PRESIDENT

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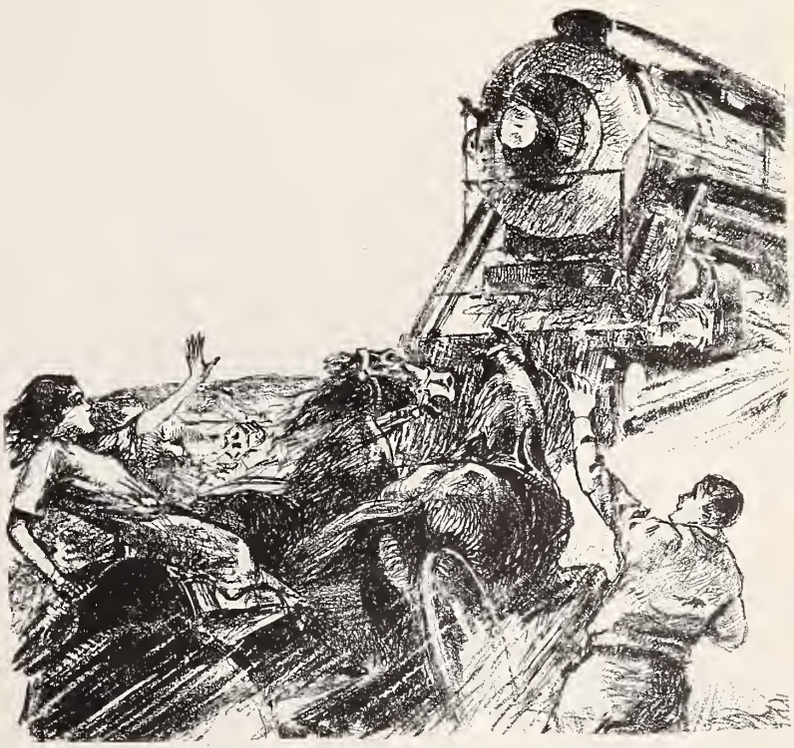
Sunshine in a
world of crookedness-
Love in the shadow
of prison walls-

A PICTURE FOR THE MASSES~
(and the money)



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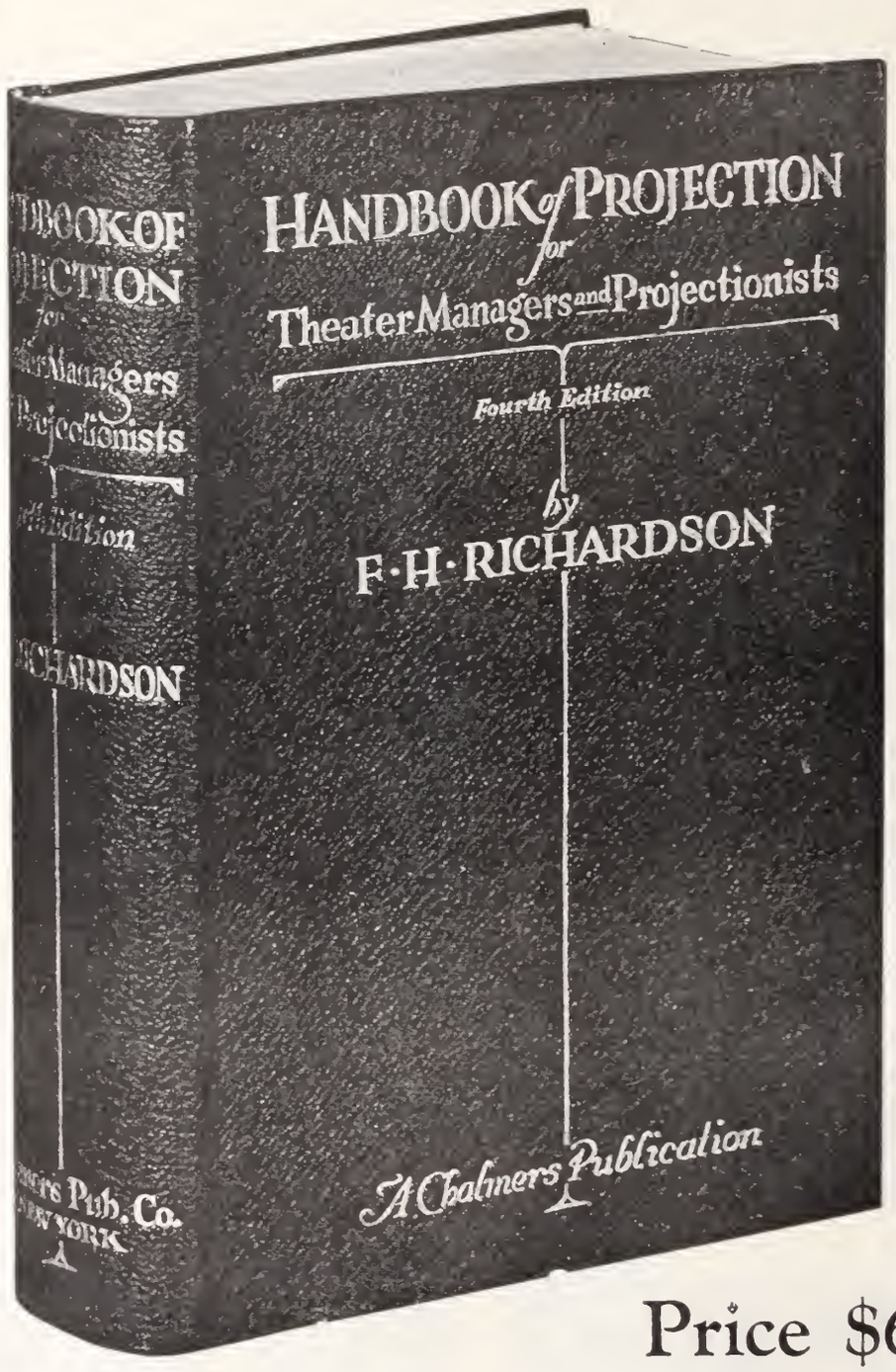

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The RADIO DETECTIVE

Will Bring the Whole Town Flocking to Your Doors!!

one of **UNIVERSAL'S LUCKY SIX**

ADVENTURE CHAPTER PLAYS

Timed for a clean-up!

Hundreds of newspapers every day carry story upon story of the doings of pleasure seeking Americans in France; of Paris annulments of American marriages. It's the topic of the day. It's on the mind of every newspaper reader in the country. And now First National offers "The Far Cry", the romance of a Paris divorcee, for a timely clean-up.

THE FAR CRY

Presented by First National Pictures Inc.

Adapted from ARTHUR RICHMAN'S Play *by* KATHERINE KAVANAUGH

with **Blanche Sweet**
Jack Mulhall
Myrtle Stedman Hobart Bosworth

Directed by **Balboni**

June Mathis *Editorial Director*

Art Director ..... E. J. SHULTER
Photographer ..... JOHN BOYLE
Film Editor ..... AL. HALL

First National Pictures

PAGE THE COMMITTEE ON RUMORS

F.P.-L. Stock went up 3⅝ points yesterday, 16,400 shares changing hands. Page the April 1 rumor hounds!

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

It went out like a lion, that March month. But you knew it would. We said so.

VOL. 79 NEW YORK, APRIL 10, 1926 No. 6

Cruze, Griffith To Specialize in Big Productions

Lasky Predicts More Broadway Runs at Convention

Paramount concluded last Saturday night at the Ambassador Hotel, Atlantic City, what executives and field representatives considered the greatest convention ever held by the company. By noon Sunday practically all of the 500 delegates had made their exodus from the resort city on the three special trains which carried Paramounteers to their home stations.

The Atlantic City conclave, which was international in scope, was a preliminary to Paramount's fifteenth anniversary, when the company will release what executives contend will be the finest program of productions in the history of the organization. Seventy-five pictures comprise this group for release between August of 1926 and August of 1927.

With the return to their homes of the district and branch managers, exploitation men, salesmen, bookers and ad sales representatives, a competitive drive between the eastern and western divisions will open.

The highlights of the six-day convention were the banquet address by Adolph Zukor, the presentation of the production department's plans by Jesse E. Lasky, an analysis of the fifteenth anniversary product by Sidney R. Kent and a discussion of the foreign situation by E. E. Shauer and members of the foreign legion.

(*Continued on page 4*)

Sign Tunney

Gene Tunney, contender for the heavyweight boxing crown, has signed with the Pathe Exchange, Inc., to star in an elaborate Patheserial on which production will begin on the West Coast immediately.

Tunney affixed his signature to a contract on March 30 at the Pathe offices in New York in the presence of Elmer R. Pearson, vice-president and general manager.

A scenario has been written by Frank Leon Smith. Spencer Bennett will direct, and the production will be supervised by J. E. Storey, assistant general manager for Pathe.

Join Hays

The application of the Film Booking Offices for membership in the Motion Picture Producers and Distributors of America, Inc., was accepted at the annual meeting on March 29. Joseph P. Kennedy was elected a member of the Board of Directors to represent F. B. O.

Regional Distributors Join Hays Organization

Affiliation Approved of Those Whose Territories Consist of Less Than Eight States

The application of the Regional Distributors Association, made up of regional distributors throughout the United States, whose territories consist of less than eight states, for affiliation with the Motion Picture Producers and Distributors of America, Inc., was accepted by that organization at its annual meeting on March 29.

This gives an affiliated membership in the Hays organization to leading regional distributors throughout the United States.

The organizers of the Regional Distributors Association are: Joseph A. McConville, president, Independent Films, Inc., Boston, Mass.; Bobby North president, Apollo Exchange, Inc., New York City; Herman Guckman, president, Capital Film Exchange, Inc., New York City; Sam Zierler, president Commonwealth Film Corp., New York City.

Ben Levine, manager, Oxford Film Exchange, Inc., New York City; Jack Bellman general manager, Renown Pictures, Inc., New York City; Gene Marcus, president, Twentieth Century Film Co., Inc., Philadelphia; Ben Amsterdam, president, Masterpiece Film Attractions, Philadelphia; Oscar Neufeld president, De Luxe Film Co., Inc., Philadelphia; Harry Charnas president, Standard Film Service Co., Cleveland.

The application was made by Oscar Neufeld as president of

(*Continued on page 4*)

Universal to Enter Field of the Stage

Definite word that Carl Laemmle will enter the legitimate theatrical production field was made known this week at the Universal home office when details were announced of the organization of a Play Department, to choose and produce plays on Broadway under the auspices of Universal. David C. Werner, long associated with George M. Cohan, Cohan and Harris, Lewis and Gordon and other theatrical organizations, has been selected as the head of the new department. He is now seeking suitable manuscripts for production.

Laemmle's advent into the legitimate theatrical field is traceable to two main causes, it is explained. First, he realizes the importance of the stage as a source of material for the screen, and, second, he hopes to encourage the stage production of unusual plays, the screen values of which are considerable but which might not appeal to a regular theatrical producer because of the uncertainty of their stage success.

It is expected that the first production to be sponsored by Universal will be presented on Broadway next fall. Search is now being made by Werner for a rollicking farce-comedy for Reginald Denny, Universal's premiere farcour.

New Control

All details concerned with foreign trade in motion pictures will be handled hereafter in Germany by the Federal Commissioner for Import and Export Licenses, 10/11 Potsdamerstrasse, Berlin, W. 9, according to a report to the Department of Commerce from Consul General William Coffin, Berlin.

Conditions Good

Federal Reserve Bank figures are encouraging for the film business. They show that general business conditions have steadily improved in the northwest for five years, with a total increase of nearly 40 per cent. Debits to accounts jumped 37 per cent. in all cities and 41 per cent. in Minneapolis.

Snowden Summers Dies

Snowden H. Summers, for several years identified with publicity and sales promotion on United Artists Corporation pictures, and one of the best known newspaper men in the United States, died suddenly on Palm Sunday morning of heart failure, at the residence, 115 West 104th street, New York City. Mrs. Summers was visiting in Haiti at the time, and their son sailed for Buenos Aires only a week before.

Born in St. George's Parish, Louisiana, in 1875, Mr. Summers was educated in the South and became a newspaper reporter on leaving college. His first newspaper work in New York City was with the New York City News Association, a news gathering organization, with which he climbed rapidly to the position of night manager.

He joined the staff of the New York Evening Telegram in 1904, and was city editor for a time, and advanced to managing editor, a position he held when Frank A. Munsey bought the newspaper. Mr. Summers then resigned and turned to publicity work.

Funeral services were held on Wednesday afternoon, March 31, at 3 o'clock, in the Dargeon Funeral Parlors, Amsterdam avenue and 107th street. Interment, St. Michael's Cemetery, Astoria, L. I.

Call to Arms

In order to insure positive success in its campaign to defeat the proposed amendments to the Music Tax which would greatly increase the scope and levying power of the American Society of Authors, Composers and Publishers, the M. P. T. O. A. through its Official Bulletin is urging its state units and members to carry the fight direct to their screens, their stages and the press of their respective towns. Communicating their side of the Music Tax story to Congress realizes the passing of another important mile stone in this campaign, according to the Bulletin.

Power Rate Cut, Blue Laws Wane, In New Jersey

Public Service Co. Yields to Pleas of Showmen

The return this week of Business Manager Joseph M. Seider to his desk in national headquarters brings the announcement of two of the greatest state victories which the New Jersey unit of the M. P. T. O. A. has recorded.

In his capacity as president of the New Jersey unit, Mr. Seider announces the victory of the local theatre owners in their fight of years against the Public Service Electric and Gas Company and also their triumph in actually placing the Blue Laws of New Jersey, which have existed for 127 years, on the skids. The power rate battle, as explained by Mr. Seider, means the saving of hundreds of thousands of dollars annually to the theatre owners of New Jersey.

Under the terms of the armistice with one of the largest lighting companies of New Jersey, Mr. Seider, who has just recovered from an illness of two weeks, makes known that current flowing through wires feeding arcs in New Jersey houses will be billed as "power rate" and not as the more expensive light rate.

What he describes as possessing the predictions for a triumph even greater than that of the power rates is the successful passage of Senator Williams' bill, which he makes known has already realized the appointment of a commission of Senators and Assemblymen who will deliberate during the summer on a complete revisement of the antiquated Blue Laws. Those deliberations will assume the form of recommendations in the fall when the New Jersey Legislature reconvenes.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

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Vol. 79 No. 6

Protection

Protection of first-run theatres ends when one neighborhood house has been permitted to run a film, the Minneapolis Arbitration Board has ruled.

Finkelstein & Ruben ran "Little Annie Rooney" and "The Gold Rush" in neighborhood theatres before the first-run period had ended. W. A. Steffes of the Logan Theatre protested.

United Artists admitted that F. & R. had been permitted to run the film within the time stated in the contract with F. & R's downtown house which had it for first run.

The board ordered the film released to all suburban theatres.

First Vacation In Seven Years

Earl Hudson, who is now producing "Mismates" for First National at the New York studios, plans to take a three months' vacation immediately upon completion of this picture.

Hudson, who is now producing on a four-picture-a-year basis for First National, has already completed his first of the group, "The Savage," and will finish his second by the end of May. He then plans to take his vacation trip, which will be the first rest he has had in seven years of work for First National.

In the past thirty-six months Hudson has made thirty-five pictures, or almost a picture a month for thirty-six consecutive months. He plans to tour the far western states by motor, stopping here and there for fishing and golf and will resume work in September.

To Move Clocks

Daylight saving time has been adopted by the common council in Rochester, N. Y. The ordinance will be effective from 2 a. m. on May 30 to 2 a. m. on September 12. Only one member of the council voted against the measure. Mayor Van Zandt will sign the ordinance. Alderman Charles P. Gruman of Syracuse is preparing a bill asking for repeal of the daylight measure in the Salt City, where, unless the council kills the ordinance now the books, the city will go on the new time the middle of June.

New F.B.O. Line-Up

Major H. C. S. Thomson, president and managing director of Film Booking Offices of America, Inc., announces that at a meeting of the Board of Directors Edwin C. King, recently affiliated with the organization, has been appointed vice-president in charge of production. The executive line-up for F. B. O., therefore, will consist of J. I. Schnitzer, senior vice-president; Colvin W. Brown, vice-president in charge of distribution; Edwin C. King, vice-president in charge of production.

Re-elect Hays President of Distributors

CarlMillikenNamed Secretary, Platten Treasurer

At the annual meeting of the members of the Motion Picture Producers and Distributors of America, Inc., Will H. Hays, president, the following directors were elected:

Messrs. G. McL. Baynes(Kinogram Publishing Corp.); Charles H. Christie (Christie Film Co.); R. H. Cochrane (Universal Pictures Corp.); William Fox (Fox Film Corp.); D. W. Griffith (D. W. Griffith, Inc.); E. W. Hammons (Educational Film Exchanges, Inc.); Will H. Hays (Motion Picture Producers and Distributors of America, Inc.); Joseph P. Kennedy (Film Booking Offices of America, Inc.); Marcus Loew (Metro-Goldwyn-Mayer Distributing Corp.); Frederick C. Munroe (Producers Distributing Corp.); J. Homer Platten (Motion Picture Producers and Distributors of America, Inc.); Richard A. Rowland (First National Pictures, Inc.); Joseph M. Schenck (Joseph M. Schenck Productions, Buster Keaton Productions and Talmadge Producing Corp.); Albert Warner (Warner Bros. Pictures, Inc.); Adolph Zukor (Famous Players-Lasky Corp.)

At the regular quarterly meet-immediately following the annual members' meeting, Will H. Hayes and Carl E. Milliken were re-elected president and secretary, respectively, of the association, and J. Homer Platten, previously assistant treasurer, was elected treasurer and appointed assistant secretary.

In his annual report to the members, Mr. Hays cited the advances made by the motion picture industry during the past twelve months in attaining its present position as one of the country's most stable enterprises, and indicated his confidence in the continually enlarging program of the association in achieving its aim of producing motion pictures of the finest type.

Deny Rumor

The Publix Theatres Corporation has denied the report published in a daily film trade paper at the time of the recent Atlantic City convention, to the effect that the company was planning to decentralize its buying of short subjects. The company has had no such plan in contemplation at any time, according to D. J. Chatkin, who is in charge of the purchasing of short subjects for Publix. The buying for all the company's theatres will continue to be done at the home office in New York.

Open New Branch

The United Artists Corporation has just instituted a branch of its distribution system in Indianapolis at 408 North Illinois street. President Hiram Abrams has appointed E. W. MacLean, sales manager for that territory.

Interference?

A. Julian Brylawski, chairman of the Board of Directors of the M. P. T. O. A., has asked J. H. Michael, chairman of the M. P. T. O. of New York, not to "duplicate" efforts of the national organization in combatting the Music Tax, asserting that action by Mr. Michael "will only retard the entire movement."

Mr. Michael, it is said, has been communicating with various Film Boards of Trade and enlisting their co-operation. Political wiseacres in the industry see the possibility of an outward resumption of the differences between Mr. Michael's organization, which plans to join the Hays body, and the M. P. T. O. A.

F. B. O. Officials Off For Coast

The New York contingent of Film Booking Offices executives and branch managers started March 27 for Hollywood where the sales convention is being held on April 1, 2 and 3.

In the party were Lee Marcus, sales manager; Charles Rosenzweig, manager of the New York branch; S. M. Katz, assistant sales manager; Hyatt Daab, director of advertising and exploitation, and Branch Managers Wallenstein of Boston, Jerome Safron of Philadelphia and F. L. McNamee of Washington.

Colvin W. Brown, vice-president in charge of distribution, left for the West Coast the middle of last week to attend the convention, and Edward McNamee, director of publicity and sales promotion, started March 26. Major H. C. S. Thomson, president and general manager, was unable to attend.

Joseph P. Kennedy, chairman of the Board of Directors; J. I. Schnitzer, vice-president; Edwin C. King, the new general manager of F. B. O.'s studios, and John C. Brownell, head of the Scenario Department.

New Chinese Company

The Motion Picture Department of the Commercial Press of Shanghai has been organized into a separate company to be known as the Kuo Kwang Moving Picture Company, with a capital of Mexican $150,000, paid up, according to a report to the Department of Commerce from Consul General Edwin S. Cunningham, Shanghai. It is located on Paotung Road, Shanghai.

Lunch "Charley"

Charles Rosenzweig, manager of F. B. O.'s New York branch, was tendered a luncheon by the New York Film Board of Trade on March 26. "Charley" is president of the Film Board of Trade and his fellow members took the opportunity of his departure on Saturday for the F. B. O. sales convention in Los Angeles to felicitate him.

Cecil B. DeMille Off to New York

(*Special Dispatch,* MOVING PICTURE WORLD)

Hollywood, April 1.

Cecil B. DeMille left today for New York City, to attend the premiere of his forthcoming feature production, "The Volga Boatman." The producer-director has several important conferences scheduled prior to the opening of the picture, April 12.

Mr. DeMille had been in Hollywood only a few days, since his return from New York, when he started back to Gotham. He always transacts a considerable amount of business on the trains, to and from this city.

Frank Pope, one of the best publicity men in the industry, has resigned from the Paramount publicity department to work on "The Volga Boatman."

This picutre will be a Producers Distributing Corporation picture following its opening runs.

German Film Theatres Number Nearly 3,500

From the two picture theatres which were in Germany in 1900, the number has increased to 3,428 reported in operation in that country of the last census, according to a report to the Department of Commerce from Assistant Commercial Attache Douglas Miller at Berlin. At the end of 1920 there were 3,422 reported, while the highest point was reached in 1923 with 4,017 in operation throughout the country.

On August 1, 1925, the city of Berlin had 317 film theatres with 123,902 seats, or one for every 30 inhabitants of the city. The average number of persons for each film theatre in Berlin is 12,000. In the summer there is an average of two performances a day with an average of one-third of a full house. On Sundays and holidays the houses are two-thirds full with an average of three performances.

On work-days in the eight months beginning with September, film theatres have an average of two performances a day, are two-thirds full and the patrons are estimated at 38,400,000, giving a total number of persons visiting film theatres of 56,000,000 in Berlin in one year.

Ask Children to Attend Theatres Just Saturdays

San Francisco Tries Special Matinee Arrangement

(*Special Dispatch to* MOVING PICTURE WORLD)

San Francisco, March 28.

Special matinees for children are planned for the large downtown and suburban theatres of San Francisco, with the first of these to be inaugurated at the Warfield Theatre, according to present plans.

Mrs. Alfred Graham, state chairman of motion pictures for the California Federation of Women's Clubs, is here from Los Angeles to aid in the inauguration of the matinees. The cooperation of theatre owners, the American Federation of Music, the Parent Teachers' Association and many clubs has been secured.

Pictures will be reviewed by club women selectors and special films for children will be shown wherever possible. Efforts will be made to get a moving picture chairman in every local club and to work for better taste in pictures, without getting into the class of censors.

A campaign will be launched against sending children to the theatres during the week, during the school term, but urging that the Saturday matinees be well patronized.

Columbia Plans National Scope

The plan of the executives of Columbia Pictures Corporation whereby the exchanges throughout the country holding franchises for the distribution of its product will be welded into a national distributing organization, is taking definite shape.

This scheme, the details of which are not yet ready for publication, combines the producing power and organization of Columbia with the distributing strength of the individual units of Columbia franchise holders. This formidable producing and distributing combination has been worked out so that the exchange men retain their contact with the local exhibitors as individual units while yet having the strength of the unified national plan.

Joe Brandt, president of Columbia, has returned to New York from a two months' trip, which included visits to every exchange center from coast to coast. Daily conferences are being held at the company's home office with the exchange men or their representatives.

Included in the group working out the details of the idea are Henri Ellman of Chicago, Samuel Zierler of New York, Joseph A. McConville and Abe Montague of Boston and New Haven, M. A. Chase of Buffalo, Louis Berman of Philadelphia and Washington, D. C., Rodin of Kansas City, Barney Rosenthal of St. Louis, J. T. Sheffield and Jack Lannon of Seattle and Denver, J. C. Grauman of Milwaukee, Louis Hyman of San Francisco and Oscar Oldknow of Atlanta.

New Reels Free

The bill amending the New York State Censorship Bill so as to exempt from censorship "news reels and excerpts from the press" passed the Senate unanimously on March 30 and was concurred in by the House.

This was the original bill which was amended by the Senate so as to include "Topics of the Day" and this type of picture.

New Presentation Company in N. Y.

A combination of the best ingredients in prologues and presentations at the lowest cost is being introduced to Greater New York box offices under the title of "Live Fascinations" by the General Presentations Company.

This company seeks to aid a theatre owner whose stage is not large enough for vaudeville or who cannot afford vaudeville, also aid a second-run theatre owner to solve first-run competition.

The General Presentations Company is composed of Walter J. Plimmer, for 25 years a Broadway booking agent; Colby Harriman, whose 17 years' experience as a showman has been devoted to lighting effects; Tom Waller, editor of the Official Bulletin of the M. P. T. O. A., who has had long experience in newspaper and film paper fields; Charles Bennington, one of the leading men in "Dearest Enemy," a well-known actor in addition to having had much experience as a salesman; Leon Rosenblatt, for more than 18 years a theatre owner in New Jersey. He is the business head of this new company.

The General Presentations Company's first "Fascination" is titled "The Talking Spirit." It has been booked by R. F. Woodhull, president of the M. P. T. O. A., for his Baker Theatre in Dover, N. J.; by Mr. Rosenblatt for one of his theatres in Bayonne, and by E. Thornton Kelly for his house in Palisades, N. J.

Loew's 20th

Marcus Loew this month attains the twentieth anniversary of his advent as a showman.

Originally the operator of real estate deals and penny arcades, he later made a remarkable success of operating vaudeville and picture theatres. He is known also as one of the most astute producers and distributors in the industry.

Mr. Loew is receiving the felicitations of thousands.

Soon available!

GEORGE WALSH

The Kickoff

A real football story you will want it for next autumn

Excellent PICTURES CORPORATION
Samuel Zierler, President
NEW YORK

Fearless

When Miss Priscilla Newcomb, ticket seller at the Central Square Theatre, Cambridge, Mass., found herself the intended victim of a holdup man she calmly walked out of the ticket booth and the bandit walked away.

During a dull period in a recent afternoon a man thrust a revolver through the hole in the glass in front of the ticket booth with a request that Miss Newcomb "hand over all the cash you've got." She calmly opened the door in the rear of the booth and walked toward the theatre. The man departed, leaving his gun on the cash counter. He was arrested later and identified by Miss Newcomb.

Cruze, Griffith

(*Continued from page* 1)

Mr. Lasky was cheered when he stated that each year Paramount will have on Broadway constantly big long run specials. Such directors as James Cruze and D. W. Griffith, he said, will devote their entire energy to the making of big specials of long run calibre.

Other speakers at the banquet, which was presided over by Charles E. McCarthy, publicity manager, were Senator Arthur Capper of Kansas, Mayor James J. Walker of New York City, Sir William Wiseman, noted financier, who represented Otto H. Kahn, and Harold Lloyd.

George W. Weeks, general manager of the department of distribution was chairman of the convention, with Phil Reisman, eastern divisional sales manager, and John D. Clark, western divisional sales manager, presiding over the sectional meetings. Other group meetings were under the direction of M. H. Lewis, sales executive Mel Shauer, ad sales manager. E. E. Shauer, manager of the foreign department, and Joseph Seidelman, his assistant, Oscar Kantner, exploitation manager, and Leon J. Bamberger, special exploitation manager.

Active in arranging the convention were G. B. J. Frawley, head of the sales statistical department; George Spidell, head of the purchasing and transportation departments; Lawrence Flynn, of the transportation department; T. A. Kilfoil and E. J. Dennison.

Regional Distributors

(*Continued from page* 1)

the Regional Distributors Association.

"In view of the fact," said Mr. Neufeld, "that all our members already belong to the local Film Boards of Trade, we felt that it would be to our advantage and to the advantage of the entire industry if we regional distributors were also represented officially in the Motion Picture Producers and Distributors of America, Inc. We realize that our members will obtain many benefits and advantages through such an affiliation.

"It is our earnest desire to aid in every way in the constructive work being done by Mr. Hays for the benefit of the entire industry."

Seider Objects to Credit Committee; Hess Explains It

Charge Trade Board Jurisdiction Is Trespassed

A complaint that the jurisdiction of the Film Boards of Trade is encroached upon by the Credit Committee is now lodged with the Motion Picture Producers and Distributors of America, Inc., by the Motion Picture Theatre Owners of America through Business Manager Joseph H. Seider. In an official letter to Will H. Hays, Mr. Seider writes:

"In spite of the provisions of the contract now in use, the Film Boards of Trade have organized what they call a 'Credit Committee' for the sole purpose of forcing the purchasers of theatres to assume contracts even though they had not assumed them."

Mr. Seider states that he has proof "to substantiate our statement that its sole purpose is to circumvent provisions of the contract and law to force the purchaser of a theatre to assume contracts made by the seller even though he had not accepted the assignment of the contracts."

Mr. Seider's letter indicates that he bases his chief contention upon the ground that it is up to the Film Boards of Trade, the accepted medium for arbitration, to pass upon the merits of such a situation which, in the new form of contract, according to the business manager, provides that "where a purchaser of a theatre accepts an assignment in writing and the assignment is consented to by the distributor, then the seller is relieved from responsibility."

In reply to this complaint, Gabriel Hess, general attorney for the Hays organization, wrote Mr. Seider, otlining the rules and regulations for the establishment of the Credit Committee, in which he said:

"Abuses and unfair practices have reached such an extent that losses running into the hundreds of thousands of dollars were sustained by the distributors of motion pictures. These abuses became so prevalent it was common talk in the industry that all an exhibitor had to do to avoid his uncompleted contracts was to transfer his theatre."

Miss Doran Leaves Pathe For Circuit

Regge Doran has resigned as Director of Public Relations for Pathe Exchange, Inc., her resignation to be effective as of April 10.

Miss Doran's activities along the national lines which she has followed since joining Pathe have proved to her that Public Relations work is most valuable when directly applied to large theatre circuits. She will remain in the East to organize and put into operation such a Public Relations unit, the details of which she is not prepared to announce at this time.

Buy B. & K.?

Famous Players is expected within a month to announce the purchase of a controlling interest in the Balaban & Katz Corporation, Chicago theatre owners. Rumor has it that Paramount has bought the stock held by John Hertz, Julius Rosenwald and others.

Balaban & Katz controls 50 per cent. of Lubliner & Trinz and has a like interest in Mid-West Theatres, Inc.

Wm. De Mille Joins Cecil To Direct Leatrice Joy

Rumors that William De Mille would follow his brother, Cecil B., from Famous Players into the independent field were confirmed this week in an official announcement from the DeMille studio.

Upon the completion of "The Runaway," featuring Clara Bow, William De Mille moved from the Famous Players Studio to the De Mille Studio, where he is now preparing to direct Leatrice Joy in "For Alimony Only," an original story by Lenore Coffee, to be released by Producers Distributing Corporation.

Mrs. Pickford to Go Over with Mary, Doug

Mrs. Charlotte Pickford, mother of Mary Pickford, who was severely ill at Los Angeles for some months and whose condition caused Miss Pickford to delay her trip east, has so far recovered that she is able to join the star in New York.

She will accompany Mary Pickford and Douglas Fairbanks to Europe, the party sailing on April 3 for the extended tour which may keep the Fairbankses away from home possibly a year. However, they are likely to make a picture in Spain before returning, to keep up their releasing schedule with the United Artists Corporation.

1,000 Reels Burn in Buffalo Exchange Fire

Fire of undetermined origin destroyed many prints in the vault of the Universal Film Exchange, 257 Franklin street, Buffalo, Monday morning, March 29. There were 1,000 reels in the vault at the time.

The blaze was discovered at 8.45 a. m. by Charlie Lung, shipping clerk, when he opened the vault for the day. He was driven back by a gust of flame and other fumes, but managed to slam the door, warn employes and sound the alarm. Lung then was carried into an adjoining exchange to recover from the fumes.

Jazzbos Dine

The first annual banquet and ball of the Jazzbo Club, the social organization of Producers' Distributing Corporation, was held on March 26 in the North Ballroom of the Hotel Astor, New York. Four hundred members and guests heard informal speeches which were made by John C. Flinn, William J. Morgan, Haydn O. Duke, Oscar M.

Amended By-law Of Kansas City Board Interests

See Reflection of Burkey's Suit vs. F. P.

(*Special Dispatch to* Moving Picture World)

Kansas City, March 31.

A by-law of the Kansas City Joint Board of Arbitration, Article No. 7, has been amended, following advice of Wallace Sutherland, Paramount attorney in Kansas City.

Although the W. O. Burkey-Paramount case, in which the legality of the joint board is being tested in the State Supreme Court, was not mentioned at the joint board meeting at which Article No. 7 was amended, the action in amending the article, nevertheless, is considered significant. Mr. Sutherland is the attorney in the case in which Mr. Burkey, defendant, manager of the Admiral Theatre, Kansas City, is seeking to prove the board's by-laws are unconstitutional.

Article No. 7 before being amended—"When such a complaint is filed with the secretary it will be presented to the board at its next regular meeting. The board will examine it and, if in the opinion of the board, it constitutes a sufficient complaint, the secretary will be directed to mail a copy to the party complained against and the M. P. T. O. Kansas-Missouri, together with directions and notice to both parties of the time and place of the hearing."

After being amended—"When such complaint is filed with the secretary the latter will notify both parties to the controversy, also the M. P. T. O. Kansas-Missouri, and the hearing will be scheduled in the regular manner, together with the notice to both parties of the time of the hearing."

As is evident in the amended article, the practice of the board examining and passing opinion upon a case prior to the hearing has been eliminated.

Universal Continues Sales Conventions

Following its 1926 plan of holding five regional sales conventions instead of one big convention, the sales heads of the Universal Pictures Corporation this week are holding a convention in New Orleans, which is attended by branch managers, salesmen, exploiteers and accessory men from all over the South.

The meeting is under the direction of Ralph B. Williams, sales director, with supervision over the South. He is assisted

Obituary

Francis Clark, former assistant manager of the Capitol Theatre at New Britain, Conn., died March 8 at his home in Springfield.

Charles Chapman, aged 71, for many years doorman of the Howard Theatre Boston, died recently.

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Pennsylvania, Step Out From Under!

PHILADELPHIA this year is celebrating the 150th anniversary of the signing of the Declaration of Independence. To Pennsylvania film men it seems as if they are celebrating that many years of bondage. The Sesquicentennial Celebration is a hollow mockery to the Pennsylvania division of the fourth largest industry in the United States.

No Liberty Bell is ringing for the film men in Pennsylvania—only the clank of chains.

The present attitude toward the motion picture of governmental Pennsylvania, the fiercest of all censor dynasties in a succession of such, is a tragic blot on the history of a State rich in the traditions of freedom.

Pensylvania was founded as a haven of religious tolerance. In Philadelphia was signed the greatest of the world's documents of liberty. The winds from Valley Forge carry a story of sacrifice that beats upon cold stone at the Capitol in Harrisburg. The farmer along the Brandywine still unearths fresh evidence of the bitter struggle whose lesson is lost upon the present master of Pennsylvania's destinies.

Gifford Pinchot believes in the language of the iron hand. That is the language in which the exhibitors of Pennsylvania should respond. He has started his campaign for the United States Senatorship. His first address was made to the W. C. T. U. Concurrently, Mrs. Pinchot wrote to a religious conference, strenuously denying that she ever advocated a law for Sunday fishing in Pennsylvania.

Read the governor's speech and Mrs. Pinchot's letter and you will get a good idea of the political puritanism this team is upholding and catering to.

In Roosevelt's time Pinchot was a Progressive. At the death of Roosevelt his mantle might have fallen on Pinchot. But Pinchot was looking in the other direction, looking for the support of dark blue pussyfooters and political nose tweakers—elements that Roosevelt would have told where to head in.

Instead of being a Progressive today, Pinchot is the worst type of reactionary. Elected to the Senate, he would make a Pennsylvania out of every State in the Union, and over their bleeding carcasses tramp on to the White House.

Step out from under, Pennsylvania! You do not know your own strength. The political slave drivers, realizing that, are selling you down the river. Close the fingers of that right hand of yours and make it a fist. That's the gesture to use in a speech to a politician.

Wayne B. Wheeler, in his "inside story" on Prohibition, said that his first tenet was to insure the political safety of "dry" candidates. The Prohibitionists made it safe for a man to be a "dry."

Make it safe for a man to espouse the cause of film freedom in Pennsylvania. Censorship is not the issue. The issue is your own heritage of freedom.

Make the Cradle of Liberty the Cradle of Liberty and not a hatchery of un-American monstrosities.

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

Pola Negri

Paramount Star

Pola Negri first flashed on the western world in 1919, when her "DuBarry," known in America as "Passion," gave us that vivid personality that recently reached immense heights in "A Woman of the World" and "Forbidden Paradise." Daughter of Poland, stage celebrity in Central European capitals, and a screen sensation under the direction of Ernst Lubitsch, former UFA producer, Pola Negri has established herself throughout the world as a screen star of the first magnitude.

Covarrubias has glimpsed the Polish star from an angle all his own, but he retains the suggestion of smouldering fires if not of flames.

Pola has been praised for her eyes, and her use of them.

The Negri eyes are unlike any others. She acts down to her heels in motion, or in repose, she acts with her eyes. The effect is compelling.

"What's New?" - - - - - - - - - By Bill Reilly

WILL HAYS, ever an ardent advocate of the motion picture, stepped up before the Advertising Club of New York the other night and told a group of highly trained merchandising specialists a lot of things about their business.

It was a wonderful address, full of meat and containing high praise for the advertising forces in this industry. We think it so constructive and inspiring that we take more than three pages in this issue to reprint it in full.

* * *

FORTUNATELY for the picture business, Mr. Hays was re-elected President of the M. P. P. D. A. Otherwise we are afraid the advertising profession would have made him an offer to run the Advertising League. What with the stage looking for a Will Hays, such a move would not be surprising.

* * *

MR. HAYS estimates that one cent is spent in advertising for every picture theatre ticket sold. With six billion seven hundred and sixty million persons attending motion pictures in a year, the tremendous total of $67,600,000 is spent annually in advertising by the picture industry.

Mr. Hays told the advertising men that the exhibitor is more alive to the value of advertising, and uses more advertising, than any other retailer of product to the public.

We believe this is true beyond of question. The nature of picture retailing, with the product changed at least fifty-two times a year, demands the consistent use of many forms of advertising. But apart from that, the exhibitor has an advertising consciousness unapproached in any trade.

* * *

THE advertising staffs of the producing and distributing companies were handsomely praised by Mr. Hays, who quoted, besides, the testimony of a big automobile manufacturer. This executive said: "We think we have a hard job in preparing one advertising campaign a year. These picture fellows prepare fifty-two a year, and each of the fifty-two is as complete as our one."

* * *

THE advertising power of the picture itself, one lying hidden in the reels of celluloid was well shown by Mr. Hays when he said: "A body of people who lack imagination make no advancement in civilization. They offer no market for your goods. But develop in that body the imagination that Basil King says is so essential and you have created men and women of value to the state who are not satisfied with the old order, who want to better their own living conditions, who want to earn more money in order to buy more of the necessities and proper luxuries of life. And there you have created a market."

Read Mr. Hays' speech in full. And throw out your chest.

* * *

COLUMBIA Pictures are entering upon a season of activity which should well enlarge their sphere in a most important field of the industry. With a new studio of their own, a well organized plan of production, and a solid system of distribution, the forces of Joe Brandt and Jack and Harry Cohn are set for a profit-taking year for themselves and a profit-making year for their exchanges and exhibitors. It looks as if their slogan will be "Columbia, the gem of the independents."

The Political Cowboy

By Nyberg
Moving Picture World Staff Artist

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

Gentlemen Do Not Prefer Blondes—in "The Half Caste"

"THE HALF-CASTE," by Jack McClellan, which is being presented at the National Theatre, is, according to nearly every New York critic, about the worst play which has ever been produced on Broadway. Notwithstanding the verdict of these eminent gentlemen, I believe this play of the South Sea Islands will not only last but will be a financial success both for its present producers and for its ultimate moving picture producer.

The play is built around Dick Chester, a rich young yachtsman, who goes every year to the South Seas to drop a wreath on the spot where his father is said to have lost his life. The first act is laid on his yacht off the Samoan Islands. He is accompanied on his present trip by his cold blonde fiancee, Marjorie Farnham, her officious aunt, Lovinia Farnham, and by his guardian, Dr. David Holden.

Because of the lack of response on the part of his fiancee, a general restlessness within himself and a boredom with the world in general, the slightly drunk Dick brings aboard his yacht a company of South Sea dancing girls accompanied by a native orchestra. Dick becomes infatuated with Tuana, a blue-eyed, half-caste dancer and she returns his ardor three thousand percent. She wins him from his listless sweetheart and his fascination becomes so besotted that he determines to marry Tuana and to let his fiancee return to America with her aunt. His friends try in every human way to dissuade him but he is foolishly stubborn.

However, late that evening a beachcomber steals on board and stages a stupendous climax. He is Dick's father. He is also Tuana's father by a native woman. Dick and Tuana are half brother and sister.

Years before Dick's father had become involved with a native woman. His degeneration was quick and complete. Ashamed of his weakness and yet unable to give up his passion for this woman, he had sent word back to America that he was dead. Dick, all unconscious, had grown up cherishing his father's memory, weaving around it ideals of strength, courage and bravery.

The ending of this drama is sentimentally satisfying. Tuana kills herself and Dick goes back to America with his no longer-phlegmatic sweetheart. As a moving picture this story has many possibilities. With a careful director who will not permit the incidents to become exaggerated as they are in the play, a picturization could be made into a huge box office success; the white yacht, the blue water, the red flowers, the cream-skinned dancing girls, the native Hawaiian tribal customs and ceremonies, Tuana's capable and almost lustful dances, her dramatic sacrifice and death, the death of the old beachcomber with his son's curses sinking into his ears as his last justly-deserved rites, —these and many other exciting and exotic moments could be woven into a creditable, financially successful picture.

Gertrude Moran who plays the part of Kitty O'Rourke, a maid, gave an excellent comedy interpretation. She should by all means be persuaded to the movies. She has extreme youth, beauty, intelligence, and a striking personality as well as a sense of humor, rare characteristics on stage or screen.

"Gifts of Sheba"

W. L. George's latest book "Gifts of Sheba," publishers G. P. Putnam's Sons, holds no picture potentialities whatsoever. It is the story of an English girl who marries the first time for puppy love, the second for pity, and the third for curiosity. It is a handbook on biology rather than a novel.

"Gertrude Haviland's Divorce"

For that consummate actress, Louise Dresser, of whom we see far too little, Inez Haynes Irwin's book "Gertrude Haviland's Divorce" would make a magnificent vehicle. Gertrude Haviland had been married for ten years during which time she had had three children. At 32 she looked 42. She had developed or degenerated—as you choose—into a maternal animal. She was too stout, somewhat untidy, mentally dead and thoroughly happy. Her husband, after having loved Alicia Bushnell for five years, asks Gertrude for a divorce. He is an honorable man. He loves his wife as the mother of his children but she has unconsciously negelected him for so long, in so many ways while sacrificing herself for his children that he has been forced to find companionship and love outside the home. And after five years, after trying to give up Alicia Bushnell, he finds life without her no longer possible.

Gertrude takes her three children and goes away. How she works out her happiness and the happiness of her children is an arresting romance. The husband marries Alicia, has a few brief years of supremely happy married life, is the father of Alicia's child, and then she dies—from cancer. The husband comes back to a fine looking, revivified Gertrude and tries to cover his loneliness and heartache by asking her to remarry him. But she refuses, having found a better, stronger life elsewhere.

The ending of the book is logical and realistic but for picture and propaganda purposes to reunite Gertrude and her husband in the end would prove a far more satisfactory conclusion so far as the film audiences go.

"White Fire"

Louis Joseph Vance's "White Fire," publishers E. P. Dutton and Company, is fair picture material. This just average story deals with a Philadelphia lawyer of high instincts who finds his wife is unfaithful to him. After three hundred odd pages you learn that he divorces his wife and marries a girl who had been cast off by his wife's lover. It is a rambling, complicated, utterly fantastic pseudo-romance.

"April Fool"

Alexander Carr agrees with his director, Nat Ross, that his latest production for the Chadwick Pictures Corporation will be his best. His picture "April Fool" was the well-known two-a-day "April Showers," the sketch in which Carr starred for several years. His supporting cast includes Baby Peggy, Mary Alden, Eddie Phillips and Max Davidson.

"The Jade Cup"

Chet Withey, who has directed Evelyn Brent in a number of ther recent pictures for Film Booking Offices, also is an author. "The Jade Cup," a new story of his, has been accepted by the scenario department and will be used as Miss Brent's next picture following "The Imposter," now in production.

Paramount Buys Loos Book

Paramount has bought the screen rights for "Gentlemen Prefer Blondes," the Anita Loos novelette that is making sensational publishing history.

"Gentlemen Prefer Blondes" is the most talked-of current piece of fiction. Paramount has acquired a property which is increasing in value daily, and which, when it reaches the screen should be a remarkably fine production.

Penn. Censors Refuse to Supply Industry with Elimination Data

By Sumner Smith

A REPRESENTATIVE of motion picture production in the West recently wrote Henry Starr Richardson, secretary of the Pennsylvania State Board of Censors, for copies of censorship eliminations for reference in the attempt to produce pictures which will meet with the approval of censors.

Mr. Richardson replied:

"Replying to your letter of March 19 requesting that we send you at stated intervals elimination sheets of this board, regret to say that we cannot comply.

"Under a ruling of the Attorney General's office these sheets, while a matter of record in the office and therefore accessible to the public if any desire to come here and inspect them, cannot be sent to any but other established censorship boards.

"Enclosed you will find a copy of our standards which may give you the information you desire."

Thus the Pennsylvania censors deliberately hamper the motion picture industry in its effort to learn just what they consider objectionable, while admitting that their records are public property according to a ruling of the Attorney General. With other censorship boards the Pennsylvania censors will work hand in hand—as a matter of political expediency—but with the motion picture industry never.

That the records are public property is an interesting admission on the part of Secretary Richardson. Chairman Harry H. Knapp, in Philadelphia, told the writer that the local office had no records—that they were all filed in Harrisburg. The statement was then, and still is, taken with a few grains of salt. Carbons can't be unknown in Philadelphia. It seemed that Chairman Knapp was seeking to hinder Moving Picture World's investigation by denying admission to records which must exist in Philadelphia, on the hope that the World man would not pursue them to Harrisburg.

What happened to the request for an inspection of the records in Harrisburg is now a matter of record. Governor Gifford Pinchot exclaimed: "I will not furnish you with any ammunition against censorship." Contrast that autocratic statement with Secretary Richardson's letter, which says that the records are "accessible to the public if any desire to come here and inspect them." Then remember that, according to Governor Pinchot, there has been no printed report by the censors since 1918.

Therefore, Governor Pinchot holds himself above the laws of the state of which he is chief executive—laws interpreted by an Attorney General he himself appointed.

Furthermore, Chairman Knapp, in lectures on the general subject of "What's Wrong With the Movies," advocates jobs for newspaper men as "censors at the source in Hollywood"—and Secretary Richardson will not aid the industry by supplying copies of eliminations. Something is all wet in Denmark. If Noah were a resident, he would begin building another ark.

Let us consider these invaluable "standards" which the Pennsylvania censors allow the industry as a guide for the making of good, clean pictures. The booklet of rules and standards gotten out in 1918 names specifically the scenes which will be eliminated from pictures, as for instance:

"The board will condemn pictures, and parts of pictures, dealing with white slavery. The procuration and prostitution in all forms, of girls, and their confinement for immoral purposes may not be shown upon the screen, and will be disapproved. Views of prostitutes and houses of ill-fame will be disapproved."

That paragraph is the first under "Standards." What is the first paragraph under the new standards?

"What is immoral, indecent, obscene, salacious, objectionably vulgar or contains improper suggestion or incentive; what is unduly gruesome, morbid, shocking, sordid or debased: what

Penn. Fishes Entitled to Restful Sabbaths, Belief Of Mrs. Gifford Pinchot

MRS. GIFFORD PINCHOT has gotten out of hot water by declaring that Pennsylvania fishes are entitled to undisturbed Sabbaths. The episode clearly illustrates the state of mind of the "reform element" which, through Governor and Mrs. Pinchot, is attempting to dominate Pennsylvania. It was described in the following Associated Press dispatch published on Sunday, March 28, in the Herald Tribune, New York:

HARRISBURG, Pa., March 27 (AP).—Mrs. Cornelia Bryce Pinchot, wife of Governor Pinchot, today sent a letter to Dr. T. T. Mutchler, secretary of the Sabbath Observance Association, in which she characterized as "an unqualified falsehood" any statement that she had attempted to have Sunday fishing legalized in Pennsylvania. The letter demanded a retraction of such statements in the report which Dr. Mutchler made yesterday to the Philadelphia Methodist Episcopal Conference.

"It is true," Mrs. Pinchot wrote, "that a letter on the question of fishing was written by my secretary, which, in the pressure of a heavy volume of mail, I was careless enough to sign without consideration. This letter mainly dealt with the effect of the laws on rich and poor. It was not addressed to any member of the Legislature, and it did not indicate any attempt on my part to change the law. The false statement which you have published was denied by me several years ago."

In his report to the Methodist Episcopal Conference Dr. Mutchler said Mrs. Pinchot, at the time a Sunday fishing bill was before the Legislature, had written to members of that body and "by intimation" had promised her influence toward its enactment.

is decadent or unwholesome; cruelty to animals, abnormal brutality."

The difference between the old and the new standards is obvious. The old standards are specific and understandable, the new are indefinite and open to a wide interpretation. This is true of them throughout. Standards so politically drawn up as to be vague allow the censors a wide range of action and make it difficult to question their eliminations.

The present standards of the board —those charitably allowed the industry for guidance in making pictures— follow. That they are not an adequate "textbook" seems to be known to Chairman Knapp, who urges "censorship at the source" as the only solution of the problem.

The Pennsylvania censors will not approve:

"What is immoral, indecent, obscene, salacious, objectionably vulgar or contains improper suggestion or incentive; what is unduly gruesome, morbid, shocking, sordid or debased; what is decadent or unwholesome; cruelty to animals, abnormal brutality.

"What reflects upon national fame, patriotism, self respect, or adversely affects international relations; attacks or ridicules public institutions or organizations, or constituted authority in law enforcement or performance of duty; what may produce riots, mob violence, defiance of proper exercise of authority or suggest action tending to same.

"What reflects upon, is prejudicial to, or ridicules particular races, creeds, religious beliefs, priests or ministers thereof; irreverent use of religious symbols, the name of the Deity, or Jesus; blasphemy, profanity, excepting when the latter may be essential to scene or characterization.

"Glorification of crime, criminals or criminal acts, and all that makes crime, criminals or criminal acts alluring, heroic or sympathetic; depictions informative as to commission of crime or evasion of detection; what through the power of suggestion would induce commission of crime or improper acts, or set up false standards of conduct or living.

"Views showing the use of habit forming drugs, or narcotics; information as to the sale and distribution of same."

Now what is immoral, and what reflects upon national fame or religion, or glorifies crime, are maters of personal opinion and open to argument. Practically the only specific, clearly understood clause of the present rules under which the censors operate is the last, having to do with narcotics. Thus —as was intended when the rules were drawn—the censors are given unlimited opportunity to snip and scissor. Under the old set of rules, which prohibited certain clearly pictured scenes, they had no such unlimited scope.

(Another installment will appear next week.)

Two Universal Serials Will Start Production

The first two serials to go into production at Universal City will be started within a week, according to an announcement by William Lord Wright, head of the serial department.

In the picturization of "The Great West That Was," the autobiography of William F. Cody (Buffalo Bill), Wallace MacDonald, Elsa Benham, Grace Cunard, Howard Truesdell, Robert E. Homans, Edmund Cobb and Cuyler Supplee have been cast. Ray Taylor will direct.

Miss Benham is being given her first big part in this picture, having been chosen from the ranks of the extras by Harold Dodds, assistant casting director, who considers her a "find."

RICHARD TALMADGE
Famous "stunt" star will produce pictures for the Film Booking Offices of America, Inc., release.

Grainger Announces Changes in Sales Staff

JAMES R. GRAINGER, general sales manager of Fox Film Corporation, announces the following changes:

Walter J. Price, formerly Fox manager at Charlotte, assumes management of the Washington office.

John Fuller, former salesman of the Charlotte office, has been appointed manager of that branch. Both the Washington and Charlotte offices, as well as Pittsburgh, are under the supervision of District Manager George W. Fuller.

I. J. Schmertz, for years with the Fox organization at its New York exchange, has been appointed manager of the Albany office, replacing James F. Dermody who has been transferred to another branch.

E. T. Gomersall, formerly manager of Minneapolis, has been appointed manager of the Indianapolis office, replacing George T. Landis who has been transferred to another office.

Ralph Sipperly in "Eight-Cylinder Bull"

Ralph Sipperly, in the Fox Films Imperial comedy, "Eight-Cylinder Bull," is a well-known stage actor, remembered for his role in "Six-Cylinder Love," which he played on the New York stage before he appeared in it as a Fox Films production.

Sipperly came to California to play the lead in "The Fall Guy" and after completing its run in Los Angeles he turned his attention to the screen. In "Eight-Cylinder Bull" Sipperly's role is also that of an automobile salesman, in which he gained stage as well as screen renown.

Harold Austin and Jean Arthur play the leads in "Eight-Cylinder Bull." Max Gold and Alfred Davis are co-directors.

Novel F. B. O. Stunt For "The Stealers"

F. B. O. is arranging to put into effect a novel exploitation stunt. Jack O'Brien, for many years a leading man on both stage and screen, will tour the country by automobile with a print of "The Stealers," in which he plays opposite Norma Shearer. An advance agent will arrange for bookings and Mr. O'Brien, in connection with the showing of this picture and any other that the exhibitor may desire, will address audiences on the making of pictures with sidelights on Hollywood and its film folk, and will also answer questions regarding pictures and their makers and players. He will also address women's clubs, rotary clubs, etc.

This plan has already been tried out in Oklahoma and Texas with gratifying increase of patronage and has brought forth letters of commendation from prominent persons.

MARGARET LIVINGSTON
Fox Star now visiting in New York.

Meet Larry Urbach

New West Coast Representative of Moving Picture World

LAWRENCE ALVIN URBACH, of the staff of Moving Picture World, has been appointed West Coast representative of this publication, and will leave New York City for Los Angeles on Sunday afternoon, April 4.

Larry Urbach has been engaged in motion picture work for twelve years, and has been a member of the advertising staff of The World for more than two years. Born in New York City, and educated in the public schools and the College of the City of New York, he turned from the study of law to the motion picture field.

In 1915, Mr. Urbach was a member of the reviewing staff of the Motion Picture News, and in 1916, when Exhibitor's Trade Review was founded he joined the advertising staff of that publication, remaining until 1920, when he became advertising manager of the Motion Picture Journal, the New York and New Jersey regional paper. When Tom Hamlin retired as editor of the Journal, he was succeeded by Mr. Urbach, who remained with the Journal until March 17, 1924, when he joined the staff of The World.

Mr. Urbach has long enjoyed the friendship of the leaders of the motion picture industry, and we take pride in further introducing him to the many friends of Moving Picture World on the West Coast whom thus far he has not met.

It is a matter of history that Moving Picture World was the first trade paper to open an office on the West Coast, now more than fifteen years ago. The designation of Mr. Urbach to this post comes as a reward for splendid service rendered in the home office.

A careful study of motion picture production convinces us that, with the return of First National's Eastern units to the West Coast, and intensified production activities displayed everywhere in California, The World will find need for just such a representative as Mr. Urbach, in Hollywood.

We know that picture folks on the Coast will officially and unofficially enjoy their contact with Larry Urbach, a gentleman of high intelligence and fine personality.

WILLIAM J. REILLY.

Will H. Hays Delivers An Epochal Address on Advertising Problems

(Speech delivered by Will H. Hays, president, Motion Picture Producers and Distributors of America, at the Advertising Club of New York, Wednesday, March 31)

THE two greatest sermons of the period are Dr. Cadman's conduct and Bruce Barton's book. From the latter:

"As a profession advertising is young; as a force it is as old as the world. The first four words ever uttered, 'Let there be light,' constitute its charter. All nature is vibrant with its impulse. The brilliant plumage of the bird is color advertising addressed to the emotions of its mate. Plants deck themselves with blossoms, not for beauty only, but to attract the patronage of the bee and so by spreading pollen on its wings, to insure the perpetuation of their kind.

The spacious firament on high,
And all the blue ethereal sky,
And spangled Heavens a shining frame,
Their great Original PROCLAIM.

"It has been remarked that 'no astronomer can be an atheist,' which is only another way of saying that no man can look up at the first and greatest electric sign—the evening stars—and refuse to believe its message: 'There is a Cause: A God.' I propose to speak of the advertisements of Jesus which have survived for twenty centuries and are still the most potent influence in the world."

This indicates a genesis of your profession sufficiently distinguished.

The members of the Advertising Club of New York appreciate the problems of our industry, know its accomplishments, and value the part that motion pictures are playing in the lives of our citizens.

The motion picture industry is more than one of your best customers—it is one of your best allies.

Nobody has to sell the value of advertising to the motion picture people. In many of your industries the producer of a commodity may be an extensive advertiser but his dealers may not believe in it or the dealer may advertise but the manufacturer does not. It is not often that you find producer, distributor and dealer equally of one mind as to the value of exploiting their goods.

But in the motion picture industry—from the scenario writer who uses a page in a trade publication to tell other companies that he has just been employed to write a script—from this man who is in at the inception of a picture, all the way along—producer, distributor and theatre owner, they're advertisers. Clear down to the film undertaker, who advertises that he buys junk film.

The press has been to us of the motion pictures a very kindly and helpful big brother. One of the most encouraging features of the work has been, to me, the sympathy and encouragement of the newspapers, large and small, throughout the United States. Unless one realizes fully the magnitude of the motion picture industry—and especially the hold which motion pictures have upon the hearts of our people—it is amazing to note the amount of space which American newspapers give to pictures and their makers, both in their news columns and in their editorials. Not a day passes in my office that I do not receive from fifty to a hundred clippings containing editorial comment about the movies—and these come in the main from the small town papers, the little country weeklies as well as dailies.

And I should like to say that nothing could be more valuable to me, for if there is anyone who literally has his fingers upon the pulse of the real American public it is the small town editor. I might mention, incidentally, that it is my rule invariably to write to each editor who comments about pictures. True, the newspapers, large and small, have not withheld adverse comment at times, when they felt that such comment was justified. That has been helpful because it was sincere. On the other hand, they have not withheld praise for whatever we have done that has been worthy, and always their attitude has been one of desire to help us toward the solution of our problems.

In another way the newspapers have been of great value to the motion picture industry. They have sent to us some of our most capable workers in various phases of our activities. A census taken some months ago revealed the fact that no less than 725 former newspaper men were engaged in key positions of motion picture work. The active heads of several of our largest producing corporations are former reporters or editors. Many of the leading directors learned about life and the portrayal of life from their newspaper experiences. Nearly all the scenario writers have had newspaper experience, and the same is true of th advertising managers and publicity experts. There used to be some humorous comment, a few years ago, as to what sort of brains were operating the motion picture industry. The answer, now, is "newspaper brains"—than which, in my opinion, there are none better.

It has been said that one cent is spent in advertising to sell every motion picture theatre ticket. Producer, distributor and theatre owner share in the expenditure. If that is true, we reach this estimate:

Six billion, seven hundred and sixty million persons in this country attend motion picture theatres in a year.

If one cent is spent on advertising for each admission, the total is $67,600,000 a year that we are spending with advertising men. Some say that $100,000,000 is nearer the correct figure.

The motion picture industry uses every form of advertising—pages of space in newspapers and magazines, national billboard campaigns—and sometimes they send up ten thousand toy balloons with free tickets attached.

It is not uncommon for a distributing company to sell in one year more than a million dollars' worth of what we call accessories—what you call "dealer helps." These include posters, slides, heralds, lobby displays, novelties—anything and everything that helps to advertise a good show.

Exhibitors Appreciate Value of Advertising

Motion picture exhibitors understood and appreciated the value of advertising from the beginning of the business. At first, pictures were bought and sold largely on the "punch" in the posters. A theatre owner wouldn't bother to look at the film. All he wanted to see was the six sheet. If he thought it would "get them in" he bought the picture. The film itself didn't make much difference, for in those days the admission price was only a nickel and if a patron complained he was requested to speak on the subject of what he wanted for a nickel.

From those days the motion picture, in thirty years, has moved into the advertising position it now occupies—the leader in amusement advertising, one of the leaders in all forms of advertising.

Most of our companies maintain advertising staffs that compare favorably in size and ability with those of the largest agencies. They prepare complete advertising campaigns on each production—elaborate books which tell the theatre owner just how best to advertise that particular picture, illustrating posters, advertisements, slides, heralds, lobby displays which are available at the exchange.

That means that if a company releases one picture a week, the advertising staff prepares one new campaign each week. As an executive of an automobile company told me, after visiting a motion picture advertising department: "We think we have a hard job in preparing one advertising campaign a year. These picture fellows prepare fifty-two a year, and each of the fifty-two is as complete as our one. It is as if we produced and sold fifty-two entirely different cars every year."

Field Men Aid Advertising

The companies do not stop at advertising pictures nationally and furnishing dealer helps to theatres. They send men into the field to show the theatres how to advertise. Several companies have from twenty to thirty field men whose only duty is to help the theatre managers to become better advertising men.

These efforts have been productive. No longer do you find theatre managers who advertise that they are showing "Elsie Ferguson in 'A Doll's House.' Bring the kiddies."

It was many years ago that a theatre advertised "That famous authoress, Mae Ter-

67,600,000 Spent Yearly On Advertising

linck, who wrote 'The Blue Bird.' and a few years ago a theatre advertised 'The Four Horsemen of the Apocalypse,' another great cowboy drama."

However, only last year an exhibitor within fifty miles of this room collaborated with school teachers in the selection and advertising of a Saturday picture for children. And their advertising read "Come one, come all. Special children's matinee. That great animal picture, 'Black Oxen'."

Consider, however, the fact that in the various newspapers and magazines of the United States there are printed every day more than 15,000 motion picture advertisements of various sizes and written by various types of advertising men. Fifteen thousand different pieces of copy today. Fifteen thousand more tomorrow.

And out of that vast quantity, many written by men ignorant of the art of merchandising, untrained in the uses of appealing English, we find now only a score in a year that are really stupid, objectionable, false or in bad taste.

Corrected False and Misleading Advertising

We have corrected false and misleading advertising until now you can take the word of a theatre manager as to the kind and quality of goods that he has to sell, with as much confidence as you take the word of any other responsible business man. Upon the word of the leading motion picture critics throughout the United States, we base the assertion that the day of "hokum" advertising by motion picture theatres is done.

Now and then there is a slip, of course, and facts are stretched a bit. That will happen in any business. As substantial and as sound as is the jewelry business—I recently heard of a small town jeweler who advertised, "Nobody can run down our alarm clocks."

We have done much to prevent "misbranding." The title of a picture now is a good indication of what is in the package. Formerly, some irresponsible producers would take an innocuous story of mother love in a small town and call it "Six Nights in Algiers." That's over and gone. It's bad ethics and it's bad business and the motion picture people know it.

The motion picture theatre manager to succeed must build a regular patronage. He must have the confidence of his people, he must have "subscribers" as loyal as the subscribers to a newspaper or a magazine. And he knows that nobody ever stayed in business on a fool-the-people basis. He knows that the only kind of advertising that pays is truthful advertising, and today you find motion picture theatre advertising truthful and informative. Seldom is there a flareback to the parentage of P. T. Barnum, the greatest advertiser of all.

The advertising that we do for our pictures is but a small part of the advertising that we actually do.

We are advertising America itself. We are building buying habits, through the motion picture. We have kept our pictures as unpurchasable as the editorial columns of America's greatest newspapers. But, nevertheless, we have been selling goods for you.

Pictures Better Living Conditions

Through the motion picture we are bettering living conditions everywhere—especially in the small towns. No longer does the girl in Sullivan, Indiana, guess as to what the styles are going to be in three months. She knows—because she sees them on the screen. She realizes that the designers of gowns in motion pictures are among the greatest in the world, that their information from fashion centers is correct and always ahead of time.

The head of the house sees a new kind of golf suit in the movies, and he wants one. The housewife sees a lamp of a new design. Perhaps the whole family gets a new idea for redecorating and refurnishing the parlor—and down they go to the dealers to ask for the new stuff.

Ask any small town retailer and he will tell you of the influence of the movies. There are no more out-of-date towns. The fathers and mothers who come to New York from a little town in Oklahoma are no different in dress from New Yorkers—no different, even is knowledge of world affairs.

It wasn't long ago that a boy from any small Western town could be picked out the moment he walked on the campus of an Eastern university. Not now. And the girls who come East to school don't have to be taught anything about new styles, for they are getting their ideas from the same source as the Eastern girls—from the movies, many of which are shown in Sullivan, Indiana, only a few days after they appear on Broadway.

And it is the effect of the motion picture on the small towns that pleases me always. A small town is my home—a typical small town in the Valley of Democracy where the people have their feet on the ground and their eyes on the stars.

There is an unfailing fascination for me in the words—Small Town.

No matter what aspect of the small town may arise for consideration—the community itself, the small town people, or the small town market or small town newspaper—I am at once awakened to sympathetic interest, and, perhaps I may say, understanding.

And this is quite natural, of course, for I am a small town man. There I was born, and there my home remains, and back to that small town I go just as frequently as occasion will permit—and that, I assure you, is not frequently enough to satisfy me.

For a number of years I traveled up and down this land on various businesses of various degrees of more or less importance—today in one city, tonight in a sleeping-car, tomorrow in another city, tomorrow night in another sleeping-car; and from the beginning of the week until its end I was sustained by one certain thing more than by any other thing—I was sustained by the idea that on Saturday night, if within sleeping car distance, I would strike out for that small town of Sullivan, Indiana, and on Sunday morning I would be there with my family,

An unusual family group and the first of its kind published since Dolores Costello graduated to stardom with Warner Bros. It shows Helene Costello, a Warner contract player, Mrs. Costello and Dolores gathered in the family living room.

"Industry Is One of Your Best Allies"

my boy, my wholesome, hearty friends—the truest friends of all—the family dinner in the country and the little church on Main Street. There was always comfort and rest and peace and encouragement for me in the small town, and there is to this day.

Have Always Learned From Small Town Editor

All of us learn many lessons as we go through life. We learn them in many schools—in our professions, our businesses, our diversified human contacts, our travels. Perhaps the average number of lessons and schools have fallen to my lot and those lessons which seem to me to be most valuable and important—those groundings in the elemental things—were taught to me in my small town, by the FOLKS—by the Folks back home.

The small town newspaper editor always has been my friend and I always have learned from him. Make no mistake in your estimate of the small town market and the small town newspaper.

The small town newspaper is your letter of introduction to a large, substantial, prosperous body of people. To some of you it may seem to be foreign trade—outside of the regular routes over which you send your sales arguments in the form of advertising.

But foreign trade is made enormously profitable to those who have the courage and vision to develop it.

The motion picture industry has developed that foreign trade. The great bulk of motion picture distribution is in the small towns and the small town newspaper that is tossed on the front porch of every house in town and placed by the rural mail carrier in every mail box along his route carries the local theatre's advertising telling the folks what they'll see if they will come down town.

The motion picture theatres are among the largest advertisers in small town newspapers. It has reached a point now where motion picture advertising is news, and one of the main features of the paper is the list of shows that are coming to town this week.

The small town man doesn't get the same dramatic performances that travel to the cities, but he gets the same motion pictures. And the small town theatre manager is given exactly the same advertising service that the big fellow receives.

The small town man, not uninfluenced by motion pictures, has been led to demand the same merchandise that the city man buys. In the same country paper whose advertising columns tell him what pictures are showing tonight, he searches for information as to where he can buy one of those library tables that he saw in last night's show.

The movies are broadening your market and are giving the small town shopper and the big manufacturer a chance to become better acquainted.

The city newspapers, the magazines, the many great mediums of gaining national distribution of course are recognized as of prime importance. I urge this continually and that their use be encouraged by every possible means as agents in nationalizing our people.

As Postmaster General the matter of postal rates and deficits as they applied to all classes of newspapers and magazines was not without worry. There has been much discussion as to the government's policy concerning deficits created.

Country Press a Guiding Influence

I have always advocated that postal rates on magazines and newspapers of all character should be sufficiently low to permit unrestricted circulation, and as you are all aware the newspapers of the smaller towns, as well as the larger cities, enjoy free county distribution. They are of invaluable service. The country press, whether it be daily or weekly, is a guiding influence in the homes it reaches, and if it is necessary to distribute over rural free deliveries I believe it should be considered a service which the government can well afford to support. Just what adjustments can be made in existing rates will undoubtedly be brought out at the conferences which are imminent, but these messengers of news, education and entertainment should not be restricted and I am quite sure that the able committee which is handling this will see to it that they are not.

Small town minds are no different from big city minds. Probably most of us here came from small towns and some may judge small town merchandising on the basis of what it was when we were boys, when most small town merchandise bore a stamp of its own. Today, the small town market is almost identical with the city market. In the farmer and small town man has been developed great imagination, greater longing for better living conditions—and he has the money to pay for them and he is getting them.

Basil King, in his new book "Faith and Success," says:

"One invention or discovery, call it what you will, has done more to rouse the imagination in those in whom it was suppressed than all that the past centuries have contributed together. I mean the motion picture. I dare to think that the significance of this new departure in human effort is not yet apparent to the great majority even of our social thinkers. The fact is that for the first time in the history of man something is offered to the simpler people which appeals to them on principles they can understand. For the first time they find their famished imaginations roused and stimulated.

"Those who hitherto have either been denied, or provided with that which was beyond their capacity, have now been given something which meets them on their level, and the response has been outside all possible calculation."

In the motion picture he sees a tremendous force that is the starting point of prosperity in our nation. He says:

"What we have as a veritable asset is the extension of the imaginative powers of the race. If Faith is an element of Success, Imagination is an element in Faith. It may even be called its fundamental element, its real point of departure."

A body of people who lack imagination make no advancement in civilization. They offer no market for your goods. They are entirely satisfied with what they have.

But develop in that body the imagination that Basil King says is so essential and you have created men and women of value to the state, who are not satisfied with the old order, who want to better their own living conditions, who want to boost their town, who want to earn more money in order to buy more of the necessities and proper luxuries of life. And there you have created a market.

That is the situation in the small town today. The small town retailer is reaping the benefit of this new market. The manufacturer who appreciates the value of this situation is in there with his goods, selling just as intensively in this market as he is in the cities.

Knows No Barrier Of Distance

Now let us go one step further—beyond the field of entertainment, beyond the field even of education—and regard for one moment what I personally believe may be the

(Continued on opposite page)

Art Kahn of Lubliner and Trinz pulled this live-wire stunt—a Luncheon Aboard Twentieth Century Limited at La Salle Street Station in Chicago

SUMMERS

By Charles Edward Hastings

THE passing of Snowden H. Summers, a valued member of the publicity, exploitation and sales promotion staff of United Artists Corporation, is a definite loss to motion pictures, and his death leaves a deep impression upon thousands of his associates who came to know and love him.

In a branch of the industry that relies upon trained newspaper men for its chief personnel, Mr. Summers, with years of splendid newspaper experience behind him, found no difficulty in making his services count. When he turned, some half a dozen years ago, from his newspaper work, motion picture work apealed to him, and the acquisition of his services by Charles E. Moyer, Director of Publicity for United Artists Corporation at that time, was a splendid move.

When Mr. Summers first came to New York City from New Orleans, he joined the staff of the New York City News Association, a cooperative news gathering service maintained by the New York newspapers, and rose rapidly to the post of night manager.

One of his greatest achievements, and yet but one amid all the romances of the tragedies of the Metropolis, was the manner in which Mr. Summers, in his capacity of night manager of the "NYCNA," handled the largest staff of reporters ever put to work on one task, and that was the "covering" of the "Slocum disaster," on June 15, 1904. The steamer, General Slocum, took fire when going through Hell Gate, East River, with a Sunday School excursion aboard, and one thousand and twenty-one lives were lost.

The "Night Manager," reporting for work at 5 o'clock on that fateful afternoon, found that his course had been "charted" for him by James E. Hardenbergh, then as now secretary and general manager of the New York City News Association, and one of the greatest newspaper men this era has developed. And, further "J. E.," the "General Manager," supervised the herculean task. But it was the cool, calm, persuasive "Night Manager" who stood unmoved in the middle of that great floor, scarcely "bossing" his men; responding to thousands of telephone calls; directing the movements of more than three score reporters at the scene of the tragedy, at the morgue, in Bellevue Hospital, and at every vantage point.

SNOWDEN H. SUMMERS

That was before the days of news tickers, when "copy" went out via the mimeograph and messenger boys, and those were the days when reporters were reporters. Everybody worked that night, and the voice of Snowden Summers, never raised above his normal speaking tone, guided the works. It was an achievement that brought forth the personal praise of "J. E."—a thing rarely encountered, but never withheld when due.

It was not long after that harrowing tragedy, with its thousands of little lives snuffed out, that Mr. Summers joined the staff of The Evening Telegram. During the years he remained with that newspaper, he climbed to managing editor, handling the Titanic disaster, among others. He quit only when the paper changed hands. More recently, he created "The Bulletin," retiring after putting it on its feet. This paper did not last long.

It was characteristic of Mr. Summers to make friends and keep them. He was rapidly enlarging his friendships in the motion picture industry, growing with the growing United Artists organization, when the call came. His death removes from a charming home an ideal husband and a devoted father. The blow fell when Mrs. Summers was far from home, visiting friends in Haiti, and while their son was on the high seas en route to Brazil.

The death of Snowden Summers leaves an abiding sorrow with his friends everywhere. He was a prince of good fellows; the highest type of a man.

Hays Points to "Great Accomplishment"

(Continued from opposite page)

greatest potentiality for good possessed by the motion picture. It may be the greatest instrument for bringing about better understandings between man and man, between group and group and between nation and nation. When we know one another, we do not hate one another. When we do not hate, we do not make war. Wars and lesser conflicts are caused because groups and peoples do not understand each other's ideas and beliefs, each other's backgrounds and ambitions. Were all these things clear, there would be no bitterness and no war.

The motion picture knows no barrier of distance. We are apt to look upon the distant group or nation as something different from ourselves and therefore inimical. The motion picture knows no barrier of language. We are apt to regard those who do not speak our own tongue as different and inimical. But a few thousand feet of celluloid film in a metal container can be sent to the ends of the earth to speak the language which every one understands, civilized or savage—the language of pictures. Under the benign influence of familiarity with each other, no matter where we may dwell or how we may speak, the world is bound to grow better, I believe, and this is one of my greatest hopes for the motion picture. Thoughtful administrators of the great nations of the world are coming more and more to realize these possibilities of the motion pictures and are lending their aid to it in important ways.

HELENE AMES

An auburn haired newcomer to the screen. Burton King has signed her to appear in H & K Pictures Corporation features, which he directs.

Our own government is cooperating closely, and we are ourselves determined that at every opportunity a true portrayal of American life and ideals shall be given to the world and that to the nationals of all countries shall go a true message of the lives of the nationals of all others.

Motion Picture Has Made Great Accomplishments

The accomplishments of the motion picture have indeed been great, and their future is infinitely greater. It has carried the silent call for honesty, ambition, patriotism, hope, love of country, and of home to audiences speaking twenty different languages, but all understanding the universal language of pictures; it has brought to narrow lives a knowledge of the wide, wide world; it has clothed the empty existence of far-off hamlets with joy; it has lifted listless laboring folk till they have walked the peaks of romance and adventure like their own Main Street, with laughing lips and healthy hearts; it has been the benefactor of uncounted millions. While today there is little to apologize for and very much to be proud of, there is very much to be done. I would suggest, in fairness, that thought be given to What's Right with the Movies. Everything will be entirely right if you and others like you will give us your understanding, your appreciation for what has been done, your sympathy with our problems and your constructive advice and cooperation.

Warner Bros. Announce Plans For Greatest Convention In History of Company, Set for Three Cities

Home Office and Coast Executives Will Meet Division Managers and Salesmen at Hotel Pennsylvania, New York City, April 10, 11 and 12; Congress Hotel, Chicago, April 17, 18 and 19, and at the Ambassador, Los Angeles, April 24, 25 and 26, to Discuss Coming Season's Product

WARNER BROS. have completed details for the holding of the greatest convention in the history of the organization. It will be divided into three separate sessions to be held in New York, Chicago and Los Angeles, and will bring together executives from the Home Office at 1600 Broadway, New York, executives from the studio at Hollywood, Division Managers, qualifying salesmen from all the exchanges of the organization and not a few bookers.

The convention was arranged because of the knowledge of Warner executives that the 1926-27 season will be productive of the greatest array of pictures, with more elaborate productions than were ever before made by Warner Bros.

The New York convention will be held at the Hotel Pennsylvania on Saturday, Sunday and Monday, April 10th, 11th and 12th. It will bring together, in addition to the Home Office representatives and those coming from the coast for it, division managers from Philadelphia, Boston, Chicago, Cleveland, Los Angeles, Toronto, Dallas and New York, as well as salesmen from all parts of the eastern territory.

The second section of this national convention is scheduled for the Hotel Congress in Chicago on Saturday, Sunday and Monday, April 17th, 18th and 19th. The Warner officials on hand for the New York session, together with Division managers will make the trip to Chicago to discuss with salesmen there all details of the forthcoming gigantic program.

Continuing on to the Coast, Home Office and studio executives will discuss with the West Coast salesmen problems and policies in connection with the program at the Ambassador Hotel in Los Angeles on Saturday, Sunday and Monday, April 24th, 25th and 26th.

The convention period will therefore extend over three weeks, during which time every phase of production and distribution will be delved into, policies discussed and ideas exchanged. At the conclusion of the sessions every member of the organization who attends will be thoroughly familiar with every detail of the coming season's plans and Warner Bros. will be in a position to give the exhibitor not only better pictures, but better service than ever before.

Harry M. Warner, Jack L. Warner and Harry Lustig, West Coast Division Manager, left Los Angeles early this week so as to be in New York in time to meet the incoming Division Managers at a preliminary session to be held at the Home Office April 8th. The Home Office executives who will greet the division chiefs are Sam Warner, Albert Warner, Sam E. Morris, General Manager of Distribution; Lloyd Willis, Special Home Office representative; C. W. Bunn, in charge of special sales; Watt L. Parker, Director of Advertising and Publicity; C. C. Ryan, in charge of purchasing for the Home Office, and Herman Starr, Home Office organization expert.

These Warner conventions are to be strictly business affairs, at which there will be three sessions a day, morning, afternoon and evening, throughout each of the three days. The New York meeting will terminate only with a dinner and theatre party on Monday night. The conventions were planned for Saturdays, Sundays and Mondays in order that those who attend may be kept from their duties at the most convenient time of the week.

The New York convention is scheduled to get under way at the Hotel Pennsylvania promptly at 9 o'clock Saturday morning, April 10th. It will be formally opened by Harry M. Warner, President of Warner Brothers, who will address the assemblage briefly and then turn the meeting over to Sam E. Morris, General Manager of Distribution, who will preside at the sessions thereafter.

Mr. Morris will outline to the Division Managers and salesmen the sales policies to be effected in connection with the 1926-27 program, together with general plans for distribution. He will be followed by Jack L. Warner, production chief on the West Coast, who will outline the complete production program for the season. Mr. Warner's address is eagerly anticipated, as for the first time it will divulge the company's extensive production plans, no word of which has yet been forthcoming.

The program for the morning session on the opening day of the convention calls for only these two addresses. Afternoons and evenings will be devoted largely to round-table discussions at which all in attendance will be urged to participate and advance ideas.

The second day of the New York session will bring talks from Sam Warner on theatres and Abe Warner on distribution. They will be followed by discussions and questionnaires. The speakers on the third day will be Watt L. Parker, Director of Advertising and Publicity, who will outline all details of his extensive plans for advertising and publicizing the season's product; Herman Starr, organization expert; Lloyd Willis, Special Home Office Representative; C. C. Ryan, Purchasing Agent, and C. W. Bunn, in charge of special sales. The Monday meeting will conclude in time for those present to prepare for dinner and the theatre party in the evening.

The New York convention will bring together salesmen from the following exchanges: Albany, Atlanta, Boston, Buffalo, Charlotte, Cincinnati, Cleveland, New Haven, New Jersey, New York City, Philadelphia, Pittsburgh, Washington, D. C.; Montreal, St. John and Toronto.

The program for the Chicago convention at the Congress on April 17th, 18th and 19th, will follow much the same order as that in New York. The Home Office and Coast executives who will make the trip to Chicago are H. M. Warner, Jack Warner, Sam E. Morris, Lloyd Willis, C. W. Bunn, Harry Lustig and Watt L. Parker. They will be accompanied by the Division Managers.

Salesmen from the following exchanges will be present at the Chicago convention: Chicago, Detroit, Indianapolis, Kansas City Milwaukee, Minneapolis, New Orleans, Omaha, St. Louis, Calgary and Winnipeg.

Immediately upon the conclusion of the Chicago convention the East and West Coast representatives will board the California Limited for Los Angeles, where the session will open at the Ambassador Hotel on April 24th and continue through the 25th and 26th. Among the exchanges represented at Los Angeles will be: Los Angeles, Dallas, Denver, Portland, Seattle, Salt Lake City, San Francisco, Calgary and Vancouver.

Executives of Warner Bros.

Leaders in the "Progressive Convention" That Will Start in New York, Move to Chicago and End in Los Angeles

Warner Bros. executives from the Home Office and Coast Studio will attend the biggest national convention ever held by the organization. It will be in three divisions, in New York on April 10, 11 and 12; in Chicago, April 17, 18 and 19, and in Los Angeles, April 24, 25 and 26. Production and distribution plans for the coming season will be formulated and announced

First National Division Sales Managers Pleased with Outlook

Marin and Depinet on Return from Trips Report Exhibitors Keenly Interested in Productions Offered for Summer Months; All Want Strong Releases

RETURNED from trips through the West and South, Ned Marin, Western Sales Manager for First National Pictures, and Ned Depinet, Southern Sales Manager, are enthusiastic over the response of exhibitors to the call for an aggressive campaign that will dispel the summer slump bugaboo. All that is needed in order to keep patrons coming to the theatre during the months of June, July and August is a strong line-up of pictures shown in comfortably cool houses and backed by adequate advertising.

It appears from the reports received from both Mr. Marin and Mr. Depinet that exhibitors are realizing the change that has come about with the physical improvement of theatre buildings. Houses constructed during the past few years and the many new ones nearing completion, are adequately ventilated and offer comfortable surroundings whatever the temperature.

"On no previous trip through the West," said Mr. Marin, "have I found exhibitors so keenly interested in the product to be supplied them during the summer. The one fear seemed to be that companies would withhold their best pictures, as too frequently has been the case in the past. It happens that First National is in a particularly strong position this year with a number of the finest pictures in its entire program reserved for the spring and summer. When I told exhibitors that we would have two more Colleen Moore pictures, two more Corinne Griffith, two Richard Barthelmess, one Milton Sills and two Robert Kane productions, in addition to the great box-office successes already on the market, they were encouraged to go after business in an aggressive fashion regardless of the season.

"I spent some time at the studios on the Coast and was tremendously impressed by what I saw of the pictures now in work," continued Mr. Marin. "I doubt if there ever has been a time when First National had so many great productions in prospect.. There is a wonderful spirit of energy, enthusiasm and co-operation on the First National lot, from the directors down to the property boys. Everyone seems to be imbued with the feeling that great things are in prospect and to take a personal joy in having a part in their fulfillment. This is the true spirit of organization that brings notable results.

Ned Marin *Ned Depinet*

"I saw 'Kiki' on the Coast and honestly believe it to be the greatest money-making picture Norma Talmadge ever made. I found 'Irene' to be doing a clean-up business in all parts of the West and that exhibitors are keenly interested in the first Harry Langdon comedy. 'Tramp, Tramp, Tramp' will more than fulfill their hopes."

Visiting twelve branches in the Southern territory, Mr. Depinet conducted meetings and conferred with leading exhibitors, whom he found to be greatly interested in the forthcoming product of First National. "Generally speaking, business seemed to be better than a year ago at this time," said Mr. Depinet, "and exhibitors are confident that they can keep it on the upgrade if they are supplied with the right sort of box-office pictures such as they have been getting from 'Irene' and 'Kiki,' also 'Tramp, Tramp, Tramp.' Another picture that exhibitors seem particularly anxious to see is 'The Greater Glory.' From my observation of conditions and judging from the spirit of the exhibitors with whom I talked, I am confident that First National will do the biggest summer business in the history of the company."

P. D. C. to Release Jack London's "Sea Wolf"

JOHN C. FLINN, vice-president and general manager of Producers Distributing Corporation, announced the closing of a contract between P. D. C. and the Ralph W. Ince Corporation, for the release of "The Sea Wolf" as adapted from Jack London's story by J. Grubb Alexander and produced under the direction of Ralph Ince who also plays the leading role in the production.

It will be recalled that the first screen presentation of "The Sea Wolf," produced fourteen years ago, created a furore with Hobart Bosworth playing the leading role of Wolf Larsen. Eight years later in 1920 this story repeated its triumph when produced by Famous Players-Lasky with Noah Beery and Dick Dalton in the leading roles. And now, after a lapse of another six years the melodramatic virility of the subject has again brought it to the screen in a lavish production by Ralph Ince.

The production will be released by Producers Distributing Corporation on its 1926-27 program.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly at New York, N. Y. for April 1, 1926.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the Vice-President of the Chalmers Publishing Company, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth Avenue, New York City.

Editor, William J. Reilly, 516 Fifth avenue, New York City.

Managing Editor, John A. Archer, 516 Fifth avenue, New York City.

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2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent. or more of total amount stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ——. (This information is required from daily publications only.)

Alfred J. Chalmers, Vice-President, Chalmers Publishing Company.

Sworn to and subscribed before me this 31st day of March, 1926.

Margy E. Freeman.
Notary Public.
New York Co. Clerk's No. 291.
New York Register's No. 7254
(My commission expires March 30, 1927.)

M. P. T. O. A. Lists Los Angeles Hotels Where Conventionees May Stay in June

THE M. P. T. O. A. this week makes known the hotels in Los Angeles where conventionees may make reservations for the seventh annual convention on June 1 to 5. This data is gathered by Glenn Harper, chairman of the Entertainment Committee. The Ambassador Hotel, convention headquarters, commodious as it is, will be unable to accommodate all of the nation's theatre owners.

The following is a complete table of the hotels, their respective rates and locations and other material essentials for every prospective exhibitor pilgrim to Los Angeles in early June:

Ambassador

Convention headquarters. Location—Residential district. One person in a room, $7 per day; two persons in a room, $9 per day; three persons in a room, $11 per day. Where two persons occupy one room the cost will be $4.50 for each person. Where three persons occupy one room, $3.75 for each person. Maid and valet rooms can be had for $3 per day. Individual beds to each person in all rooms. Free outdoor swimming pool, provided you bring your own bathing suit. The Ambassador will be the starting point for all sight-seeing autos and trips to the beaches. The Ambassador will be the starting point for all evening trips to the studios. The Convention hall is located in the Ambassador and all committee meetings will be held in adjoining rooms. Dining room service: Breakfast 40c, Luncheon 75c, Dinner $1.50.

The Alexandria

Location—Downtown business district. This hotel is under the same management as the Ambassador. One person in a room, $4 per day; two persons in a room, $6 per day. A big sight-seeing auto will be run on hourly schedule between this hotel and the Ambassador on all days of the convention.

Chancellor

Location—Residential district. A first-class hotel just recently opened and situated about one block from the Ambassador. All outside rooms with private bath. One in a room, $3 to $5 per day. Two in a room, $4 to $6 per day.

Biltmore

Location—Downtown business district. One of Los Angeles' finest and newest hotels, about 20 minutes' taxi ride from the Ambassador. Single rooms, $5, $6, $7 and $8 per day. Double rooms, $7, $8, $9 and $10 per day.

Hollywood Plaza

Location—In Hollywood. Situated at Vine street and Hollywood boulevard just opposite Famous Players-Lasky Studio. Just recently opened.

Christie

Location—Situated in the business district of Hollywood next door to Grauman's Egyptian Theatre. Quite a distance from the Ambassador. Without bath, single, $2 per day; double, $3 per day. With bath, single, $2.50, $3 and $3.50; double, $4, $5 and $6.

Ritz

Location—Downtown business district. Situated about 20 minutes' taxi ride from the Ambassador, another new hotel just recently opened. Shower bath, single, $2, $2.50; double, $3, $3.50; tub bath, single, $2.50, $3.50; double, $3.50, $5.

La Tosca

Location—Apartment district. Situated conveniently to the business district and about 15 minutes' taxi ride from the Ambassador. Owned and operated by officials of the West Coast Theatres. Brand new and very popular with the professional people. One person in a room, $1.50 to $3 per day; two persons in a room, $2 to $4 per day.

Lankershim

Location—Downtown business district. Situated right in the center of the business district, just opposite Loew's State Theatre. Without bath, single rooms, $1.50 to $2.50 per day; double rooms, $4 to $7 per day.

Clark

Location—Downtown business district. Just opposite Pacific Electric Interurban Railway. All private baths. One person in a room, $3, $4 and $5. Two persons in a room, $5, $6 and $7 per day.

Rosslyn

Location—Downtown business district. Without bath, single room, $1.50 to $3 per day; double room, $2.50 to $5 per day. With bath, single room, $2.50 to $5 per day; double room, $3.50 to $8 per day. Room with twin beds and bath, $5 to $8 per day.

Hayward

Location—Downtown business district. Outside single room with bath, $2.50 up. Outside double room with bath, $4 up. Two rooms, bath between (3 people) $6.50 and up. Two rooms, bath between (4 people) $8 and up.

"Desert Healer" Becomes "Old Loves and New"

A last minute change of title has been decided on by Marion Fairfax, who announced that her first effort as a producer will come to the screen as " Old Loves and New."

The former title was "The Desert Healer," which is the name with which the author, E. M. Hull, christened her book. Because of the fact that "The Desert Healer" was a best-seller with an estimated reading circulation of 8,000,000 readers, Miss Fairfax was reluctant to part with the first title.

Charlie, Marie and Al

All smiling and perfectly happy, Al and Charlie Christie meet Marie Prevost at the studio gate and escort her to the big stage where "Up in Mabel's Room," her first starring vehicle for the Christie's, will be filmed.

Laura La Plante Visits New York; Feted By Universal at Luncheon

LAURA LAPLANTE, Universal's popular blonde star, is in New York on her first visit. As soon as she had completed her latest Universal Jewel, "Her Big Night," she took the opportunity, before the beginning of camera work on her next Jewel, "Butterflies in the Rain," to make a hurried trip East. Although her arrival was a complete surprise to the home office personnel of Universal, she was royally welcomed.

Miss LaPlante was accompanied East by Hedda Hopper, another screen favorite, who recently has appeared in several Laura LaPlante pictures. A strong friendship has grown up between these two. The young Universal star will remain in New York for a few weeks to shop and see the sights.

She was a guest of honor at a luncheon given by Universal a few days after her arrival. To carry out the atmosphere of her great role in "The Midnight Sun," Universal's super picture for next season, which is laid in Russia, with Miss LaPlante playing the part of the premiere ballerina of the Imperial Russian Ballet, the luncheon was given in the Russian Swan, in West Fifty-seventh Street, a typically Russian restaurant in New York City. Newspaper, trade paper and fan magazine representatives attended. They found the dainty little Laura as pretty and as sparkling off the screen as on. Her heralded personal popularity in Hollywood was clearly accounted for.

Miss LaPlante's sojourn in New York has been a busy round of activity. She has neglected no opportunity to see the points of interest in and around the Metropolis and

LAURA LA PLANTE
Universal star, now visiting New York City for the first time

is filled with school girl enthusiasm over her visit. Among the places she has visited are the Statue of Liberty, the Metropolitan Museum of Art, the Aquarium and similar sights.

"I want to see New York just as I would have seen it if I had come from St. Louis or Seattle, my former homes, when a young girl, not as a screen star," she says, explaining her pleasure in following the usual sight-seeing routes. She has yet to see Grant's Tomb and the Bronx Zoo, but she says they also are on the list.

Miss LaPlante was the feature of the evening over station WGBS on Saturday, March 27, during Emo's regular radio hour, and welcomed this opportunity to talk directly to the Laura LaPlante fans in the East. She has broadcast a number of times over West Coast stations, where her voice is well known over the air.

She states that her recently completed picture "Her Big Night" is the best she has done so far, excepting "The Midnight Sun," a super picture. "Her Big Night" is a Melville Brown production for release early next season as a part of the Great Movie List. It is based on the story "Doubling for Lora," by Peggy Gaddis and was made with such players as Tully Marshall, Cissy Fitzgerald, Mack Swain, Lee Moran, Zasu Pitts, Tom Ricketts and Einar Hanson in the supporting roles.

The next picture to be made by Miss La Plante "Butterflies in the Rain," which is now being prepared for production at Universal City, will be an Edward Sloman Production, made from the internationally popular story by Andrew Soutar. Francis X. Bushman will play a featured role in this picture, which will go into production as soon as Miss LaPlante returns to the Coast from New York, early in April.

Gibson Will Direct Westerns for Universal

HOOT GIBSON, one of the screen's most popular western stars, has turned director.

He is on the list of Universal's directors now, and will shortly begin production of the first of two two-reel western starring Fred Gilman, a new western star discovered by Gibson.

Following the completion of the two pictures, he will return to his work as an actor. He has just finished the starring role in "The Phantom Bullet" and is directing the two westerns more as a novelty than as a serious occupation.

That his decision is to direct does not mean that he intends to retire from the screen as a star is the assurance of Gibson and it is seconded no less vigorously by the Universal company. He rates as one of the most popular stars of the screen and is said to receive one of the largest salaries ever paid an actor in Hollywood or elsewhere.

His first two directorial vehicles will be "The Range Terror" and "The Law of the North." Dorothy Gulliver will play the feminine lead opposite Gillman.

Selling Campaign Begins On New Valentino Picture

All United Artists Corporation branches have been given permission by Hiram Abrams, president, to start selling immediately the new Rudolph Valentino picture, "Son of the Sheik" for September release. Since it became known that Valentino would do another Sheik picture, by the same author as his tremendously popular sucess "The Sheik," inquiries have flooded United Artists Corporation. The picture is already getting under way with George Fitzmaurice directing Valentino and Vilma Banky as leading lady, from a scenario by Frances Marion. The combination of Valentino and Miss Banky in the recent extremely popular "The Eagle" is proving of added stimulus to interets in "Son of the Sheik."

Made Production Managers

Sam Jaffe and William Griffith have been elevated to new posts at the Paramount Studio, according to an announcement made by B. P. Schulberg and Hector Turnbull, associate producers.

Griffith has been named production manager for the units handled by Turnbull, while Jaffe will act in the same capacity for the units supervised by Schulberg. The new positions were created in order to facilitate the big production program now under way.

Warner's Charlotte House Celebrates First Anniversary

WARNER BROTHERS' Broadway Theatre at Charlotte, N. C., under the managing directorship of N. L. Royster, enjoyed its first anniversary on March 15, to which all residents of Charlotte were invited.

The dramatic section of the Sunday Observer, one of the leading newspapers of the South, was devoted almost exclusively to the Broadway anniversary, with three complete pages of co-operative advertising in which the leading industrial concerns in the city dominated their space with congratulatory messages to the Broadway and Managing Director Royster. These enterprising merchants expressed the sentiments of residents of the beautiful Southern city when in their ads they voluntarily attested the splendid high class entertainment invariably offered at Warner's Broadway

Not only did the Broadway and Managing Director Royster come in for almost unlimited commendation, but the other house directors were meted out much merited praise. Robert E. Mitchell is the concert organist. George R. Fraser the musical director, Bolivar Hyde, assistant to the managing director, and Grover Hill, stage manager.

Tried and True Policies, As Usual Will Solve the Industry's Problems

By ELMER R. PEARSON
Vice-President and General Manager of Pathe Exchange, Inc.

WELL here we all are, again at the threshold of another season and all the industry's alleged problems just as near solution as they have been every year for the last fifteen.

We seem to have about the same old reliable producers that have made most of the pictures we have all made money with for a great many years.

Those of the old time exhibitors that are still with us are still making most of their money with those reliable producers and distributors.

When they do any experimenting around it is very limited and to that extent we see them getting stung this year just as they have been every year since the industry began.

The industry just now presents many troublesome problems but like those of other years they will all work out some way and as usual quite satisfactory to all who sit steady in the boat and confine their activities to the tried and true policies.

Every year we hear a lot about some new producers or distributors who are certainly going to distance all competition but when the smoke all clears away we find that the real progress and the real money making film was made by the people who by their years of successful experience know best how to do the new and progressive things.

Somebody Always Says Something Will "Blow Up"

I suppose no year goes by that many do not see the certain signs of Famous Players distintegration and yet they go right along year in and year out making the pictures the public respond to in every increasing numbers.

No doubt Pathe's passing out of the pictures has been predicted more often than it is years old.

We have of course heard many times that Hal Roach and Mack Sennett have seen their best days and that they could not possibly survive the onslaught of the numerous So-and-Sos that have blazed forth with band and trumpet only to fold up their respective tents after bringing chagrin and ill-repute to gullible followers.

The fact still remains that Hal Roach and Mack Sennett go serenely on their way making better and funnier comedies every year and what more logical than the conclusion that when better comedies are made those two old masters will make them.

In so far as those two have output to supply your needs why look for anything else?

The "Old Reliables" Are Stepping

Mack Sennett and Hal Roach have already made for next season's release some comedies that as mileposts on the road of progress are so far ahead of any previous forward steps that it were sheer nonsense to even think that any of their imitators could even get close.

Roach and Sennett have so many steady customers for their comedies who understand them and recognize each advance step and who respond with exploitation creating sufficient additional box office receipts to warrant increased rentals making possible still greater excellence of product.

After all this is the loyalty to each other between old time producers and successful exhibitors that makes progress possible in this industry.

Is it not about time that all of us learn the great value of patronizing the deserving, the very ones who are with us year in and year out through thick and thin. It is always those we have to fall back on when the upstarts fail us as they always eventually

ELMER R. PEARSON

You Can't Beat A Sure Thing

If we did not have all these grand old reliable producers to maintain the dignity of the industry before the public the whole business woull go to pot in no time.

Why try to beat a sure thing?

This industry like none other is one of working together to make money.

When you work with some one who can't help you permanently you are working against yourself, because you are working against your best cooperator, the fellow you eventually have to fall back on.

The Patheserial goes right along strong and better than every—serials come and go but Patheserial goes on forever to the great delight of many an exhibitor and the millions of serial fans.

Again, why try to improve upon something that has been certain best for a dozen years?

Review, Fables, Topics, lives there a man who ever heard of anything nearly as good in their lives?

The Pathe News will again this year spring many surprises to the joy and profit of its customers and make every other theatre wonder again and again what possessed him to let Pathe News get away.

Pathe Exchange, Inc., does not profess to know the solution to many of the industry's present problems but it does know that the box office that expects to make money is going to want the best short subjects and the more that box office is owned and managed by men of business ability the more it is certain to want the best.

Box Office Wins on Good Bookings

Pathe also believes that regardless of any other happenings the theatre owner that makes it his business to also always show nothing but the best will always take enough at the box office to satisfy both himself and the producer of those best pictures.

Many of the people buying theatres today say they are doing so because they cannot otherwise get their pictures shown.

Thank goodness ours are still being shown; true enough in some spots not at a very good price but we cannot believe that a good business man can long penalize the thing that makes him money and patron friends.

1925 was one of Pathe's best years doing a business of over sixteen million dollars. The profit per dollar was not very large but since it is our purpose to efficiently and economically serve the exhibitor and producer our success must be measured in ever increasing volume, the modest profit margin a warranty of our good faith.

"Greatest Season" Is Promised

1926-1927 promises to be the greatest this industry has ever known—certainly an ample increase over last to pay well the producer whose earnest efforts alone make such increases possible besides leaving an increased profit for the theatre.

Pathe has made a sincere effort to merit your increased patronage. We know we are offering for the approval and enjoyment of yourself and your patrons nothing but the best in every line we release and after properly rewarding our producers for their wonderful productions we do not begrudge you a cent of all the great profit we know you will make.

"Ukulele Sheiks"

Excellent players, whose names and faces are known to exhibitors and public, support Glenn Tryon in "Ukulele Sheiks," his current Pathe release, including Mack Swain, Vivien Oakland, Martha Sleeper, Jimmie Finlayson, Bull Montana and Helen Gilmore. For the Tryon comedy following this, now in the editorial stage, Eva Novak was chosen by Hal Roach for the feminine lead. "Say It With Babies" is the title.

Talk When You've Something to Say

ONLY WHEN we have a message that means big money to you will we spend hard money to talk.

You know Hal Roach can make successful comedies,—you're running them and cashing in, and believe us, we do not begrudge you one cent of all the profit you make.

But what he's done in the past is nothing to what he's doing now. When you hear what we have to say you'll see why this is going to be your big year,—and our big year.

What would you say if we told you Mabel Normand was going to play an important part in a Roach comedy? Think it over. Great idea, isn't it? Nor is that all—

Lionel Barrymore in BIG LETTERS in front of your theatre, Lionel Barrymore in a two reel comedy on your screen inside.

Can you wonder that everybody in the Pathe Home Office is overjoyed? That every branch manager and salesman is bursting with the news?

Nor is that all, by a long shot.

Get this also. Theda Bara—remember her?—great actress, more capable than ever.

Gertrude Astor, Mildred Harris, Stuart Holmes,—think of it,—in comedies.

Something to talk about to your public. Something no other company has.

And also Charley Chase, Glenn Tryon, Vivien Oakland and many others who though arranged for, cannot be announced as yet.

No name is too big for Hal Roach. No actors so good they can steal many situations from Roach's own famous performers.

Big names to make Big Money.

When we talk we have something to say.

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

Mary Pickford's "Rosita" Makes Debut in Porto Rico

A glittering social event was made of the first run of Mary Pickford's Spanish romance, "Rosita" in Porto Rico, at the big Municipal Theatre at San Juan, according to advices received by United Artists Corporation from its branch office in the island capital. For the opening nights seats were reserved, and the Spanish Consul, Mr. Ernesto Freyre, was guest of honor, the atmosphere of the picture being of particular interest to the majority of the population.

Big Press Book on "U's" "Flaming Frontier"

An unusually comprehensive press book of twenty pages, which should prove of inestimable aid to the exhibitor, has been issued by Universal on its super production, "The Flaming Frontier."

Twelve pages of the book are devoted to exploitation, presentation and ballyhoo suggestions, with a special four-page insert of newspaper ads, and four pages of publicity stories, including advance notices, reviews, interviews with stars, etc.

This press book is one of the largest and most helpful ever issued by Universal, and should help every exhibitor pack his house when he plays this super-production.

Ready to Start Work on "The Clinging Vine"

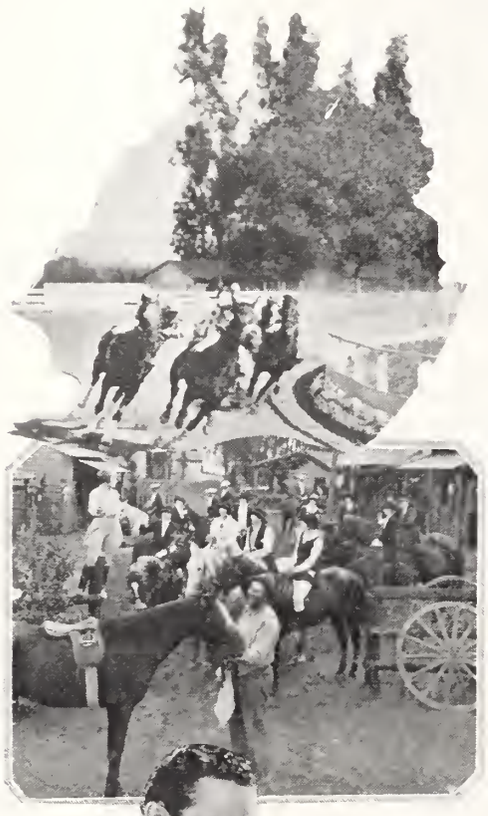
Final preparatory work on Leatrice Joy's next starring picture, "The Clinging Vine," is now under way at the De Mille Studio, and Director Paul Sloane expects to start production within three weeks.

"The Clinging Vine" provides Miss Joy with a widely different role from any in which she has ever starred, the character she portrays developing from a mannish, efficient business executive into a "clinging vine" when romance enters her life. No supporting cast has as yet been announced.

Next Fairbanks Release

Camera Pictures, Inc., who are producing a series of eight action dramas featuring William Fairbanks for release through Lumas Film Corporation, announce that as soon as William Fairbanks has rested up from his strenuous efforts in making "The Mile a Minute Man" production work will start on his second picture in the series which is entitled "Flying High."

The story, as the title indicates, is an airplane story and is based on a magazine story by William Henry Cook entitled "The Watchman in the Sky."



LOOKS LIKE A MILLION DOLLARS—"The Million Dollar Handicap" which Producers Distributing Corp. distributes, a Metropolitan Production with Vera Reynolds, Edmund Burns and Ralph Lewis

Directors Work Ahead of Schedule On New Pictures for First National

Reports from East and West Coast Studios of Company Report Eight Big Releases in Production; Many Others Are Soon to Be Under Way; Work Being Pushed

LATEST reports from the East and West Coast studios of First National list eight pictures in production with a number more soon to get under way. All of the directors are working well ahead of schedule in order to have their productions ready in ample time to meet release dates. At the West Coast Studios, under the management of John McCormick, the following pictures are in work: Colleen Moore in "Ella Cinders"; "The Wise Guy," a Frank Lloyd production; "Sweet Daddies," M. C. Levee; Corinne Griffith in "Into Her Kingdom"; Richard Barthelmess in "Ranson's Folly" and "Miss Nobody."

At the Eastern Studios, A. L. Rockett is completing his first production, "Puppets," in which Milton Sills and Gertrude Olmstead are playing the leading roles under the direction of George Archainbaud. Johnny Hines has just returned from a location trip to Jacksonville, Fla., where he made exterior scenes for "The Brown Derby" and is now busy on studio interiors.

Judging from present prospects, Miss Moore will complete the shooting of "Ella Cinders" by the first of April and will take a short rest before starting on her next production now entitled "Delicatessen."

Frank Lloyd is reported to have an unusually strong picture in "The Wise Guy," an original story by Jules Furthman, in which James Kirkwood plays the lead in a cast including such popular players as Mary Astor, Betty Compson, Mary Carr, George Cooper and George F. Marion.

Al Santell is completing the filming of "Sweet Daddies," the M. C. Levee contribution to the First National program. In the cast of this story of romance and advcntures are Charlie Murray, George Sidney, Vera Gordon, Kate Price, Jack Mulhall, Gaston Glass and Johnny Ralston.

Richard Barthelmess should complete "Ranson's Folly," the Richard Harding Davis story for Inspiration Pictures by the first of April. It is said to be the best picture Barthelmess has had in a long time. Dorothy Mackaill appears in his support.

Corinne Griffith has been working on "Into Her Kingdom" for about two weeks with Sven Gade directing. Einar Hanson, the popular actor from Sweden, is playing in support of the star. Others in the cast include Claude Gillingwater, Charles E. Crockett, Evelyn Selbis and Marcel Corday.

Productions in the cutting room on the West Coast are Edwin Carewe's "High Steppers," "Mlle. Modiste," starring Corinne Griffith, and E. M. Asher's "The Sporting Lover."

In the East, E. J. Hudson's "Man of Steel," starring Milton Sills, and "The Savage" are being cut and titled as is Robert Kane's "The Wilderness Woman."

To Direct Vera Reynolds

Donald Crisp has been selected to direct Vera Reynolds in her initial starring picture for Cecil B. De Mille; according to an announcement from William Sistrom, general manager of the De Mille Studio.

Al Rockett to Make "The Charleston Kid"

"The Charleston Kid," an adaptation of Gerald Beaumont's story, "Even Stephen," will be Al Rockett's third production for First National. This week he completes his first one, "Puppets," in which Milton Sills has the stellar role. About April 15th he will start production on "Subway Sadie." Dorothy Mackaill and Jack Mulhall will be featured. On completion of that "The Charleston Kid" will be started. Dorothy Mackaill and Jack Mulhall will also have the featured roles in that. Alfred Santell will direct both "Subway Sadie" and "The Chareston Kid." The latter picture has Coney Island as its locale and fairly teems with comedy situations.

Broadcasts Song with "Stella Dallas" Stunt

BROADCASTED music was most effectively employed in Pittsburgh during the special first run engagements of 'Stella Dallas" in that city, where the Samuel Goldwyn presentation of the Henry King drama played simultaneously at the Grand, downtown, and the Fast Liberty Theatre, the latter being the big suburban house.

As the principal theme for the musical score at the Grand, Dvorak's "Die Alte Mutter" (English version, "Songs My Mother Taught Me"), was not only orchestrated, but was used as a featured soprano solo. During the week before the opening the solo was broadcast nightly from KDKA (Westinghouse) with announcements that it was to be part of the "Stella Dallas" program at the Grand. The radio tie-up was arranged through H. L. Giles, of the theatre publicity staff, for this United Artists Corporation release.

Filming a London Story

M. H. Hoffman, vice-president of Tiffany Productions, Inc., announces that "Morganson's Finish," suggested by the story by Jack London, is now in the course of production. The cast includes Anita Stewart, Mahlon Hamilton, Johnnie Walker, Victor Potel and other prominent players. The picture is scheduled for release early in May.

You'll want your bit o'
Sunshine
It's the biggest, the greatest, the happiest box office story you've ever heard! It will be a clean-up at YOUR box office!
COMING SOON!

Constance Talmadge Starts "Duchess of Buffalo"

Following a vacation of several months, during which she considered many stories, Constance Talmadge has started at the West Coast Studios on "The Duchess of Buffalo," by Hans Kraly. This official story by the author of a number of Miss Talmadge's previous successes was selected as offering the best material for the Schenck star who scored one of the biggest successes of her career with her last picture, "Her Sister from Paris," released by First National in the Fall.

In "The Duchess of Buffalo," Miss Talmadge will have another light comedy role of the type in which she excels. Walter Pidgeon will play oposite the star under the direction of Sidney A. Franklin.

Ray Johnston Confers With Producers On Coast

W. Ray Johnston, president of Rayart Pictures, and Dwight C. Leeper, Vice-President of Richmount Pictures (Rayart's foreign distributors) arrived in Los Angeles on Wednesday of this week to confer with Harry J. Brown and other West Coast producers of product released by Rayart.

Harry J. Brown is well known as the producer of the Reed Howes and Billy Sullivan comedy-dramas for Rayart. Mr. Johnston started his program at the inauguration of Rayart Pictures two years ago with the Harry Brown comedy-dramas and has been so well pleased with the sales results of same that it is his intention to line-up new product starring both young Howes and Sullivan for the coming 1926-27 season.

It is expected that Mr. Johnston and Mr. Leeper will remain on the Coast for approximately six weeks, holding conferences with the various directors and producers of forthcoming Rayart product and lining up new stories, casts, etc., for the approaching new season.

Donald Kerr Starred

Donald Kerr, the new screen comedy star, is getting thoroughly acquainted with the mysteries of the camera and is losing none of his comical traits that made him a stage hit. "Some Baby" is the title of the first of a series of twelve comedies to star this young man for Cantor Comedies, Inc.

Baxter Engaged for "Mismates"

Warner Baxter, one of filmdom's best known leading men, has been engaged to play the leading male role opposite Doris Kenyon in "Mismates," which will be placed in production at First National's New York studios April 5th, according to announcement by Earl Hudson, who will produce this picture.

Charles Brabin has been brought on from Hollywood to direct. Nicholas T. Barrows, who has been connected for the past several years with the Hal Roach and Harold Lloyd organizations as a "gagman," and who acted in a similar capacity on "The Savage," which was recently finished in New York, has been engaged to furnish the gags for this one. Philo McCullough will play the "heavy."

A UNIVERSAL FAVORITE—that means all-over-the-world as well as the producer —and applies to Jack Hoxie in "The Demon"

De Mille Announces First Seven Productions on 1926-27 Program

First Starring Vehicles for Jetta Goudal and Vera Reynolds Included in List; Four to Be Made at DeMille Studios and Three at the Metropolitan Plant; Big List Planned

THE first course of the cinema menu to be prepared by the De Mille and Metropolitan Studios during the current year is announced by Cecil B. De Mille and William Sistrom. Seven pictures; the first of forty planned for the $10,000,000 production schedule of Producers Distributing Corporation go into production at once, four at the De Mille Studio and three at Metropolitan.

Filming has already commenced on the first picture, an adaptation of "Sunny Ducrow," which stars Vera Reynolds. Donald Crisp is handling the direction of this story, prepared for the screen by Elmer Harris from the novel by Henry St. John Cooper. This picture will mark the debut of Miss Reynolds as an individual star. It deals with a little factory worker who finds love, fame, and accompanying complications behind the footlights. Edmund Burns, Zasu Pitts, George K. Arthur and Ethel Clayton are featured in support.

Priscilla Dean begins at once on her next starring feature for Metropolitan, "The Speeding Venus," a story by Welford Beaton recounting the adventures of a girl in a cross-continental race. Robert Thornby has been assigned the direction of this picture, with a cast including Johnny Fox, Robert Frazier, Dale Fuller and Ray Ripley.

Jetta Goudal, the emotional French actress with that strange personality that elevated her to stardom, starts this week at the De Mille Studio in "Risky Business," her first starring picture, directed by Frank Urson. In this picture, which has for its plot the difficulties of a German girl's love for an enemy prisoner of war, William Boyd will play opposite the star, Jimmy Adams, Robert Edeson and Junior Coghlan also being featured. Jeanie Macpherson and Garrett Fort wrote the story.

"The American Sex," which marks Joseph Schildkraut's elevation to stardom, is scheduled to start at the Metropolitan studio immediately, Joseph Henabery directing. The story, by Frank R. Adams, was adapted by Jane Murfin.

Leatrice Joy's next starring picture, "The Clinging Vine," is an adaptation by Zelda Sears' successful musical comedy, prepared for the screen by Rex Taylor. Paul Sloane, director of Miss Joy's last two pictures, will again direct her in "The Clinging Vine."

"Gigolo," Edna Ferber's widely-read story, has been adapted by Garrett Fort for screen presentation with Rod La Rocque starring. It goes into production at the De Mille Studio within a week under William K. Howard's direction. Louise Dresser has been selected for a featured role in support of Mr. La Rocque.

"The Flame of the Yukon," Seena Owen starring, starts shortly at the Metropolitan Studio. An epic melodrama of Alaska's gold rush, this story promises to be one of Metropolitan's biggest productions.

Heads Albany Branch

Sam E. Morris, General Manager of Distribution for Warner Bros., announces the appointment of H. Seed as Branch Manager at Albany. Seed succeeds Austin Interrante, who has tendered his resignation. Seed is well and favorably known in the Albany territory, where for a number of years he has represented the leading film companies.

Star Visits Star

Hoot Gibson, Universal's Western ace, was a recent visitor to Harry Carey on the set where the latter is making the current Chas. R. Rogers production, "Satan Town" for Pathe release. Hoot was much interested in the set, which represents a western frontier town fifteen years ago.

Big Cast to Support John Gilbert in "Bardelys"

JOHN GILBERT will have the finest cast of the year with him in Rafael Sabatini's "Bardelys the Magnificent," which King Vidor is directing for Metro-Goldwyn-Mayer.

The incomplete cast as announced by Irving G. Thalberg, studio associate of Mr. Mayer, vice-president, in charge of production at the Metro-Goldwyn-Mayer studios, stands to date as follows: John Gilbert, Roy D'Arcy, Eleanor Boardman, Lionel Delmore, Arthur Lubin, Karl Dane, John T. Murray, Agostino Borgato, Edward Connelly and Max Barwyn. Additional members to this splendid group of cinema artists will be announced later by Mr. Thalberg.

The story, which has been syndicated all over the country in more than four hundred newspapers, has been adapted to the uses of the screen by Dorothy Farnum.

King Vidor has started filming this new photodrama, work on which has been going forward for the last six months. The most elaborate and authentic costumes and settings ever designed for a motion picture set in the middle ages have been prepared for "Bardelys the Magnificent."

The players in this romantic photoplay have been cast from roles ideally suited to their acting abilities and personal appearance.

All Set for Premiere Of "Flaming Frontier"

Final preparations for the world premiere of Universal's great drama of the West, "The Flaming Frontier," at midnight April 3 at the Colony Theatre, have been completed. Celebrities of the stage, screen, society and government and military officials have signified their intention of attending. Gold tickets have been issued to invited guests, and the few remaining in the box-office were quickly sold at $5 a piece.

The theatre has been gaily decorated in the national colors. Several Indians, under Chief Red Eagle, will be stationed in the lobby with an exhibit of their rugs, pottery, jewelry, etc. A gigantic electric sign has been constructed.

It is announced that an "Indian village" will be constructed at the intersection of Broadway and Seventh avenue in connection with a tie-up with the 104th Field Artillery. Beginning Sunday, April 4, the picture will be presented twice a day at $1.50 top. There will also be special morning matinees during Easter Week for the school children on account of the historical value of "The Flaming Frontier."

George Walsh Series for Excellent Based on Athletic Lines

THE George Walsh series for Excellent Pictures Corporation is rapidly taking shape.

Until now the only definite announcement to the trade has been that his first vehicle would be a football hero tale with Mr. Walsh as the hero in "The Kick-Off." This is determined as the premiere of the series.

From what Samuel Zierler, president of the producing company, said it is apparent that the entire group will be fashioned on athletic lines. In addition to the football story, there is also now being prepared a baseball hero outline.

These two stories at present form the bulwark of the series. There will also be in all probability a hockey picture.

The other three pictures in the series are yet to be outlined, but they will be adapted into the natural enthusiasms of the seasons and the release of each picture in the group will be timed to coincide with whatever sport is highest in the imagination of the public at that particular time.

"The Kick-Off" is practically ready to go into production and in all likelihood will be begun during the second week in April.

Added to M-G-M Stock Company

Dorothy Sebastian, who entered the movies a year ago last December by the simple method of walking into a Hollywood studio and taking a screen test, has just signed a contract that makes her a member of the Metro-Goldwyn-Mayer stock company. She left New York for the West Coast Studios last week.

"Up In Mabel's Room" To Be Sold Separately

FOLLOWING several conferences between executives of Producers Distributing Corporation and Charlie Christie relative to the Al. Christie features for the current and coming season, it was decided to withdraw the production of "The Champion Lover," the third Christie on the current schedule, in order to accommodate the release of the big special now being filmed from the celebrated stage farce, "Up in Mabel's Room."

When the screen rights of "Up in Mabel's Room" were purchased, Al. Christie intended to produce it as his biggest number on the 1926-27 program, but upon the acquisition of Marie Prevost by Metropolitan Pictures under a contract that made her services available for the leading role in "Up in Mabel's Room," it was decided to produce this subject at once and release it as a special to be sold separately, immediately upon completion.

"THAT BOX-OFFICE TOM" an exhibitor called him—and he won't retract when he plays William Fox's "The Yankee Senor" with Tony the wonder horse backing up Tom Mix

Lubitsch Starts Work on "Revillon" for Warner Bros.

Patsy Ruth Miller and Monte Blue Selected for Leading Roles—Other Production Activities Are Under Way at West Coast Studios to Clean Up Schedule

BEFORE departing from the coast with Harry M. Warner and Harry Lustig, West Coast Division Manager, to attend the first of three conventions of Warner Bros., in New York on the 10th, 11th and 12th of April, Jack L. Warner, General Manager of Production, saw the Ernst Lubitsch production "Revillon" get under way. Lubitsch started actual photography on the picture picture March 25th. This will be the last of the continental comedies directed by Lubitsch before starting on the first of his big specials for Warner Bros.

Patsy Ruth Miller and Monte Blue were selected for the leading roles in his latest feature. This will be Miss Miller's first picture under her new contract recently signed with Warners. So far the only members of the cast selected in addition to those who will play the leading roles are Lilyan Tashman and Andre Beranger.

"Revillon," the current Lubitsch feature is a temporary title. The picture story was adapted from the French farce of the same name by Meilhac and Halvey, two of the most popular writers of farce and comedy.

On the same day that Jack Warner saw "Revillon" get under way. "The Footloose Widow" also went into production at the Warner West Coast Studios. This is a sequel to "His Jazz Bride," the Warner feature in which Marie Prevost and Matt Moore are scoring so heavily in first run houses throughout the United States. It was adapted from the newspaper serial by Beatrice Burton, which was syndicated to hundreds of newspapers in leading cities of the country. Additions to this cast announced this week by Jack Warner are Jane Winton, Jason Robard and Douglas Gerrard. Robard has been assigned to the male lead.

The starting of "The Footloose Widow" leaves only three productions to get under way on the 1925-26 schedule of Warners and these will all be in work within the next few days. The remaining ones are "The Passionate Quest," "Broken Hearts of Hollywood" and "The Social Highwayman."

Warners are particularly anxious to clean up the current schedule, as the program for 1926-27 will be announced at the first of the three National conventions to be held in New York on April 10th, 11th and 12th. It is the intention to put some of these new pictures into production in the immediate future.

Charlie Murray Comes East to Act in "Mismates"

Charlie Murray arrived in New York Tuesday, March 30th, from Hollywood, to play in "Mismates," an Earl Hudson-First National production, to be filmed at the Eastern Studios. Murray, who has become one of the most sought after comedians in pictures, and who is now under contract to First National, has been busy at the West Coast Studios for a number of months. The day after he completed the last scene in "Sweet Daddies," he jumped on the train for New York in order to be on time for the shooting of "Mismates" which is scheduled to go into production within the next few days. Charles Brabin will direct with Doris Kenyon, Warner Baxter, Philo McCullough and others in the cast. The story, written by Myron C. Fagan, offers a strong comedy role for Murray.

Among the recent pictures in which the comedian has appeared to advantage are: "Irene," "Her Second Chance" and "The Reckless Lady."

"Lord Hokum" Title of Horton's Latest for Associated

"LORD HOKUM" has been definitely decided upon by Samuel S. Hutchinson as the title for Associated Exhibitors, according to an announcement made this week by Hutchinson. The picture is now in production at the Associated Studios in Los Angeles under the direction of Lloyd Ingraham.

This new Horton vehicle is said by all who are familiar with it to attain the comedy high water mark reached by his initial Associated Exhibitors' production, "The Nutcracker," which is expected to go out and establish new feature comedy box office records.

In "Lord Hokum" Horton appears as the valet of dissolute and irascible English nobleman, who, through force of circumstances while on American shores, is forced to masquerade as his master. Naturally, a number of unusual situations follow that are provocative of rib-racking mirth. Aside from the gorgeous laugh-provoking elements there is a delightful love romance woven through the story.

The cast that has been selected by Hutchinson and Ingraham to support Horton fits the various roles perfectly. Dorothy Devore plays the leading feminine role, while Frank Elliott plays the nobleman.

Capt. Richard Day Signs With Associated Studios

Capt. Richard Day, who has been identified with some of the most outstanding productions of recent years including Von Stroheim's "Foolish Wives," "Merry Go Round," "Greed" and "The Merry Widow," has been engaged by the Associated Studios in Los Angeles as art and technical editor.

Though engaged primarily to work with Eric Von Stroheim on his productions, which are to be filmed at the Associated, Capt. Day will also act in an advisory capacity in the production of the pictures that are to be filmed there for release through Associated Exhibitors.

Thalberg Signs H. B. Warner

H. B. Warner, famous star of "Silence" and other great stage plays, as well as several screen productions, has been signed to a contract with Metro-Goldwyn-Mayer by Irving G. Thalberg, studio executive, to play as Fontenoy in the Cosmopolitan production of "The Temptress," which is being directed by Mauritz Stiller. H. B. Warner comes to the Culver City studios from Cecil B. DeMille, for whom he starred in two feature productions, "Whispering Smith," and "Silence," an adaptation of his famous stage success written by Max Marcins.

Ginsberg-Kann Issue Gold Book of New Productions

THE announcement book of the Ginsberg-Kann Distributing Corporation for the season of 1926-27 is now off the presses. It is a handsome affair in gold, red and black. The cover is in solid gold with type matter in black. Each page has a border in gold, carrying the slogan, "Each one a golden opportunity" at the bottom, and "Sterling Productions" at the top.

The book is one of the earliest for the new season off the presses and is a fine example of advertising that sells pictures as well as of the printing art. An entire page is devoted, pictorially and in text, to each of the twelve Sterling Productions which the corporation will distribute next season, and which mark its entry into the production field. The pictorial display gives a visual idea of the highly dramatic and fast-moving episodes forming the highlights of each release. The illustrations are in black and red.

The twelve Sterling Productions listed are, Reginald Wright Kaufman's "In the First Degree," Ruth D'Agostino's "A Woman's Heart," "Wolves of the Air," "Tongues of Scandal," William Wallace Cook's "Red Signals," "The Cruel Truth," "Her Next Step," "Unknown Treasures," "Closed Gates," "Men of the Night," "She's My Baby," and "Bankrupt."

Many Youngsters At Fox Studios

Fox Films has a studioful of embryonic stars who are winning screen recognition with unusual speed. Gladys McConnell and Gene Cameron have just completed two O'Henry stories, "From the Cabby's Seat" and "The Polar Baron," while Miss McConnell found time to appear in Fox Films' version of the Hoyt farce, "A Trip to Chinatown." Barbara Luddy and Georgie Harris have completed three comedies, "East Side, West Side," "Pawnshop Politics" and "The Fighting Tailor," and they are now at work on the fourth of this Jewish-Irish series. Harris was also featured in "The Wheel," "The Johnstown Flood" and "The Shamrock Handicap."

Gloria Hope and Charles Farrell played important roles in "Sandy," Elenore Meherin's serial, while Farrell also appeared in "Wings of Death" and "A Trip to Chinatown." These fast-comers will have roles in other Fox Films productions during the 1926-27 season and bid fair to develop into favorites of first choice with theatre patrons.

"Our Gang's" "Uncle Tom"

"Our Gang" is at work again under Robert McGowan's direction, following the completion of "Uncle Tom's Uncle," their burlesque of "Uncle Tom's Cabin," for Pathe, and a short vacation.

"MADE FOR LOVE" seems made for the well-known B. O., as these its indicate; Leatrice Joy is featured and Producers Distributing Corp. will handle the distribution.

Florence Vidor Now Starring for Paramount

FLORENCE VIDOR'S phenomenal rise as a screen favorite during the last 12 months today resulted in the announcement that she will be launched as a star in her next Paramount picture. Miss Vidor's starring contract was arranged under the direction of Jesse L. Lasky and was announced by Hector Turnbull and B. P. Schulberg, associate producers at the organization's West Coast studio.

"Each succeeding picture in which Miss Vidor has played since she became a Paramount contract player a year ago has been a great personal triumph," Mr. Turnbull said. "She is a star now because the public has made her one. We are merely giving the fact official recognition.

"Miss Vidor is unlike any other star. She has charm, refined beauty and culture that set her apart. Yet, as she proved in 'The Grand Duchess and the Waiter,' she possesses marked ability as a comedienne as well as a strong physical attractiveness."

Mr. Turnbull will be in charge of the new star's productions. Filming of her first stellar vehicle, "Love—the Magician," will begin in about a month under the direction of William Wellman. The story was written especially for her by theb rililant Hungarian dramatist, Ernest Vajda. Benjamin Glazer and the author are now at work on the screen treatment.

Miss Vidor's recent successes include "Are Parents People?", "The Trouble with Wives," "The Grand Duchess and the Waiter," all directed by Malcolm St. Clair, and Allan Dwan's "Sea Horses," which was completed a few weeks ago.

Florence Vidor has been in motion pictures ever since she came to Hollywood from her native city of Dallas, Tex., which also was the birthplace of two other Paramount players, Bebe Daniels and Mary Brian.

The Totem Pole Beggar Began by Weaver for Associated

ONE internationally known screen and stage star, and four of the most prominent screen players of the present day have been engaged for the forthcoming production of "The Totem Pole Beggar" by the H. C. Weaver Production Company at their studio in Tacoma.

The announcement was made by H. C. Weaver following his return with General James M. Ashton from Los Angeles, where the following stars were signed for the new picture: Wanda Hawley, Anne Cornwall, Gareth Hughes, Tom Santschi and Dan Mason.

The signing of these film luminaries is an advance guarantee of a greater picture than was made in "Hearts and Fists," a highly successful Associated release. The players report at the Tacoma studio in a few days to start filming "The Totem Pole Beggar" under the direction of W. S. Dan Dyke.

Preparations are being rushed at the Weaver studio, and actual work will be put under way as soon as supporting members of the cast are selected.

Cast of "The Boy Friend" Has Many Fine Players

The supporting cast of Monta Bell's new production, "The Boy Friend," has been considerably augmented by the addition of a number of famous players and character actors.

Estelle Clark, Metro-Goldwyn-Mayer player, has been assigned to the role of "Violet," a small-town vamp. Her friend, "Babe," will be portrayed by Virgina Bradford.

Other additions include Walter Tennyson in the important role of "Mr. Lester"; Otto Hoffman as the father; Archie Burke, Edgar Norton, Ruth Hanforth, Dorothy Seay, Eileen Manning, C. Gelbert, and Evelyn Atkinson.

The leading roles in this story of small-town folk, are being played by Marceline Day, John Harron, Gertrude Astor, Elizabeth Patterson, Maidel Turner and Gwen Lee.

"Long Fliv the King"

Charley Chase's newest comedy, "Long Fliv the King," for Pathe, directed by Leo McCarey, wanders into the realm of sets and costumes for lavish production effect, with Max Davidson, Martha Sleeper, Fred Malatesta and others in the cast. The story presents a mythical kingdom's best revolutionary stunts for laughs.

Lotta Fighting Going On For M-G-M Picture

ANOTHER bout in the series of fights necessary for the filming of "In Praise of James Carabine," a forthcoming Metro-Goldwyn-Mayer production, being directed by Marcel de Sano, was fought last week between Ralph Graves and Malcolm Waite.

The first fight in this photoplay adapted from Donne Byrne's epic of the prize ring was a battle last week between Graves and "Bull" Montana.

These fights are conducted in the old fashioned manner before the adoption of the Marquis of Queensbury rules, and fight fans all over the country will be interested in the crude beginnings of the popular sport. No gloves were used in the old days, and the fights were conducted outdoors, on the turf. Scenes from the photoplay look like old fashioned sporting prints.

Renee Adoree, who has the leading feminine role, opposite Graves, and Paulette Duval, also a member of the company producing the film, are interested spectators at these combats. Other members of the cast are Margaret Seddon, Malcolm Waite, Paulette Duval, Lionel Belmore, Arthur Hoyt, and "Bull" Montana.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Benton Host at N. Y. Chicken Dinner

Moving Picture World Bureau, Albany, March 29.

SEVENTY-FIVE or more employes of theatres operated by William E. Benton in Saratoga Springs, Ballston Spa, Glens Falls, Granville, Whitehall and Mechanicsville, N. Y., smacked their lips one night last week at a chicken dinner given by Mr. Benton on the stage of the Congress Theatre in Saratoga Springs, following the second show of the evening. These dinners are to become a regular feature, to occur every month or so, in the establishment of the greatest possible co-operation in Mr. Benton's working force. Business cares were laid aside for the evening and instead of talking or listening to speeches on how to make the theatre pay, the evening was passed with songs and story telling. Of course Mr. Benton presided in the capacity of host and received many compliments upon the success of the occasion.

CELEBRATING

Jack Matthews of Plattsburg, one of the best known exhibitors along the northern line, has been spending quite a little money of late in the way of a new car for his daughter. But Mr. Matthews is not only doing well with his theatre but the illness of a few months ago has entirely disappeared with the result that Jack is once more himself.

AFTER THE BUSINESS

Herman Vineberg of the Albany Theatre in the Capital City is planning to do heavy newspaper advertising, starting with "Desert Gold" on the week of April 5. Mr. Vineberg realizes that the house needs advertising, and if one-half page ads will do the business the theatre will soon be playing to capacity business. During the last few weeks approximately $1,300 has been spent in a new transvertor and other equipment bettering projection.

REDECORATING PLAYHOUSE

The Playhouse in Hudson, formerly run by A. A. Elliott and lately acquired by Freeder and Grossman, will put the lily to shame at Easter time. The house is now closed and is receiving an extensive redecoration.

MUCH ILLNESS

Ed Trembly, bachelor and manager of the American in Troy, encountered a whole lot of trouble last week with the female of the species. In other words, Mr. Trembly's ushers and likewise his cashier were all sick with the grippe, which reached epidemic proportions in the Collar City and forced Mr. Trembly to scour the city over for a new working force.

BUETTNER BACK

As brown as a berry and as fit as the proverbial fiddle, Louis Buettner, head of the Cohoes Amusement Company, back from a thirty days' cruise to the West Indies, put in an appearance on Film Row this past week and was welcomed everywhere. Mr. Buettner was most enthusiastic about his trip and boosted the West Indies to the skies.

VARIED ACTIVITIES

Jake Rosenthal made a trip to Syracuse last week that was a sort of combination affair, enabling him to see the prize fight in which one of the Troy boys participated and also to see his son who is in Syracuse University. Mr. Rosenthal has decided to quit paying carfare to his amateur actors, but has boosted first prize to $10 and second to $5. Mr. Rosenthal has been buying new equipment for his theatre, including a couple of Simplexes from the old Capitol.

A SURE SIGN

Spring is on its way, robin or no robin, for Mrs. Arquette, postmistress in Parishville, came out last week with the announcement that she had opened her theatre for the spring and summer.

(Continued on Opposite Page)

Mt. Vernon, Ohio, Showmen in Combine

Moving Picture World Bureau, Cincinnati, March 28.

A MOVING picture consolidation has been consummated at Mt. Vernon, Ohio, by Platt and Smoots, both of whom have heretofore operated separate houses. They have purchased Memorial Hall, which they will convert into a picture house seating approximately 1,100. The Lyric and Vine theatres, respectively, which have been individually operated by the two exhibitors, are included in the combine.

CRALL BURNS

Fire of undetermined origin destroyed the Crall Theatre, Rutland, Ohio, recently when several business houses were likewise wiped out.

ENTERTAINS LEGION

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, staged a midnight preview of "Behind the Front" for the special benefit of members of the local American Legion, employing a special orchestra for the performance.

PLAN NEW THEATRE

The Jefferson Banking Co., Jefferson, Ohio, is contemplating the erection of a new banking home, immediately adjacent to which will be located a picture house.

INCORPORATIONS

The Theatre Owners' Film Corporation, Columbus, Ohio, has been incorporated by W. B. Stewart, Charles Foliett and others. The Columbia Film Exchange of Ohio has been incorporated at Toledo for $40,000 by G. L. Andrew, J. I. Roche, H. L. Christopher, et al.

REGENT OPEN ONE DAY

When the Jewel Photoplay Co., Hamilton, Ohio, closed the Jewel Theatre, after having sold the lease back to the original owner of the property, they decided to move the paraphernalia to their Regent Theatre and operate that house with pictures through the week, with vaudeville on Sundays. However certain obstacles were encountered which made this plan impracticable, and the furnishings and appurtenances of the Jewel were disposed of otherwise. The Regent, therefore, remains dark during the week and will play vaudeville and pictures Sunday only.

ELITE SOLD

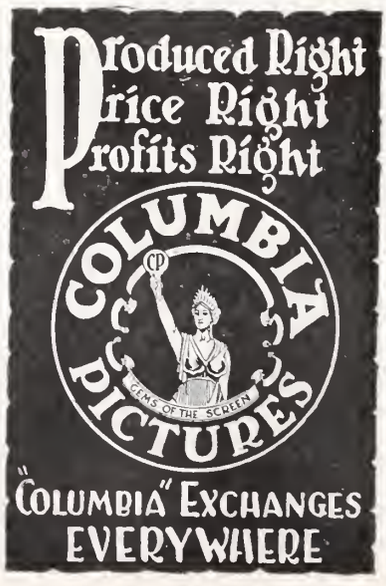
Bess Smythe, Defiance, Ohio, has disposed of her Elite Theatre to J. A. McLeod.

Indianapolis Children Guests of Zaring

TWO hundred children of the Hassler Mission recently were the guests of A. C. Zaring at a children's party at Zaring's Egyptian Theatre, Indianapolis. The feature picture was "The Speed Spook." The party was given in conjunction with the Indiana Photoplay Endorsers and the Child's Conservation League.

RECORDS FALL

Attendance records for five years at the Palace Theatre were broken the first of this week with the showing of "Behind the Front." To quote Herbert Jennings, manager, "it went over the top. The film, which was shown the first four days of the week, beginning Sunday, March 21, established a first day attendance record and a four-day attendance record.



Many Exhibitors Visit Omaha Exchanges

CHARLES PROKOP, operating the Opera House and the Rex Theatre at Wahoo, Neb., was in Omaha recently. H. A. Larson of the Majestic at Oakland, Ia., and Fred Anderson of Coleridge, Neb., were other visitors.

THEATRE SALES

The Iowa Theatre Co. has bought the Rex at Manley, Ia., from Sabolik & Pinto. The Opera House at Palmer, Neb., has been sold to Ralph Miller. Ralph Mason was the former owner. L. C. Carson has sold the Star at Cordova, Neb., to F. Vaughn Shelley. Verne Kennedy has sold the Opera House at Canton, S. D., to William Lowell.

OTHER VISITORS

Among other visitors in Omaha recently were E. B. Johnson, Audubon, Ia.; Fred Glass, McCook, Neb.; Robert Booth, Nebraska City, Neb.; J. C. Miller, Otoe, Neb.; M. L. Curtis, Dorchester, Neb.; C. B. Marks, Albion, Neb.; Mrs. K. D. Wilcov, Grand Junction, Ia.; Blaine Cook, Beatrice, Neb.; W. A. Bowker, Onawa, Ia.; Fred W. Anderson, Coleridge, Neb.; Mrs. K. D. Wilcox, Grand Junction, Ia.; ner, Adams, Neb.; F. J. O'Hara, Elgin, Neb.; R. H. Robinson, Blair, Neb.

Gowanda, N. Y., Theatre Opens April 18

JUDGE JOHN W. SCHATT, who will manage the new Hollywood Theatre to be opened in Gowanda, N. Y., on April 21, announces that there will be a special invitation performance on the evening of April 18. The house is on the site of the old Gowanda Opera House, burned several years ago. Richard Wilhelm of Buffalo heads the company controlling the theatre.

FITZER MOVES

Mitchell Fitzer who has been managing the new Kenmore Theatre in Kenmore since its opening several months ago, has returned to Syracuse to take active charge of the Rivoli. His brother, Joseph, is now manager at the Kenmore, where business is said to be picking up in a satisfactory manner.

BENEFIT A SUCCESS

A goodly sum was realized at the special benefit performance given in the Olympic at midnight on March 26 for Miss Anne Beston, former member of the Universal office force, who now is in the Perrysburg Hospital Johnny Whitney, manager of the Olympic, and Charlie Goodwin, "U" branch manager, co-operated in arranging an entertaining program.

WEDDED 15 YEARS

Bill Shirley, prominent Schenectady exhibitor and former Buffalonian, was in the Queen City of the Lakes last week-end celebrating his fifteenth wedding anniversary. Bill makes his headquarters most of the time at the Hotel Astor in New York City. It was his first visit to Buffalo in many months. He visited many of his friends along Film Row.

SHEA BUYS SITE

The Pearl street police station in Buffalo, which directly adjoins the lot on which the Coplon brothers are building their new office and theatre building, has been purchased by Michael Shea for $85,000. Publix long ago announced another theatre would be built on Main street and this may be the first move to acquire property for the site. The Coplon property is being rushed, steel work now being in the process of erection. The theatre part of the building will be leased by the Fox theatre department.

ADDS SIX STORIES

Charles E. Abbott, of Boston, who will build the new office and theatre structure in Syracuse, was in that city the other day where he announced he had changed the plans somewhat, making the building 19 instead of 13 stories high as at first designed. The new plans, however, retain the Warren street entrance to the theatre, with stores on both sides and along the Genessee street frontage. The house, which has been leased by the Mark-Strand interests for 21 years, with an option of continuing it for 21 years more, will seat 3,000. The orchestra pit will accommodate 60 musicians and there will be a mammoth stage.

A CLEAN FIGHT

Officials of the Musicians' Union in Niagara Falls, N. Y., want to tell the world that they have had no connection with the threat letter alleged to have been received by the conductor of the Bellevue Theatre Orchestra. This announcement is made following a meeting of the musicians, during which it was made clear that no un-American tactics will be tolerated in connection with the present difference of opinion between the theatre owners and union employes. No propaganda alien to the interests of either side will be tolerated, it is stated.

Albany News

(Continued on Opposite Page)

HANDICAPPED

The Palace in Saratoga Springs was hard hit last week when D. J. Harrington, one of the owners, was flat on his back with the grippe. The father of Ben Straus, manager of the house, also died during the week.

CHANGE POLICY

Feldman and son, operating the Lincoln in Schenectady, announced this week that from now on they will play all super specials on Monday and Tuesday, finding in this the solution of bringing what are ordinarily the two poorest days of the week up to normal. The theatre ran "The Merry Widow" two days this week, in combatting the usual Holy Week slump.

TO TRY EXHIBITING

The Astor in Troy is to be reopened on April 3, and by a former film salesman and exchange manager at that, for Austin Interrante, late manager for Warner Brothers in this city, has leased the theatre. There will be a daily change and a straight picture policy.

BUCKLEY WELCOMED

C. H. Buckley, who was operated on at one of the Albany hospitals some weeks ago, was so overjoyed in being able to return to his office last week that he didn't even notice that the first person to greet him was a film salesman who had apparently resolved to see that Mr. Buckley wanted nothing in the way of pictures for at least twelve months to come. Anyhow, it seems mighty nice to see Mr. Buckley again along Film Row.

STILL OFFICIATING

Jack Campbell is still doing the honors as manager of the Griswold in Troy without so much as a word being received from Jake Golden, who has now been in one of the Boston hospitals for several months.

A REAL EVENT

Congratulations to Mr. and Mrs. Harry Hellman of the Royal Theatre in Albany on their twenty-fifth wedding anniversary. The event was observed last week and the Hellman home resembled a bower of roses, gifts from their many friends. Their daughter, now in Chicago, called them over the long distance telephone and was also the donor of a beautiful silver service. All in all, it was quite some day for Harry and the Missus.

MRS. ROBERTS BETTER

Walter Roberts, manager of the Troy Theatre, admits that he does not know whether he is afoot or horseback these days on account of his wife's illness. Mrs. Roberts is now reported as being on the gain, however, although it will probably be many weeks before she is back in the ticket office, greeting patrons with the familiar smile.

ONLY A DREAM

Dreamland, in Albany, is now closed after a short and rather hectic existence. Louis Cappa has taken his experience and energies to the Rialto in Schenectady.

PROSPECT BAD

Up in Johnstown the big issue of the day is over the question of daylight saving. Charles Sesonske is taking more than an active interest in the outcome, although admitting that it does not look very favorable. Mr. Sesonske, who was in town during the week, is splitting his weeks between vaudeville and pictures and finding the combination a good one.

APPLE "THROUGH"

No more theatres for Ben Apple, who has been in the game for many years and disposed of his last house a few months ago in order to sell real estate in Florida. Ben returned home a week or so ago and last Monday blossomed forth in the auditing department of Symansky Brothers, who made their money in the junk business, and own the Lincoln Theatre, which is leased to the Strand interests.

Northwest Showmen to Meet Early in May

Moving Picture World Bureau, Minneapolis, March 29.

THE Northwest Exhibitor Association will hold a convention in Minneapolis about the first of May. W. A. Steffes, president, has issued the preliminary call.

LIMIT CONTESTS

St. Paul exhibitors may present no Charleston contests for children without permits from each child from the mayor's office. Children must be more than 10 years old and have good school grades before getting permits.

THEATRE NEWS

Ground will be broken soon for the new East Side theatre to be built in Madison, Wis., by Edmund M. Michalson. E. L. Maytag and A. H. Blank are to build a new theatre at Newton, Ia. Leo Moore has bought the Orpheum at Centerville, Ia. He owns the Majestic there. J. A. Fogerty, who sold the Orpheum, will buy in Melrose, Ia. The Majestic at Des Moines has been remodeled and reopened. Omar Kenyon is manager. Waubay, S. D., wants a new theatre. Business men are studying plans.

PURCHASE SITE

Site for a theatre in Flandreau, S. D., has been bought by Archie Higgs and Clark Bates. The State at Redfield, S. D., has been closed by H. E. Barnes. Verne Kennedy, running for governor in South Dakota, has sold his interest in the Kennedy Theatre at Canton, S. D. M. Witte will operate a new theatre at Sherburn, Minn. H. H. Gleason has bought the Opera House at Glenwood City, Wis., from H. L. Boch. Miner and Crouse have opened their new Palace at Spooner, Wis.

AN IOWA CHANGE

Ray Churchill has taken the Opera House at Coon Rapids, Ia., from Williams and Allen. N. L. Lamb of Radcliff is reopening the Conrad, Ia., Strand. Nate Johnson will build a new Scenic at Miller, S. D. C. F. Knoll has sold the Alexandria, S. D., Star to John Basche and will run the Liberty at Sioux Falls. Frank Hoff will build a theatre at Port Washington, Wis.

TO DANCE ALSO

The Opera House at Hopkins, Minn., will be used for dancing in connection with Engler Brothers' Royal Theatre. Joe and Frank Jerkins have bought the Milford, Ia., Strand from A. M. Leitsch. E. P. Hageman is building a new house at Waverly, Ia.

NEW EQUIPMENT

A stage is being installed in the Strand at Minot by Dick Baasen. A new organ is being put into the Garrick at Fargo by Ben Friedman. The Cecile at Cokato, Minn., has been taken over from William Deters by Esle Larson. Frank Smoleski has been granted a permit to build a $45,000 theatre in Minneapolis.

Denver Theatre News

Exhibitors visiting Denver during the past week were A. H. Steward, president of the Rex Investment Company, which operates the America and Rex Theatres of Casper, Wyo.; James Lynch, president of the Wyoming Theatre Managers Association, who operates theatres in Laramie, Wyo., and C. A. Mulock, owner and manager of the Iris Theatre, Thermopolis, Wyo.

BUILDING BEGUN

Actual construction has begun on the new Aladdin Theatre, which will be erected on East Colfax and Race streets, Denver. It will contain about 1,200 seats and be of Indian architecture.

"Big Guns" Gather Soon in Pittsburgh

Moving Picture World Bureau Pittsburgh, March 30.

MANY prominent exhibitors from other sections of the country will be in attendance at the sixth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia, to be held at the Fort Pitt Hotel, Pittsburgh, on April 19 and 20.

Among them will be R. F. Woodhull, national president, and Sydney S. Cohen, former national president. Also the following members of the National Administrative Committee: A. J. Brylawski, Washington, D. C.; M. E. Comerford, Scranton, Pa.; Jake Wells, Richmond, Va.; Nathen Yamins, Fall River, Mass., and Harry Davis, Pittsburgh. At the banquet and dance reception to be held in the English Room of the hotel at 6:30 p. m. on the evening of April 20, Governor Gifford Pinchot of Pennsylvania, will be one of the principal speakers. Also expected at the banquet is Glenn Harper of Los Angeles, member of the National Board of Directors. Banquet tickets are being mailed to every exhibitor in the territory. Assessment is $6 per person. Exhibitors are urged to advise the committee at once as to whether or not they will be present, so that the necessary number of reservations may be arranged for.

CATHAUM OPENS SOON

Maurice Baum, owner of the Nittany and Pastime Theatres at State College, Pa., was in town recently and told the World representative that his new Cathaum Theatre in that town will be opened on April 8. The new Cathaum will seat 1,100 and is without doubt one of the finest picture theatres in the local territory. Those who have already seen the interior of the new house are loud in their praise of its beauty.

A NEW STUNT

The Rialto Theatre, Mt. Oliver, Pittsburgh, is to present the "Neighborhood Follies" during the week of April 12. The cast, numbering about 60 persons, will be all local talent and includes both amateurs and semi-professionals. This is the first time such a stunt has been worked in this city. A. A. Weiland is owner of the Rialto. H. C. Thomas is staging the show. Rehearsals are now being held.

REAL MERIT

Congratulations to "Andy" Battiston of the Lyric Theatre, Yukon, Pa., who is the only exhibitor in the local territory to be awarded honorable mention for his advertising displays during First National Month—January. "Andy" is in a small town and his house seats but 233, yet he made a better showing than many exhibitors in the bigger cities.

LEONARD RECOVERED

Joseph Leonard, the Cameo Theatre's hustling advertising agent, is back on the job after having been laid up for a few days, having undergone an operation for an abscessed ear.

TO CHANGE POLICY

Rumor has it that the William Penn Theatre on the Northside, Pittsburgh, a Harris house, will institute a policy of vaudeville and pictures on September 1, with a change of program twice a week.

HARD SLEDDING

Anthony Jim, owner of several local theatres, has just purchased a Packard sedan. It's a hard life for these theatre owners.

VISITORS

Recent out-of-town exhibitor visitors included: George Shafer and George Otte, Wheeling; A. P. Way, DuBois; Jack Smith, Barnesboro; Walter Silverberg, Greenville; Andy Battiston, Yukon, and Carl Becker, Butler.

St. Louis Hotel Has Plans for Theatre

Moving Picture World Bureau, St. Louis, March 25.

A THEATRE to seat 900 is included in the plans of a $5,000,000 hotel-apartment to be erected at Lindell boulevard and Spring avenue by the Stuyvesant Realty Company, St. Louis. Another picture theatre and airdome is planned for Cook and Taylor avenues. Jacob Rubin and Sons, 808 Chestnut streets, are the promoters of this project. It will cater to negroes.

SELLS THE IDEA

Ray Nettemeyer, salesman for F. B. O., induced the mayor and leading business men of Frankfort, Mo., to install a community picture theatre. One show is given each week. Heretofore the town was without pictures.

VISITORS

Visitors of the week included C. L. Henry, Glen Carbon, Ill.; Mrs. Frances Peart, Gillespie, Ill.; John Pratt, Fulton, Mo.; Jack Williams, Panama, Ill.

A SWELL TIME

Cards received from J. J. Reilly of Alton, Ill., who is sojourning at Hollywood, Cal., state that he is having a wonderful time.

Wanted: A Job

Can some one recommend another job of some sort for Adolph Eisner, manager of the Circle Theatre, Kansas City, and former president of the M. P. T. O. Kansas City?

In addition to managing his theatre, Mr. Eisner recently became interested in the operation of a Kansas City drug store, to which he devotes several mornings each week. Feeling that he was "loafing" too much he proceeded to accept a position as publicity representative of the Globe Theatre, downtown first-run house. He still has a few superfluous minutes before breakfast and after dinner.

Chase With Red Seal

Following on the policy laid out by Max Fleischer, president of Red Seal Pictures, when the latter recently took over this distributing organization, to build up a national chain of exchanges, General Sales Manager Harry Bernstein obtained Maurice A. Chase to manage the newest Red Seal Exchange, Buffalo, when it opened April 1, at 257 Franklin street. Chase is one of the best known figures in the sales end of motion pictures. During the past ten years he has been an important factor in Universal Pictures' sales distribution.

New Palace For Bellingham, Wash.

Moving Picture World Bureau, Seattle, March 23.

IN closing the largest realty deal ever transacted in Bellingham, Wash., comes the announcement of the erection of a 2,000-seat theatre by North American Theatre Corp. in the heart of a newly established retail and commercial center. The Bellingham Development Company has been formed, with Seattle capitalists for its officers and trustees. The purchases involved expenditures of $1,250,000, embracing a number of valuable lots. The Douglas and Stimson interests of Seattle were interested by T. C. McHugh, Bellingham capitalist and department store owner, who got together with emissaries from North American, both being interested in the permanent building up of a substantial business center in the line of logical development of the city.

Directors in the company are Thomas D. Stimson, president; Harry C. Arthur, Jr., Frank R. Wilson, Howard P. Ingels, A. Scott Bullitt, Tim Healy, George S. Douglas, J. F. Douglas, directors. George S. Douglas will go immediately to Bellingham to open offices of the company as its resident manager.

The theatre will occupy a site on the east side of Commercial Street. It will be 205 feet long, on the inside behind an "L" of shops, fronting on North Commercial and Champion. The length of 205 feet will parallel Commercial, and it will be 75 to 80 feet wide. The entrance will be about 45 feet from the corner of Champion. The estimated cost is about $225,000. It will be thoroughly modern in every respect and will be equipped to handle any size attraction.

DEAL STILL "ON"

Rumors that the recent Jensen-Von Herberg deal with North American Theatres Corp. were off were answered by J. G. Von Herberg with the statement that the deal had never been entirely completed, but was just as much "on" as ever. Newspapers had previously published accounts that everything had been completed about the transaction, giving C. S. Jensen as authority for the statement.

A NOVEL RECORD

John Hamrick who played "The Connecticut Yankee" to record business when this sparkling comedy was brand new, for a three weeks' first-run, with a two weeks' return engagement to capacity, startled exhibitors several weeks ago when he announced a return engagement for one week. It was physically impossible to handle the crowds. Mr. Hamrick's policy does not permit of holding a picture over a week, so after four weeks' time the "Yankee" is scheduled for another week. This gives it the longest engagement ever played at the Blue Mouse, aggregating seven weeks.

WOODLAND OPENS

H. W. Bruen opened his new Woodland Theatre on March 27 to capacity crowds. If anything, the house surpasses in beauty and good taste Mr. Bruen's Ridgemont and Arabian Theatres.

EDRIS RESIGNS

Ned Edris has resigned as manager of the Blue Mouse Theatre, Tacoma. He has been succeeded by Frank Groppenbacker, who for five years has been doorman at the Seattle Blue Mouse. Edris has not announced his future plans.

RETURN ENGAGEMENT

Frank Edwards has booked a return engagement of "Over the Hill" for his Winter Garden Theatre, popular priced downtown Seattle house, at an early date. Mr. Edwards recently did a capacity business with "Ten Commandments" at this house. It regularly plays only first-runs.

New Theatre Planned For Detroit

Moving Picture World Bureau, Detroit, March 28.

ANOTHER new theatre project is announced for Detroit, the latest being a picture house at Mack avenue and Balfour road, to be erected by the Wadlow Brothers, at present operating the Virginia Theatre. The new theatre will seat about 1,000 and is expected to be ready for opening August 1.

TO TRY STOCK

Thomas Ealand, manager of the Regent Theatre, has been in New York contracting for stock players to fill a summer engagement at his Grand Rapids theatre. The Regent will return to first-run pictures again in the fall.

LOSES LEASE

In a recent court decision, George Murphy, who has been operating the Garden Theatre, Muskegon, for five years, loses his lease on this house to Paul Schlossman, who operates several theatres in that city. Murphy will continue to operate the Iris.

Select Big Players to Support Cody in New Film

EMIL HOFFMAN, general manager of the Associated Studios, Los Angeles, and West Coast representative of Associated Exhibitors, announces that the cast for Bill Cody's initial production for Associated Exhibitors has been completed.

Florence Ulrich, sister of the glamorous Lenore of Belasco fame, is to play the leading feminine role. Miss Ulrich chose the films in preference to a Broadway career and in the few months that she has been in Los Angeles has made unusual headway.

Edmund Cobb, who has himself been starred in several western subjects, is to essay the leading heavy role, while others in the cast will be Alex Hart, Barney Gilmore, Richard Cummings and David Dunbar.

The title of Cody's initial effort is "The Galloping Cowboy." It is an original story by Adele Buffington, who also prepared the continuity.

Golden Gate Celebrates Fourth Birthday

Moving Picture World Bureau, San Francisco, March 23.

THE fourth birthday of the Golden Gate Theatre, San Francisco, was celebrated the last week in March with an unusually attractive program that drew a record crowd. The feature film, "Rainbow Riley," scored a big hit, even the lions in the animal act which formed a part of the bill doing their share of the roaring. A feature of the business of this house is the heavy attendance at matinees, which are attended by many women.

BAUER TRAVELING

Joseph Bauer, one of the most popular San Francisco exhibitors and for years connected with the amusement business in the Mission District, has left with his wife and two daughters for Europe, where they plan to spend nine months touring the principal countries. This trip was to have been commenced a year ago when Mr. Bauer sold the Wigwam Theatre, but illness prevented.

TURNER RECOVERED

Nick Turner, manager of the California Theatre, Stockton, Cal., is back at his post following a stay of three weeks in a Santa Barbara hospital.

THEATRE OPENINGS

Work has been commenced on the new theatre for West Coast Theatres, Inc., at San Jose, Cal., and this house will be opened late in the year. The new Senator Theatre at Roseville will be opened in May and a house of the same name will be opened at Fortieth street and Telegraph avenue, Oakland, in June.

ON HONEYMOON

Walter Hodges, manager of the New Mission Theatre, San Francisco, is away on the vacation of a lifetime, this being in the nature of a honeymoon.

TUCKER LEAVES

Tom Tucker, well known on San Francisco's Film Row, has gone to Fresno, Cal., to take charge of the Bijou Theatre.

L. & B. SELL OUT

Lewis & Byrd, who have been in business at Hanford, Cal., since moving pictures first made their appearance, have disposed of their two theatres to the Golden State Theatre & Realty Corp., of San Francisco.

VISITORS

Frank Panero, of Delano, Cal., was a recent visitor at San Francisco and announced that his new theatre there was nearing completion and would be opened at an early date. Other exhibitors who have been in town lately have been L. Harris, Rialto Theatre, Stockton; Henry Fontana, Exeter, and Larry Killingsworth, Rialto Theatre, Willows.

SELLS AND BUYS

O. B. Atkinson, who recently disposed of his theatre at Livermore, Cal., to the Crystal Theatre Co., has purchased the Rialto Theatre at Oakdale from E. W. Fischer.

Gas Wrecks Streator, Ill., Theatre

Moving Picture World Bureau, Chicago, March 25.

THE Plumb Theatre at Streator, Ill., was seriously damaged by an explosion which wrecked the interior of the house and caused damages of about $20,000. Accumulated gas in the basement is reported to be the cause of the explosion, which occurred during the night.

HOUSE BOMBED

A stench bomb was hurled into the Maplewood Theatre at 2811 Diversey avenue, Chicago, but no serious damage was done to the house.

CHANGE NAME

The Ascher Kenwood Theatre Company has decreased the number of directors to three and changed the name of the company to the Ascher Irving Theatre Comany.

SEVENTH BIRTHDAY

The State Lake Theatre of the Orpheum circuit celebrated its seventh anniversary last week and in that time the management reports that over 25,000,000 people have visited the banner house of the big circuit. The house operates seven days a week, fifty-two weeks a year, and not a single performance has been missed in the seven years.

NEW ORGANIZATION

L. P. Gervirtz, Samuel S. Seigal and Morris G. Leonard have organized the Quincy Theatres, Inc., with headquarters in Chicago. The new company will operate the Washington Square Theatre at Quincy for the Great States Circuit. Leonard, Seigel and Gervitz have organized the Twin Lakes Theatre Company, with offices at 162 North State street, to own and manage picture theatres.

ANOTHER PLANNED

Another new picture theatre for Chicago is projected by Z. Erol Smith and a site has been purchased on the southeast corner of Irving Park boulevard and Central avenue. Plans are being drawn for a 3,200-seat theatre to be called the Cairo and to cost over $1,000,000. The site cost $135,000.

ROSE CHANGES

Jack Rose, formerly assistant manager of the Warner Exchange, is now assistant to James Coston of the Coston circuit.

DISSOLUTION

Mullens and Patterson circuit has been dissolved. Mr. Mullens will operate the Star at Palmyra, while Mr. Patterson will give his personal attention to the Princess.

BUYS DE YONG

Mrs. A. Hall of Dupo, Ill., has bought the De Yong Theater at Waterloo, Ill.

TAKES OVER HALSTED

James Collins has taken over the Halsted Theatre at 61st and Halsted streets, Chicago, from Louis Frank.

THEATRE FORMS CO.

Edward W. Haferkamp, George W. Hess and Francis W. Peck have organized the Hollywood Theatre Company with a capital stock of 250 shares of no par value, and will build the new Hollywood Theatre on the northwest side of the city.

Many Theatre Changes in Kansas City

Moving Picture World Bureau, Kansas City, March 25.

MANY addition annoncements of new theatres, changes in management and openings in the Kansas City territory were made this week. The new Jayhawk Theatre, Topeka, Kas., being erected by Hooper and Jencks, is to be equipped with a three-manual orchestral organ and will open about June 1. Plans for the building of a $500,000 theatre at 736 Minnesota avenue, Kansas City, Kas., are being completed by Grubel Brothers of Kansas City, Kas., owners of the Electric Theatre of that city. The new Kennedy Theatre, Kirksville, Mo., erected by Midwest Film Distributors, Inc., of Kansas City had its formal opening on Friday, March 26.

ENDS IN DEATH

A "umming" expedition by Francis Biechele, nineteen-year-old son of R. R. Biechele, president of the M. P. T. O. Kansas City-Missouri, and a chum, Wayne Weaver, ended disastrously for the latter this week, Weaver slipping from the "blind baggage" a short distance out of Kansas City and being crushed beneath the wheels of the train.

THEY'LL STILL BE LAUGHING Sunday morning after seeing "Saturday Afternoon," which is a Harry Langdon Special for Pathe

GRABBED HIS CHANCE

Being wide awake netted Jack Whittam, manager of the Strand Theatre, Kansas City, some extra dollars at the box office last week. When Mrs. Rudolph Valentino was booked at the Orpheum Theatre in a vaudeville act, Mr. Whittam proceeded to book "When Love Grows Cold," an F. B. O. production featuring Mrs. Valentino.

A RECORD?

What is believed to be a territorial record has been established by H. Fiske of the Opera House, Butler, Mo. For ten years Mr. Fiske has operated the theatre without a change in managment. During that period he has had to battle many a tent show and other opposition, but holds the upper hand at last, he says.

A GOOD JUDGE

Friends of C. Swierzinsky, manager of the Majestic Theatre, Washington, Kas., are begining to believe he is not such a bad judge of pictures after all. Out of a consensus list of 100 box office attractions, M. Swierzinsky, who operates only twice a week, played 73 of those attractions.

Along Exchange Row

With the Men Who Sell the Pictures

Minneapolis

Moving Picture World Bureau, Minneapolis, March 30.

Universal managers from Minneapolis are attending the Chicago sales convention. M. J. Weisfeldt and Eph Rosen, F. B. O. chiefs in Minneapolis, are on the way to the Los Angeles convention.

AWAITS OPERATION

William Bennett, recently of the Metro-Goldwyn sales force in Minneapolis, is about to undergo an operation for appendicitis.

BUSINESS FIRST

L. J. Bloomberg, salesman for Metro-Goldwyn, was still clutching a contract when he was pulled out from under his car which had gone into a ditch outside of Sleepy Eye, Minn. He spent the night at a farmhouse.

FOUR NEW MEN

The Metro staff in Minneapolis has been temporarily augmented by two men from Milwaukee, Jack Schumow and Frank Hensler, and by Herbert Hayman of New York and Joe Schwartzbine of Chicago.

A DADDY

Dan Coweg, cashier at Pathe's branch in Minneapolis, is father of a new baby.

TO GO WEST

Sydney Abel, new Fox manager here, is going to Los Angeles for the convention there April 12. He will take R. S. Stewart with him.

Kansas City

Moving Picture World Bureau, Kansas City, March 30.

Another active week of Kansas City's movie row. George Lodge, former assistant Universal booker and now of the Exhibitors' Film Delivery Company, is the elated father of an eight-pound baby girl. Lew Nathanson, film veteran, has accepted a position as Associated Exhibitors representative on Kansas City, according to Frank Cassil, branch manager. Walter Abrams has been made second assistant booker at the Universal branch. The Irish have their month in March, and just to prove it, H. W. McCarthy, Pathe salesman, has been turning in contracts by the bale, it is said. R. L. McLean, assistant to C. D. Hill, P. D. C. district manager, was a Kansas City visitor.

MORE DOPE

It was a vacant appearing office at the Paramount, the staff, a dozen strong, having gone to the Paramount convention in Atlantic City. Ned Depinet, divisional sales manager, and W. E. Callaway, district manager, respectively, of First National, were Kansas City business visitors. E. M. Saunders, western division sales manager, and J. E. Flynn, district manager of Metro-Goldwyn, were in Kansas City for a conference with C. E. Gregory, Metro-Goldwyn branch manager, on the ensuing M.-G.-M. sales drive. After being confined in a hospital for two months, ill of typhoid fever, Tom Byerle, First National branch manager, again will be back on the job next week.

Cleveland

Moving Picture World Bureau, Cleveland, March 30.

J. S. Jossey, president of Progress Pictures Company, has appointed George L. L. Levy, manager of his Cincinnati branch office. Levy was formerly manager of the Associated Exhibitor exchange in Indianapolis. He succeeds "Baron" H. Hirsch, who plans to enter the European film market.

ON TO CALIFORNIA

Lou Geiger, local F. B. O. exchange manager, is on his way to California to attend the company's spring convention.

Pittsburgh

Moving Picture World Bureau, Pittsburgh, March 29.

Robert Mochrie is the new manager of the Pittsburgh branch of the Producers Distributing Corporation, succeeding Jack Cohen who has gone over to Universal as city salesman. Mr. Mochrie comes here from the Albany, N. Y., branch of P. D. C., where he has enjoyed much success as manager.

WHEELER BACK

Samuel Wheeler, manager of the Standard-Federated exchange, has returned from a sales conference at his company's home office in Cleveland. Larry Jacobs, Metro-Goldwyn-Mayer exploiteer, who has spent some time in the eastern end of the state, is back in town for a stay.

GOES WEST

A. H. Schnitzer, manager of F. B. O., left on March 26 for the company's convention in Los Angeles.

DICKINSON HURT

C. W. Dickinson, who has been making his home at Fort Lauderdale, Florida, the past few months, suffered a fractured leg several days ago when he was struck by an automobile. Mr. Dickinson was formerly manager of the Universal exchange in Pittsburgh, and just prior to his accident was preparing to leave for the Steel City to rejoin the "U" sales force. He will return here upon his recovery.

HERBEL RETURNS

Manager H. M. Herbel of Universal and his sales force have returned from the regional sales convention held in Detroit, March 22, 23 and 24.

MAKING HISTORY

Max Shulgold, city salesman for F. B. O., has one of those classy six-cylinder Chrysler coaches. Just bought it. The next day it was stolen. On the following day it was recovered. Max says that car got itself a history mighty quick.

Albany

Moving Picture World Bureau, Albany, March 31.

Ted O'Shea, manager of the Metro-Goldwyn exchange here, is once more back on the job, having recovered from the grippe. It was the second time in Mr. O'Shea's life that he was sick enough to hit the sheets. Miss Jane Halloran, secretary of the Albany Film Board of Trade, has been seriously ill at her home with threatened pneumonia. Her sister, Peggy, looked after her duties while ill.

EDUCATION

Edmund Melhado, Pathe salesman, will know more about Albany traffic rules from now on, having laid down a five dollar bill last week for parking in a forbidden space.

GUESTS OF BENTON

Ray Smith and H. C. Bissell of the Universal exchange attended a dinner given last week by William Benton in Saratoga Springs.

Albany to Elect

The annual election of the Albany Film Board of Trade is scheduled for the forepart of May and there is a pobability that Alec Herman will be re-elected as president. Howard Morgan is vice-president of the board.

Owing to the fact that Herman Stern recently resigned his position in Albany and has gone to Brooklyn, someone will be named at the next meeting as treasurer to fill out the unexpired term of Mr. Stern.

Canada

Moving Picture World Bureau, Canada, March 31.

P. C. Taylor, Toronto, general manager of Film Booking Offices of Canada, Ltd., has announced several important promotions in the Canadian personnel. W. W. Allen, who has been manager of the F. B. O. branch at Montreal for two years, has been appointed manager of the Toronto F. B. O. office. He will have complete supervision of sales and service throughout Ontario. Harry Decker, former manager of F. B. O. at St. John, N. B., has been transferred to Montreal, succeeding Mr. Allen there. Alfred L. Gaudet, who has been identified with the F. G. Spencer Theatrical Enterprises in the Maritime Provinces in a managerial capacity for years, has been appointed manager of the F. B. O. exchange at St. John in succession to Mr. Decker. All three officials are well known throughout the Eastern Canadian field.

BALSDON NAMED

George A. Balsdon has been appointed general manager of Vital Exchanges of Canada, Ltd., with offices at Toronto, Robert Romney of St. John, N. B., of course, continuing as president of the Canadian Vital. Mr. Balsdon will also have direct charge Ontario territoy. He was a prominent official with Vitagraph in Canada for years, as was Mr. Romney. E. James has been appointed Vital manager at Winnipeg, with offices at 302 Film Exchange Building, covering the Manitoba territory. James Anderson has been appointed manager for the Maritime Provinces, his office being at 27 Prince William street, St. John, N. B. This appointment relieves President Romney of the personal supervision of the Maritime territory. J. A. Fitzpatrick, formerly with Universal, continues as Vital manager at Montreal.

Omaha

Moving Picture World Bureau, Omaha, March 29.

N. Shirem, auditor from the home office of Universal, was spending a few days in the Omaha branch recently.

TONSILS OUT

M. M. Marcus of the Educational Exchange, Omaha, had his son, Jerome Marcus, 6, taken to the hospital recently where a successful operation was performed on the tonsils.

WILLIS A VISITOR

The local office of Warner Bros. was recently favored with a visit from Lloyd Willis, assistant to the general manager.

ROSE BACK

C. F. Rose, manager of the Omaha Exchange of Famous Players, has returned from a successful trip of one week in Western Iowa.

San Francisco

Moving Picture World Bureau, San Francisco, March 27.

Al Oxtoby, San Francisco city salesman for Associated First National and assistant to Branch Manager Charles Muehlman, has been made manager of the Portland branch and has left to take over his new duties. He has been succeeded by Howard Butler, for some time with the Pathe Exchange.

PARSONS ENDS TRIP

G. C. Parsons, San Francisco branch manager for Metro-Goldwyn-Mayer, has returned from a trip through the valley territory. This was not made for the purpose of selling film, as the season's product has been well placed, but solely to renew acquaintances and to meet exhibitors in their own bailiwicks.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

6,750 Feet

"The Devil's Circus"—M-G-M

Forceful Drama and Tremendous Melodramatic Climax in Production Starring Norma Shearer

Drama

Reviewed by C. S. Sewell

CAST:

Mary .....Norma Shearer
Carl .....Charles Emmett Mack
Yonna .....Carmel Myers
Hugo .....John Miljan
Mrs. Peters.....Claire McDowell
Little Anita.....Joyce Coad

Story and direction by Benjamin Christianson.

AS THE FIRST production made in this country by the celebrated European director, Benjamin Christianson, Metro-Goldwyn-Mayer is presenting Norma Shearer in "The Devil's Circus" with Charles Emmett Mack and Carmel Myers in featured roles.

Written as well as directed by Mr. Christianson, the story, as its title implies deals with circus life, but it differs widely from the usual circus story. It is tense drama that is unfolded here and except for the manner in which the big situation is brought about, the tricks that fate played on the young couple could have happened in another walk of life. The circus atmosphere, however, lends a fascinating glamour and provides the opportunity for one of the greatest thrills we have ever seen on the screen. Not only is it technically handled in a superb manner but it certainly packs a whale of a punch.

A country girl coming to answer a circus ad falls into the hands of a young thief who seeks to take advantage of her. Convinced of her goodness he helps her along and they are soon in love. The girl, Mary, gets the circus job and attracts the attention of Hugo the lion tamer, who picks her for an aerial act performed over a den of lions. Unable to win Mary, Hugo finally forces himself on her. Because of her shame, Mary stops writing to the boy, Carl, who caught in one slip from his determination to go straight has been sent to prison. Hugo's attentions to Mary arouse the fiery jealousy of the leading woman, Yonna, who lowers the trapese causing Mary to fall from the roof of the circus into the den of the lions. The great war comes and when it ends, it finds Mary, crippled, selling dolls on the street while Carl is a shoemaker. Fate finally brings them together and Carl, learning Mary's story goes out to settle with Hugo. He finds him totally blind eking out a living as a peddler with the aid of Yonna, who is down and out having served five years for her injury to Mary. Satisfied, Carl returns to Mary and they find happiness together.

Mr. Christianson has handled this rather grim story superbly. All of the possibilities of the theme are finely brought out. His building of the characters is thorough, and there are many situations that are absorbing, and the result is an unusually powerful and intense drama that will appeal especially to the highest class of theatregoers.

The tremendous climax is exceptionally fine thrill melodrama. There is unusually taut suspense where the jealous woman hesitates to loosen the rope that holds the trapeze at the proper position. Shots from various angles establish the peril of the performer in the act itself. There are views from the ground showing the performers away up under the tremendous circus rotunda and other shots from above in which the performing lions look like small dogs. The thrill itself is a double-barreled one which will keep you for several seconds at the edge of your seats. You see the girl miss her hold and fall a great distance through space, then as a huddled mass on the ground with the trainer fighting desperately to keep the infuriated lions away while the spectators are in a panic. Oh boy, what a wallop. Then too, there is terrific emotional drama in the scene where the hero finds out that the villain is blind and his vengeance is already satisfied.

As the girl, Norma Shearer, always excellent, does wonderful work, making the character intensely real and registering heavily in the emotional scenes. Charles Emmett Mack is fine as the boy, and Carmel Myers as the venomously jealous woman. In the thankless role of the villain, John Miljan deserves praise for a smooth and exceptionally fine performance.

Although this picture has a heavier theme than the usual screen fare, with a strong element of tragedy for the most part in the working out of seemingly unkind fate, and there are only flashes of comedy, we believe that the strong human note, the deep pathos, the beautiful romance, the excellent direction and splendid acting together with the intensely powerful and absorbing drama, and above all the terrific thrill climax, will make "The Devil's Circus" register with the majority of patrons. It is not light entertainment, but it is excellent and absorbing entertainment.

5,020 Feet

"The Crown of Lies"—Paramount

Pola Negri Appears as Queen of a Mythical Kingdom in Dimitri Buchowetski Production

Romantic Drama

Reviewed by Epes W. Sargent

CAST:

Olga Kriga.....Pola Negri
Count Mirko.....Noah Beery
John Knight.....Robert Ames
Kari .....Charles Post
Fritz .....Arthur Hoyt
Leading Lady.....Cissy Fitzgerald
Actress .....Frankie Bailey
Stage Manager.....Erwin Connelly

Story by Ernest Vadja.
Scenario by Hope Loring and Louis D. Lighton.
Directed by Dimitri Buchowetski.

IN HER LATEST offering Pola Negri is seen first as a slavey in a cheap New York lodging house, but after the first sequence the action jumps to the mythical Balkan kingdom of Sylvania, and becomes reminiscent of "The Prisoner of Zenda."

The star is cast as Olga Kriga, an alien, born in the kingdom adjacent to Sylvania. She so strongly resembles the deposed queen of Sylvania as to deceive even the Queen's personal attendant, who leads her to the former cabinet, who had fled to New York. Count Mirko sees in the marked resemblance a chance to regain wealth and prestige in his native land. He will take the supposed Queen to Sylvania and sell her out to the usurper.

Olga assents to the proposal that she assume the personality of the dead Queen on the asurance that she will aid the Count to unseat the tyrant Vorski and restore the countrymen their rights. She is accompanied by John Knight, a flivver salesman.

The scheme almost works, but Mirko experiences a change of heart and puts Olga on the throne. When the country is restored to tranquillity she and the flivver promoter return to America.

This is a rather thin plot, bolstered by a few big scenes, but never really gripping the emotions. It provides the star with very little opportunity and most of the honors go to Noah Beery, as the Count.

The production has been elaborately staged and competently directed by Dimitri Buchowetski, but due to lack of strong plot interest and dramatic conflict, will probably prove only moderately entertaining for the average patron.

6,800 Feet

"The Bride of the Storm"—Warner

Physical as Well as Mental Punch in Story of Dutch East Indies Produced by Blackton

Melo-drama

Reviewed by Epes W. Sargent

CAST:

Faith Fitzhugh	Dolores Costello
Dick Wayne	John Harron
Hans Kroon	Otto Mattieson
Piet Kroon	Sheldon Lewis
Jacob Kroon	Tyrone Power
Faith's Mother	Julia Swayne Gordon
Faith at 8 years of age	Evon Pelletier
Heinie Krutz	Ira McFadden
Funeral Harry	Tutor Owen
Spike Mulligan	Fred Scott
Angus McLain	Don Stuart
Ensign Clinton	Walter Tennyson
Commander	Larry Steers

Based on story "Maryland, My Maryland," by James F. Dwyer.
Scenario by Marion Constace.
Directed by J. Stuart Blackton.

NO HIGHBROW critic is going to be enthusiastic about J. Stuart Blackton's version of James Francis Dwyer's "Maryland, My Maryland," but the average cash customer will feel that he is getting a competent return for his investment in entertainment. There is plenty of vivid action, a wealth of comedy, somewhat forced at times, but often original and always possessed of the crowd appeal.

The story differs from the usual South Seas plot, for the girl is not cast away on a desert island in company with an assorted cast of villains but washed ashore from a burning steamer to a lonely rock in the Dutch East Indies, where there is a light maintained by Jacob Kroom, with his son, Piet and his half-wit grandson, Hans. The child's mother lives just long enough to beg them to take the child home, promising a rich reward.

Jacob conceives the idea that they will hold the child, marry her to the half-wit and then claim the fortune.

The girl gains in years and beauty until she is desired by both father and son. Smouldering fires fan into flame with the coming of a Naval cruiser on repair work. Faith sees her heart's choice in Dick Wayne and it is Dick who comes to her rescue when, alarmed at his coming, the old man seeks to advance the marriage. Jacob is killed by Piet, when the latter seeks to steal the girl from his son, but Piet is overcome by Dick as the idiot sets fire to the lighthouse and then cuts away the supporting timbers, hurling it into the sea as he himself is washed to destruction.

The restricted locale holds the action to the interior of the light and the adjacent rock, only one sequence showing more than a handful of people. The result is a trifle monotonous, though these locations are colorful and generally interesting.

Tyrone Power almost dominates the picture in a role handicapped by rather conventional direction. This suppression makes for a better balance of the cast, but it wastes a remarkably fine actor. Dolores Costello is also too conventionalized. She does not rise to her work in other roles. Sheldon Lewis is good as the father, but Otto Mattieson as the idiot brings little subtlety to his impersonation.

Psychology and character drawing are sacrificed to action and comedy, but there is plenty of comedy and vivid action, especially in the final sequence, rather long drawn out, but still interesting. The result should give entire satisfaction where melodrama is liked.

5,080 Feet

"The Fighting Peacemaker"—Universal

Good Punch Scenes and Plenty of Typical Action in Jack Hoxie's Newest "Western"

Western

Reviewed by C. S. Sewell

CAST:

Parker	Jack Hoxie
Jess Marshall	Lola Todd
Jefferson Crane	Ted Oliver
Chell	William A. Steele
Hanna	Robert McKenzie
Marshall	Clarke Comstock
Sheriff	Frank Rice

Story by W. C. Tuttle.
Scenario by Alvin Neitz and Harrison Jacobs.
Directed by Clifford Smith.

THERE IS A GOOD punch right at the opening of Universal's newest Jack Hoxie picture, "The Fighting Peacemaker," where Jack is framed by the villain and sentenced to prison for a crime he did not commit.

As the story develops it is revealed that the rascally foreman, in league with the villain, is preparing to flood the ranch with sheep and the reason for the enmity between the cow men and sheep men which is found in many productions is explained here, for the sheep ruin the ranges and make them unfit for the cattle to graze. Hoxie, released, returns home and, believing his sweetheart is engaged to the villain, joins the sheep men. When he learns their real plans he upsets them, brings the real culprit to justice, rounds up the gang, establishes his own innocence and wins the girl.

The interest which is developed early is held throughout, and while there are a number of familiar situations, such as the kidnapping of the girl to prevent her disclosing the villain's plans, and her rescue by the hero, the story moves fast and there is an abundance of the type of action that Western fans like.

Hoxie has a congenial role and his support is satisfactory. Lola Todd is the girl and Ted Oliver and William A. Steele are the villains, while Robert McKenzie contributes a comedy character as a tramp.

The average "Western" audience will probably find "The Fighting Peacemaker" satisfactory program entertainment.

5,594 Feet

"Yellow Fingers"—Fox

Olive Borden, Ralph Ince and Claire Adams in Colorful and Interesting Story of the Orient

Oriental Melo-drama

Reviewed by C. S. Sewell

CAST:

Saina	Olive Borden
Shano	Ralph Ince
Nona	Claire Adams
Kwong Li	Edward Peil
Kario	Otto Matieson
Rajah	Nigel DeBrulier
Dexries	Armand Kaliz
Mrs. Van Kronk	Josephine Crowell
Antoinette	May Foster

Story by Gene Wright.
Scenario by Eve Unsell.
Directed by Emmett Flynn.

WITH OLIVE BORDEN, Ralph Ince and Claire Adams in the leading roles, William Fox is presenting as an Emmett Flynn production "Yellow Fingers," an adaptation of Gene Wright's colorful novel of adventure in the South Seas.

There is an "East Is East and West Is West" idea forming the keystone of the plot which concerns a girl who has been raised by her guardian as a white girl. She falls in love with him and dreams of marriage. An adventure in China brings another woman into his life. The hero's ward becomes jealous, and accidentally learning that her mother was a native, and feeling the taint of "half-caste," goaded by jealousy and revenge she plans to strike at her guardian by delivering the other woman over to a Chinaman who has sought in vain to win her. Eventually she relents and leads the hero to the rescue. He marries the other woman, leaving the girl to dream of her blighted romance.

The entire action takes place in the Orient and Director Emmett Flynn has turned out a colorful production surrounded by mystic Oriental glamour and fascination, that holds

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6,850 Feet

"Desert Gold"—Paramount

Fine Cast and Splendid Direction Unite to Make Zane Grey Story a Real Feature

Western

Reviewed by Epes W. Sargent

CAST:

George Thorne.....Neil Hamilton
Mercedes Castanada.....Shirley Mason
Dick Gale.....Robert Frazer
Landree.....William Powell
Sebastian Castanada.....Josef Swickard
Richard Gale.....George Irving
One Round Kelly.....Eddie Gribbon
Yaqui.....Frank Lackteen
Sergeant.....Richard Howard
Goat-Herder.....Bernard Seigel

Based on novel by Zane Grey.
Scenario by Lucian Hubbard.
Directed by George B. Seitz.

GEORGE B. SEITZ, punch specialist, has taken Zane Gray's "Desert Gold" and built it into a play of vivid action with all of the usual hard riding, big fighting elements of the usual western story plus two big mechanical punches that are vital to the story.

One of these is a sand storm so realistic that you find it difficult to realize that it is not the real thing. The other comes in the desert; a hill down which huge boulders continually roll. These imperil the refugees during many scenes and finally an enormous boulder is dislodged, bringing in its wake a veritable Niagara of rock and gravel which completely entombs the entire outfit of bad men and leaves the happy pair free to be happy ever after. It makes for a tremendous moment.

The story starts slowly and even drags in the first reel. The characters are introduced with almost unnecessary detail. Then there is a sudden accession of movement and the story fairly gallops along, hitting mostly the high spots of action.

Dick Gale is turned out of his fashionable home because of his convivial habits. He goes west and arrives just in time to help his old chum, Lieutenant Thorne, get his sweetheart, Mercedes, out of the grip of "Snake" Landree, who has stormed her uncle's ranch to gain her. She has slipped through the attack disguised as a peon boy. Guided by a Yaqui, they fare into the desert into the face of a sand storm. The storm turns the villains back and the trio gain the fastness of the desert. The horses wander away and the Yaqui, his leg broken, is unable to guide them. They can only wait for his recovery, and in this enforced waiting love springs up between them, but no word of this love is spoken.

Trailed by their horses' hoofs, the gang are led to their refuge, but the Yaqui dislodges a huge boulder which precipitates the landslide. It costs him his life, but Thorne has followed the bandits and a rescue is affected. Dick rides away, but Thorne, seeing how matters stand, relinquishes his claim in favor of his chum to ensure the happiness of the girl. Neil Hamilton and Robert Frazer play their parts well, but the greater interest lies in the character work of William Powell as Landree. He is not the typical bad man, but very convincingly a rotter. Smaller character parts stand out well, notably the work of Frank Lackteen as the Yaqui, and Miss Mason makes a charming and very desirable heroine.

The play is lavishly staged and the scenes in and around the inn have real pictorial value.

6,900 Feet

"Wild Oats Lane"—Prod. Dist. Corp.

Marshall Neilan Production Based on Crook Play Has Fine Balance of Drama and Comedy

Melodrama

Reviewed by Charles E. Hastings

CAST:

The Girl.....Viola Dana
The Boy.....Robert Agnew
The Priest.....John P. MacSweeney
The Mother.....Margaret Seddon
The Father.....George Barnum
The Dude.....Jerry Miley
The Detective.....Scott Welch
The Kleptomaniac.....Robert Brower
The Gangster.....Eddie James
The Bum.....Mitchell Lewis

Based on play "The Gambling Chaplain" by Gerald Beaumont.
Adapted by Benjamin Glazer
Directed by Marshall Neilan.

MARSHALL NEILAN'S deft touches in weaving comedy into more serious scenes gives "Wild Oats Lane," a "crook" story, that touch of newness which proves refreshing to movie patrons, and, in this instance, is a box-office picture.

This Gerald Beaumont story will be remembered by thousands who enjoyed it on the stage when George Broadhurst produced it as "The Gambling Chaplain." Mr. Neilan assigned important roles to stage celebrities who now appear for the first time in pictures, and John P. MacSweeney, who has the role of the priest, heading the work of regeneration, is a splendid acquisition to the screen ranks.

The story narrates the adventures of a young country girl who finds refuge in the big city after her father has turned her out because of her affection for a boy who cannot keep out of the hands of the police, following unfortunate experience with bad company.

The girl and the boy, together with as choice a gang of crooks as one may meet in many a visit to the theatre, come under the official eye of the priest. This dignitary, who "rolls the bones" (crooked dice, at that) and flips coins (a double-headed quarter) to settle all disputes with one of the "gang" who becomes obstreperous, explains that one must fight the devil with his own weapons. Mr. MacSweeney makes the character one of the most interesting we have seen in years.

Miss Dana registers with one of the best characterizations we recall from her. This portrayal of a girl who comes from good to bad, from this exquisite actress, deserves something more than mere praise. Mr. Agnew does his work well. Mr. Miley is new to the screen, and we hope he remains with us. George Barnum, the girl's father, is another newcomer. Mr. Brower maintains the comedy, working with the priest throughout.

The direction is excellent, and the picture splendidly made. Some prominent screen actors and actresses have roles here, but the program will not list them. The "fans" will identify them.

pleasing, and at times absorbing, Oriental melodrama.

In keeping with Mr. Flynn's excellent direction is the portrayal of the half-caste girl by Olive Borden, her characterization, when she gives way to the emotion and fire that is the heritage of her mixed blood being especially well done. Ralph Ince, a sterling actor, but better known as a director, handles the role of the hero well, and Claire Adams is attractive and appealing as the white woman. The minor role of the native ruler is made to stand out like a cameo by Nigel DeBrulier, and Edward Peil contributes a remarkable portrayal as the sinister Chinaman.

"Yellow Fingers"

(Continued from page 437)

the interest and provides better than the average entertainment of its type. Excellently acted, and smoothly developed, the average audience will find it thoroughly

THE "STILL" IS FUNNY, but the scene is still funnier—it's in "A Punch in the Nose," which Hal Roach sends in two reels to add to Pathe's prestige.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Thrown Key Stunt is the One Best Bet To Get Full Attention For a New Theatre

ORIGINATED for picture exploitation some years ago, the thrown key stunt has found its way into the newspapers and has been widely used of late. In one modified form there is but a single key, with more or less cryptic tips as to where this key can be found, but the more popular idea is the original form of thrown out keys. It had been very generally used for Clothes Make the Pirate and for Seven Keys to Baldpate, (with a treasure chest), but it still remains one of the best ideas for getting interest in a new theatre or one about to reopen. It was as a house opener that this stunt was originated some years ago on Southern Enterprises.

In that original plan there was a throw-out of several hundred keys, one of which was supposed to unlock the main door of the theatre, and the person who opened the door was given a season ticket to the house.

To take the strain off the actual lock, a door and jamb were obtained from a builder and set up in the lobby and it was this door and not the actual door which had to be opened.

Get Plenty of Keys

In its best form the distribution of keys is very general, and in order to keep the costs down, it is well to use the old fashioned key rather than the more expensive flat keys.

The drawback to this is that there is a rather limited range of changes, but a clever locksmith can change any ordinary rim lock to work only with one key, or several practical keys can be put out to guard against the loss of the real one.

The trick consists in filing the proper wards only on the one set of keys. Others can be filed in various patterns, or old keys can be used. If you have a house already open, you can have a key matinee to get the material at the smallest cost.

Hook the Newspaper

Since you will probably be using extra space for the opening, it should be easy to hook a newspaper in on the stunt, and do most of your announcing through this. In any event each key should be tagged with some such copy as "One of the keys with this tag attached will open the door to the Blank theatre. Back of the door is a season ticket good for six months. Try your luck any time between now and the opening of the Blank theatre at 8 P. M. Monday, May 7," or whatever the date may be.

These keys can be tossed out on the sidewalks, handed out by girl or men distributors, given out at the newspaper office to all comers or given to merchants to distribute. There should be not less than 250 in a small town and up to 5,000 may be given out if the size of the house and the diameter of the bank roll permits.

If you want to save the cost of the keys, (at the cost of some efficiency in the advertising), simply throw out an announcement that the reader may try his own keys.

Gets Them Oriented

The advantage of this stunt is threefold. It appeals to the inherent desire to get something for nothing. It impresses the name of the house on the minds of the prospects and it makes them familiar with the actual location of the theatre, since they must come to the house to try their keys. This latter feature is more useful in the large towns than in the places where everyone knows where the new house is going up, but even at that it is worth something to you to get them actually into the lobby.

If you are planning to open or reopen a house, try this out. You'll be delighted.

Prepare for Summer Exploitation now

Mounted Cutout is Better Than Three

Here is a mounted cutout from the three sheet on We Moderns that is better than the original. It comes from the Empire Theatre, Montgomery, Ala.

A First National Release

A MOUNTED CUTOUT

H. C. Farley liked the figure, but not the surrounding matter, and for the lobby he got a much richer effect through using only the figure. It was prominent enough to see from across the street, but you had to come closer in to read the original poem he used: "Tickle toe, twinkle toe, when she Charlestons, Oh! Oh! Oh!" Very often you will find you can get a better effect through mounting than from a cut-out.

This same figure was used in Seattle with a motor. The legs were cut loose and one was given a more or less up and down motion while the other traveled in a circle on its wheel. It was not the Charleston, but it was an attention getter.

Universal Releases

TWO SAMPLE HOUSE FRONTS FROM CALGARY, ALBERTA, ON UNIVERSAL RELEASES

On the left is the front of the Palace Theatre, showing a dungeon front for The Phantom of the Opera. On the right is seen the display of the Empress Theatre for Jack Hoxie in Two-Fisted Jones. The latter shot includes a birdseye view of the entire house staff. The Palace made very effective use of shadow boxes.

Making an Envelope Stunt Work Double Time

Puts a Kicker in An Envelope Stunt

For years and years and years pay envelopes have been stuffed with sand for sand titles, jumping beans that had to be sung to and a lot of similar ideas. It was not until the other day that someone in the Strand Theatre, Carthage, N. Y. figured that there might be a second section to this train of thought.

Year after year the envelopes have been handed out and more or less forgotten. Then the Strand gilded pebbles into nuggets and put them out for The Gold Rush with "All is not gold that glitters. Neither is the enclosed 'nugget' dug by Charlie Chaplin in The Gold Rush." At the bottom of the envelope was: "Don't destroy this nugget or envelope. They will win a prize for some lucky boy or girl. Watch for particulars of the Gold Rush contest."

The contest was merely the collection of the nuggets. The kids went from house to house asking for the nuggets. The child collecting the largest number of nuggets got a two weeks pass. Two weekly passes went to the next two children with singles to the next ten.

It was the one best bet that every householder in Carthage knew about The Gold Rush after the children had started to collect. To prevent the dumping of gilded rock, the envelope had to be presented, too.

The house had previously used salt on The Storm Breaker, but without the collection feature.

The Strand seems to pull a novelty almost weekly, but this is its one best bet.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Colleen Moore in "Irene" was the celluloid attraction of a program which ran an even 2 hours in length. This picture itself took up 1 hour and 27 minutes of the total running time, while the Mark Strand topical review required its usual 8 minutes. This left 25 minutes for musical presentations.

Each of the 4 deluxe performances of the day was opened by the orchestra playing the Von Suppe overture, "Morning, Noon and Night." The lights for this were as follows: bridge lights of medium amber and flesh covering the fabric cyclorama draw curtains which were closed over the small production stage circling from one side of the small proscenium arch to the other. These were augmented by 2 Mestrum floods of the same colors from the dome, which also spread to cover the musicians. Green borders on the large stage and light green foots on the small stage, these lights reflecting on the closed draw curtains over the medium amber and flesh colors. This overture required 8 minutes.

After the topical Review, in which the highlights included scenes of the funeral of Colonel Coolidge, came the stage prologue to the feature picture, "Irene." The setting for this presentation was a very elaborate garden copied from the gardens in the photoplay in which the fashion show took place. For an opening the orchestra played a few measures of one of the "Irene" selections and then the curtains opened disclosing models in various costumes posed about the stage. A soprano entered through a center arch, coming down 3 steps to the stage and sang "Alice Blue Gown." In this she was assisted by 6 members of the Mark Strand Ballet and for the second chorus there was a waltz by Sawyer and Roberts from Ciro's, London. The second selection of the presentation was "The Last Part of Every Party," with the verse sung by a tenor. The chorus was danced by the Ensemble and then was done as an eccentric dance by Bailey & Brown, late of "The Matinee Girl." Following them came Hester Bailey, an acrobatic dancer who also danced the chorus through.

The next selection was "Castle of Dreams," sung by soprano and tenor, with an interpolated chorus by George Lyons, the well known harpist, formerly of Lyons & Yosco, who played from his accustomed place in the orchestra.

The preesntation closed with the namesong of the photoplay, "Irene," sung by Eldora Stanford and danced by Sawyer & Roberts, Brown and Bailey, and the Ensemble. This presentation required 17 minutes.

The show to follow on this one will be made up of the feature photoplay, "The Bat" and Ben Bernie and his Hotel Roosevelt Orchestra.

A Fox Release

HOOKING BAGGAGE TO THE IRON HORSE IN BIRMINGHAM

Walter Crosbie, of the Lyric Theatre, made a semi-antique of a luggage window with an old trunk and stressing the historical value of the Fox play. The map is circled to show where the last spike was driven.

Hart Plans Album For That's My Baby

Edgar Hart, of the Colonial Theatre, Portsmouth, N. H., has worked out a fine idea for Douglas MacLean in That's My Baby. He worked it out for the press book, apparently, but will use it himself.

He plans to have a sheet of compoboard with cut mats, similar to those in the old fashioned photograph album. There will be about a dozen openings, each containing a baby picture of some well-known citizen or citizeness, obtained from the original or from the local photographer. These will be labeled with the name of the person and will carry the general line "That's My Baby."

START IN EARLY

If you work sufficiently far ahead to get a good collection, from the Mayor down, you will have a display that will crash the news columns of every paper in town and bring people into your lobby especially to see the display.

Edgar suggests that it would be wise to glaze the openings to protect the treasured prints.

If you have the picture booked, start in now to make your collection. The better your collection, the better your stunt and the better your business.

E. R. Rogers Has New Design for Shadow Box

A Fox Release

ONE OF E. R. ROGERS' SHADOW BOXES FROM THE TIVOLI

This design was used for The Iron Trail. a Fox short release, first cousin to The Iron Horse. This design is touched with white to suggest a ground effect with two Indian tepees on the left of the design.

Novel Shadow Boxes Are a Rogers Design

E. R. Rogers, of the Tivoli theatre, Chattanooga, has worked out a shadow box style that gives him very good results. He worked it first on The Pony Express, with an express rider cut into a black sheet. Through this could be seen a brilliantly lighted western landscape.

For That Royle Girl he used a circular opening, with irregular edge, and a black circle inside, held by Xs at the top, bottom and sides. Into the central circle he cut the profile of Carol Dempster. Back of this was a painting showing a jazz orchestra. The contrast of the black front with the brightly lighted backing is the essential of the idea. The title determines the outline of the cut-out. Try it some time. You will find it good because people stop and give a closer look to see the half-concealed backing.

For the Fox release, The Iron Trail, showing railroading all over the world, the front design was worked up with a little white to suggest tree trunks with a couple of Indian tepees on the left. This is the most artistic of the series up to date.

Express Rider Was The Local Postman

Down in Greenville, S. C., Charles H. Amos, of the Carolina, used a pony express rider to deliver invitations to leading citizens to attend the opening performance of The Pony Express.

The rider did not route his letters in order, but took them as they came and spent the best part of two days in the distribution, which was what Mr. Amos was after. He also delivered de luxe heralds to the stores the Saturday evening before the opening, when his appearance would create the most comment.

For the street cars he used five changes of copy, each running three days. In order they were; "Pony Express linked the east and west," "Pony Express saved the Union," "Pony Express Covered 2000 miles in 8 days," "Pony Express is on its way to Greenville," and "Pony Express is here. Carolina. Now."

A heavy billing campaign drew from the surrounding territory and helped to get extra receipts.

Took a Booth

One reason that The Merry Widow made so much money for the Strand theatre in Madison, Wis., was the fact that the town was having a fall festival. The theatre took a booth, dressed it with pictures of Metro-Goldwyn stars and ran the trailer on The Merry Widow. If the fair took any more from the box office, it more than brought it back when the Widow arrived.

Sold Kisses

During the run of A Kiss for Cinderella the members of the Women's Club sold candy kisses from five booths built by Frank J. Miller, of the Modjeska Theatre, Augusta, Ga. Mr. Miller staked them to the first lot of kisses, but they bought fresh stock from the proceeds of the first sale. A nice profit was realized, and at the same time the picture was given an indirect distinction.

A Cinderella contest also was used to gain interest, and more than 500 women tried on the sample slipper.

Blind Girl Won

Essay contests have been generally used to put over The Ancient Mariner. In Little Rock, Ark., the contest run by the Majestic Theatre and the Arkansas Gazette was won by a blind girl, a student in the state school for the blind. She was not only given the prize, but a block of tickets. The entire school attended, the picture being interpreted by one of the instructors. The essay was first written in braille and then transcribed on the typewriter by the contestant herself.

A First National Release

SHOOTING THE LOST WORLD MONSTERS IN ROANOKE, VA.

The photograph does not show up the cutout, which is directly under the "lost" in the title. The summy is operating a small model camera. It helped to get interest for the picture at the Jefferson Theatre.

Opera Phantoms Acted As Atlanta Traffic Cops

Phantoms Handled The Atlanta Traffic

Four men dressed as Phantoms of the Opera were permitted to direct street traffic in Atlanta, Ga., when that picture played the Howard theatre. Arrangments had been made with the police for the stunt, and it gained extraordinary attention.

To suggest the final scenes where Erik carries Christing off, an old carriage, drawn by two white horses, carried a girl dressed as in the play and heavily bound with cord. The driver wore a red domino and mask.

The "phantom voice" was used to call telephone subscribers, and each person called was entitled to a single to the picture. The Constitution carried stories for four days, taking credit for the idea.

Shorthand Letters Invited to Norma

Fifty letters, written in shorthand, were mailed to as many stenographers inviting them to be the guests of the Modjeska theatre, Augusta, Ga., during the showing of His Secretary.

Only about half of the number came, but the stunt had a hundred per cent. value for the letters were shown to the less fortunate and made a direct appeal to several times fifty.

In his narrow shadow box, which is a permanent feature of the Modjeska, Frank J. Miller showed a cutout of Miss Shearer seated at her typewriter. On either side were envelopes addressed to "His Secretary" to put the title over. This box runs across the entire top of the lobby.

Moving Picture World—Grossbard Feb. 5

Just below was a box in the shape of a door with a translucent upper panel lettered "Private" with a large question mark. Back of the panel was a cutout of a man and woman embracing, and this was in turn backed by flasher lights which intermittently threw their shadows upon the panel of the door.

It all helped to get real money for the picture.

A Universal Release

CHRISTINE WAS ALL BOUND ROUND WITH A WOOLEN STRING

One of the stunts on Phantom of the Opera at the Howard Theatre, Atlanta, was the use of an old fashioned rig, driven by a masked man and carrying a girl dressed as Christine in the play and bound up with heavy rope.

Prologue Advertised

Charles Amos, of the Carolina theatre, Greenville, S. C., put on a prologue to Never the Twain Shall Meet that was an essential part of the exploitation of the picture.

The scene was the home of "Queen Rivera" of the picture, and she was impersonated by a local dancer whose costume was chiefly a large flowered shawl. During her dance a soprano off stage sang the Song of India, which materially helped the effect.

The presentation created so much talk that it made a lot of extra business.

Changes Pace on Old Clothes Idea

Knowing that the old clothes matinee on Jackie Coogan had been done to death on earlier pictures, T. L. Stelling did not try to repeat when Old Clothes came to the Plaza theatre, Asheville, N. C.

On the other hand, the idea was too good to be passed up, particularly with so pat a title, so Mr. Stelling went into executive session with himself.

As a result he interested the local Red Cross in an old clothes drive, and the Chief of Police permitted them to place 20 barrels in the downtown section into which contributions could be placed. The newspapers took up the idea and the Red Cross looked after the telephone appeals, always with some reference to the Plaza and Old Clothes.

In a day and a half enough old clothes were obtained to supply the poor for the season, and Jackie drew an extra big business for the Plaza.

Lightning Hit

Guy O. Kenimer made a shadow box display for The Tower of Lies in the lobby of the Arcade theatre, Jacoksonville. The scene was a bleak stretch of barren land with a tower in the distance. The backing was opaqued save for a jagged flash of lightning, which worked on a flasher, and the recurrence of this flash got more than unusual attention for the scene. It helped the picture to go over big with only the usual advertising campaign.

A First National Release

A PLANK STILLBOARD FOR THE SPLENDID ROAD

Slabs were used to edge this announcement in the lobby of the Majestic Theatre, Portland, Oregon, with strong in white on a black ground. The top piece was wholly of planking, apparently weathered boards.

Makes a Loud Speaker a Permanent Exploitation

A Metro-Goldwyn Release

AN ADVANCE SHADOW BOX ON THE CIRCLE THAT SELLS
H. C. Cravens, of the Rialto Theatre, Chattanooga, got out a shadow box that gives the play idea in a glance. Colored concentric circles and a colorful background made this an eye-grabbing appeal that went over strong.

Dance Palace Was A Pirate Plugger

Pirate Balls are popular with the modern flappers because the costume gives them a chance to display their dimpled knees, and pirate balls are coming to be part of a standard campaign on Clothes Make the Pirate.

In Canton, Ohio, John Kessler, of the Alhambra theatre, got about half of his advertising, and certainly the most valuable half, from a local dance palace in return for a small cash prize for the best costume at a costume ball.

In addition to a cheap block one sheet with which the town was plastered, the dance management purchased 50 one-sheets and 25 three-sheets from the First National exchange, supplementing Mr. Kessler's own paper. They also used cuts to illustrate their advertisements, and displayed pictorial paper, ostensibly as costume guides, in the hall for a week in advance. As the hall plays to about 2,000 persons nightly, this had a real value.

A window trailer drew such a crowd that it had to be shut down now and then to prevent a traffic blockade.

Five thousand hats and as many stickers were given the children and supplied another valuable advertising feature. The natural result was close to record business.

Walter Lindlar, of First National, collaborated with Mr. Kessler.

Makes Loud Speaker Permanent Fixture

Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. Y., has added a loud speaker to his home equipment. This was installed for Seven Keys to Baldpate, but it worked so well for this that he decided to keep it going. The outfit was supplied by a local store in return for program mention and occasional credit over the loudspeaker itself.

For Seven Keys a voice told the story of the play, without revealing the climax, with musical selections in between. As the audience left the theatre the loud speaker offered a good night and expressed the hope that the patrons would see the succeeding feature. In this way Mr. Hammerslough uses the device to promote the current and the coming attraction, and gets the latter over when the outgoing patron is in the most receptive frame of mind.

Mr. Hammerslough put out 700 key cards as his chief stunt on the Cohan story, and found the idea a hard worker.

Horned In

One of the stunts on The Everlasting Whisper at the Temple theatre Toledo, was the invertion of one of the heralds on this Tom Mix picture in every copy of the Liberty magazine delivered in the city.

The cost was a theatre party at a matinee for the sixty boys who act as carriers. The value of insertions is questionable, but if your public will stand for it, it's a good stunt. Many people object, however.

Thirteens

Here's something you probably cannot do, but it may interest you. George E. Williams, publicity man for the Howard theatre, Atlanta, arranged with a daredevil to spend thirteen hours and thirteen minutes on January 13 atop the flagpole of the theatre.

They rigged a microphone to the staff and through WSB the performer broadcasted his feelings, and managed to ring in some talk about Womanhandled; which was the show he was putting over. He also made a personal appearance on the stage at the last show, following his stunt.

Sticks to Paper

The lithographs on Don Q are so striking that Warren Irvin, of the Imperial theatre, Charlotte, N. C., centered his campaign on a special lithographic display, including a big flash on the old City Hall, which is being demolished.

He also used a bannered street car. This cost him nothing since he has argued the traction company into an appreciation of the fact that advertising a big attraction will cause people to use the traction system to reach the theatre. One of his best arguments was a season pass to the superintendent of the system.

A First National Release

OSCAR WHITE'S LOST WORLD DISPLAY IN GREENWOOD, S. C.
This is made from two 24-sheets. One is cut out and placed in front of a bank of natural pines. The large head from the second sheet is placed at a different angle back of the trees. The title is in cutout letters.

Borrowed a Baby Elephant for a Window Display

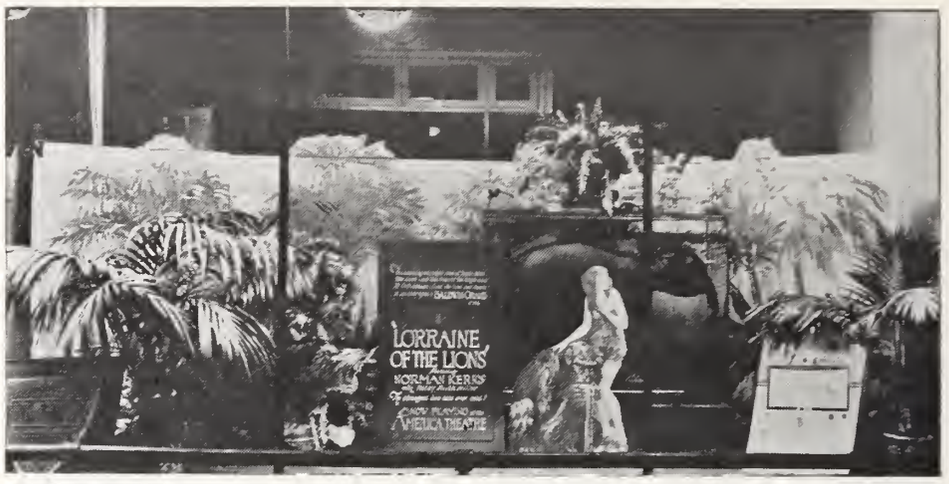
Borrowed Elephant For Window Display

Not many managers can borrow a baby elephant for a window display, but the American Theatre, Denver, did that little thing on Lorraine of the Lions, and even if the elephant had to remain in a glass case, it helped to get attention for a jungle scene in a piano store window.

The elephant was a dwarf and was owned by the widow of a circus man. Probably it would have been more realistic without the glass, but it was all right the way it was.

The America also got a hook-up to a bread company with a small advertisement in the house program.

In return the bakers used signs reading: "Lorraine was jungle bred and raised by beasts. Our bread is Denver bread and raised by yeast." The house and play date followed. The pun is atrocious, but it helped put Lorraine over. The same copy was repeated on 50,000 clips wrapped with one week's output.



A Universal Release

CAN YOU BORROW A STUFFED BABY ELEPHANT?

The America Theatre, Denver, did that little thing because Denver is a circus Winter Quarters. This piano store window on Lorraine of the Lions also included a cutout lion and some small stuffed animals from a local taxidermist.

Copied the Book

Loew's Regent theatre, Harrisburg, Pa., got a real idea when it set into the lobby a copy of the familiar U. S. Tires book signs which spatter the country roads. It was a perfect imitation, but the copy was changed from historical and complimentary remarks about nearby towns to this:

You are Now Entering
CALIFORNIA
Straight Ahead

California Straight Ahead riot of lafs. It will be remembered by all who have seen it as one of the funniest films of all time. The management invites you to join Reginald Denny's caravan through the melange of comedy and love.

Moved Broadway

C. W. Hallock moved from Broadway to the Bowery and gave a singing and dancing skit in a Bowery saloon setting that pulled more business than did the picture. It "stopped the show" at each performance. A bartender, a male customer and two girls were in the cast, and a lot of comedy was worked into the singing and dancing.

Encored

The Waltz Contest which was part of the Merry Widow campaign at the Sterling Theatre, Greeley, Col., was such a success that the dance hall management put on a second one after the picture had closed. That's pretty practical proof of value.

A $1,000 Lobby

For A Slave of Fashion, Frank J. Miller, of the Imperial Theatre, Augusta, Ga., used a gown worth $1,000. It was supposed to be a duplicate of one worn by Norma Shearer in the play, but in reality it was a show gown bought for display purposes by a local store, which was glad to get additional publicity for it.

The "Y" Helped

Working out a press book suggestion, Pat McGee, of the Criterion, Oklahoma City, got the Y. M. C. A. to put out 20,000 special heralds on Don Q. and in return he gave the boys' division a special matinee, which brought its own reward in the shape of newspaper writeups. Fairbanks physical fitness is what interests the Y, and many towns report elaborate cooperation.

For Deaf Mutes

Getting entirely away from the usual orphans' matinee, the Regent Theatre, Colorado Springs, gave a special showing of The Phantom of the Opera to deaf mutes, which was attended by 200 pupils of a school for mutes Lon Chaney's parents were supposed to have studied when he was a child and where he is credited with having gained his facility in gesture. A story of the stunt was wired out by International News.

Phantom Numbers

In Elmira, N. Y., a perambulator dressed as Chaney in The Phantom of the Opera infested the business district, jotting down automobile license numbers.

Then they broke a double truck co-op and the holders of the licenses noted were advised that possees awaited them if they would present themselves at the stores of the various advertisers, each advertiser being given an equal number of tickets.

A First National Release

THE CAPITOL, SEATTLE, HAS PLENTY OF MARQUISEE ROOM

Stretching the awning over the adjacent stores gives the house room for a long legend as shown in this display for The Lost World. Six sheets are angled up and down the street and there is a handsome painted front as well.

A Good Device for Getting Effect With Rule Work

Smaller Space Gets A Better Display

Here are two spaces from Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., on The Midshipman. Both are three columns, but one is slightly under four, inches and the other about four and a half inches. The measurements are not exact, as the line rate is used. The smaller space gets a little better display than the other.

A Metro-Goldwyn Release

THE LARGER SPACE

If you will compare the two you will find that the smaller space stands out better, in spite of the use of trick rule work on the four and a half inch. There are two reasons for this, or perhaps two angles to the same reason.

You will notice that in the deeper space there is a black centre. The star and title are huddled together and these three lines hit the eye at the same moment, making a less definite impression than that created by the other space in which there is a half inch space between star and title. More than that, in the larger space there is a panel for "Now—to entertain you" that lays a piece of three point rule almost on top of the "Ramon."

A Metro-Goldwyn Release

SMALLER, BUT BETTER

There is no such packing in the smaller space. You get a clear vision of play and player. The leaded eight point italic selling line is easier to read than the six point bold, unleaded, of the other display, and it does not rest on the entire name.

Those light cuts help to relieve the solid type without detracting from the display, and there is a general air of readability to the smaller space that the larger wholly lacks.

The smaller space is one of the prettiest Cliff has sent in for a long time. He sends in so much that is good that he is entitled to the other flop, but a study of these two spaces should be instructive to the man who wants to make the best display.

It will not show markedly in the reduced size, but in the original the leading out of the lines in the smaller space works wonders. Make it a standing order to your own printer never to use six and eight point lines unleaded. Either enlarge your space to permit this leading or cut your copy to fit. It pays to lead even a two bank. To use three or more lines without leads is almost fatal to their chances of being read by any save the dyed-in-the-wool fans.

And you might note that a one-sided rule design seldom looks well. It lacks symmetry and generally charm.

Sketchy Cut is an Appropriate Appeal

Warner's State Theatre, Pittsburgh, generally goes in for a narrow and very long display, often taking a fifteen or twenty inch single, but for His Jazz Bride the display is nearly a two tens, and decidedly attractive.

A Warner Brothers Release

A SNAPPY ATTRACTOR

The cut is admirably adapted to the release, and probably made sales, since it will attract those who will be the most apt to buy in. The space carries rather too much hand lettering, but there is some excuse still for hand lettering in Pittsburgh, where the compositor cannot always be trusted to get the type in attractively. And the artist has done a good job in his lettering, with contrast between heavy and outline work. But it is a mistake to give the book title more display than the picture title.

Gets an Attractor With Straight Rule

Don Nichols, of the Paris theatre, Durham, N. C., gets a nice result with straight rule work on his display for Phantom of the Opera. This is a space four columns wide, dropping nearly eleven inches. The base is a three column cut, framed in with eleven pieces of two-point rule on either side.

Performances
Promptly at 1-3-5-7-9 P. M.
Feature at 1:30 3:30 5:30 7:30 and 9:30 P. M.
PARIS
PERSONAL DIRECTION DON NICHOLS
Admission
Matinee's
Children 15c
Adults 50c
Nights
Children 25c
Adults 50c
MONDAY, TUESDAY & WEDNESDAY
The Event of the Screen Season!
SPECIAL GALA PRESENTATION OF THE COLOSSAL UNIVERSAL PICTURE
Carl Laemmle presents
The Phantom of the Opera
LON CHANEY
MARY PHILBIN
NORMA KERRY
With a Brilliant Cast Headed by
LON CHANEY
Mary Philbin Norman Kerry Gibson Gowland Snitz Edwards
Arthur Edmund Carewe John Sainpolis Olive Ann Alcorn
Cesare Gravina Virginia Pearson Edward Cecil
Directed by Rupert Julian.
SETTINGS OF STUPENDOUS SIZE AND RARE GRANDEUR
Exquisite Music Specially Composed For This Picture
Wild—Weird—Wonderful
A TRIUMPH OF THE MOST FANTASTIC EVENTS EVER SCREENED
SPECIAL ORCHESTRA
FOR THIS PRODUCTION
Under Direction of Prof. A. Stranger.
Will Render the Original Music Score Composed for this Picture.
Edward Howell at The Robert-Morton.

A Universal Release

A RULE ATTRACTOR

This involves no extensive art work and no special overtime work and yet it marches with the best of the drawn designs for display value.

We do not like that all capital line at the top. A lower case would have been very much more readable, but he has made a good handling of the copy, not the least effective part of which is the announcement of a special orchestra to play the score. In a small town nothing gives the stamp of bigness so well as an orchestra.

He backed this main display with some clever advance ads in a smaller space. He also sent out a well-phrased form letter to a large mailing list, selling chiefly the special ten-piece orchestra, arguing that they already know the Phantom to be a great picture. This sales angle is better than a lot of talk. It appeals to the vanity of the recipient. He feels that he should know, so he accepts the fact. A sales letter is a costly scheme and should not be used unless it promises to pay. Too much thought cannot be given the copy, and it is seldom that the suggested letter in the plan book gets over. It is better to follow Mr. Nichols' scheme and frame your mailing piece to reach your own patrons. The form book letter is usually too general in its appeal. It is much better to write your own.

Getting An Ornamental Border With Little Work

This Chicago Space Is Unusually Large

Warner's Orpheum Theatre, Chicago, launched The Sea Beast with a space that does not in the least suggest the high cost of line advertising. This is a three column by about ten and a half inches, or a 150 by 3, which would pay a small town advertising bill for a couple of months.

A Warner Brothers Release

A LARGE CHICAGO SPACE

But nothing on the page sold half as well, and whoever laid this design out had the good sense to go in for large letters rather than trying to condense the press book.

Somehow that "It's a big, tremendous, vital whale of a tale" does not ring right. It suggests that the copy reader was fishing for the right adjective without finding it and so he put all three in. And the rather feeble joke about its being a whale of a tale detracts from the strength of the statement. That sort of thing is well enough for a comedy, but it should be held for Syd Chaplin. The "mighty epochal drama" between star and title is much better. That is in harmony with the bigness of the story, but that whale pun is hurtful to the best sales suggestion. It does not belong.

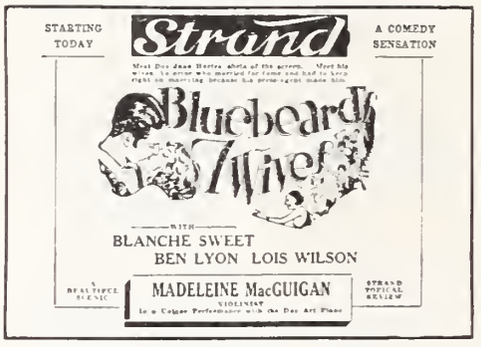
A Simple Device Helps a Border

Two results are achieved in this small display from the Pantheon Theatre, Toledo. The heavy black border is saved from being funereal by routing out the corners, and at the same time an improvement of the inner frame is attained.

The square black frame would have been too massive for the three fours. It would have suggested a heavy, soggy play. Reaming out the corners breaks the design, lets in some very useful white space and gives a suggestion more in keeping with the sprightly story.

One good point in this display is the selection of sales copy. It fits the story and makes appeal to those who will most enjoy the performance.

Effective Rule Work Helps This Space

Cliff Lewis has done well in this three fours for Bluebeard's Seven Wives at the Strand Theatre, Syracuse, N. Y. He has based the display on a two column cut in a three column cut, making his chief layout conform to the width of the cut.

A First National Release

A CAPITAL LAYOUT

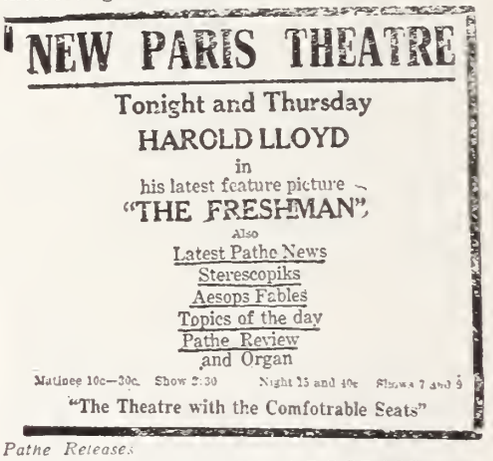
He makes the remainder of the space a combination of rule and margin attractor with the added features at the bottom and the "today" and "A comedy sensation" for the upper ears.

Most of the selling lies in the three lines between the signature and the cut. These are so good that it would have paid to reduce the stars to a ten point to get space for a little more display for the six point. This, however, is leaded, which give it a much better showing than had it been solid. In that space a ten point for the names would have been ample. It would have yielded as good a display. It would have helped the cut a little and the selling lines a very great deal.

Just as it stands it is a good layout. It could have been made a little better. Cliff sends his printer an excellent layout, but he should get over to the composing room some day and deliver a little lecture on the fine points of display.

Has Complete Bill of Pathe Features

This display from the Paris Theatre, Paris, Ill., is not much for typography, but it is interesting because it is an all-Pathe bill.



Pathe Releases

AN ALL-PATHE PROGRAM

With The Freshman for the long feature, the remainder of the bill is all selected from the Pathe list. It is no unusual thing to see an all-Pathe selection of shorts, but generally they supplement the feature of some other company. This is 100 percent Pathe, and a capital offering, to boot.

PANTHEON
THE BIG PICTURES AT POPULAR PRICES
Flappers! Sheiks!
Here's Your Picture-!
"Joanna" the million dollar kid—
trying to get a kick out of life!
"JOANNA"
STARRING
Dorothy Mackail
Jack Mulhall
She's got a million in cash—a million in looks and falls in love with a fellow worth a dime!
STARTS TODAY

A First National Release

AN IRREGULAR OUTLINE

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Film Booking Offices Increasing Short Feature Program, 1926-1927

FILM BOOKING OFFICES OF AMERICA, INC., is laying great stress on the class of short subjects it will release during the season of 1926-27. Believing that this form of motion picture entertainment should be given the same care in selection and preparation as the feature length productions the schedule for the coming season is receiving careful consideration and it will not be until after the annual Sales Convention in Los Angeles on April 1st, 2nd and 3rd that complete and definite details of the short subject program will be made.

It already has been determined that F. B. O. will have at least as many if not more short subjects to offer for the new season than it had in the trade year just closing. It is confidently expected that there will be at least eighty one and two reel pictures. And it is also assured that true to its policy, the stories on which the short subjects are based will be taken from the works of the most popular and widely known authors. Many original stories will be included in the list while others will be based on short stories which have gained hundreds of thousands of followers through their publication in popular magazines.

It already has been determined that the highly successful series of "featurettes" based on stories by H. C. Witwer will be continued. During the past season these two-reel gems, with Alberta Vaughn in the leading feminine role and Al Cooke and Kit Guard in the comedy roles, have been immensely successful. The last of the series for the current season, "Fighting Hearts," which follows "The Adventures of Mazie," is now being released.

The new series of "featurettes" based on the Witwer stories will have Gertrude Short, who recently was placed under a long term contract by F. B. O. in the principal feminine role and the inseparables, Al Cooke and Kit Guard again in the cast, and Larry Kent as the juvenile lead. The first of two series, each of twelve two-reel subjects, will be released under the general title of "Bill Grimm's Progress." Each of the "featurettes" is based on a short story which appeared in Colliers Weekly, and each is complete in itself. The second series, based on the Witwer stories now current in the Cosmopolitan Magazine, will have the general title of "Wisecrackers."

One of the important contracts for the new season provides for a brand new series of comedies by Charley Bowers, who also plays the leading comedy role. There will be twelve in the series called "Nutty Novelties," a title that is pretty descriptive of the subjects. Trick photography, at which Mr. Bowers is an adept, plays an important part in the comedy and give the pictures novelty and distinction.

F. B. O. also has arranged to distribute a series of twenty-six of "Krazy Kat" cartoons. These are the work of Bill Nolan, one of the cleverest of contemporary cartoonists and are produced by C. B. Mintz.

The coming season will also see the distribution by F. B. O. of a series of twelve brand new two-reel comedies produced under the supervision of Joe Rock for the Standard Cinema Corporation. They will be known as Standard Red Ribbon Comedies and will feature Alice Ardell, who has appeared in many of the earlier Standard Comedies. The casts will include Mr. Rock, Jimmy Aubrey, Chester Conklin, "Slim" Summerville, Lee Moran and other widely known cinema comedians.

Brown Confers On F. B. O. Shorts

Colvin Brown Vice President in charge of distribution of Film Booking Offices of America, Inc., who is now on the West Coast conferring with production executives on new short features, as well as feature length pictures, for the 1926-27 program. Several telegrams from Mr. Brown convey definite information of these plans, which will be announced shortly.

Cranfield and Clark to Release Ned Wayburn's "Charleston Films"

Series, in Four Half Reels, Teaches Popular Dance; "Lessons" Interspersed by Charming Bits of Comedy; Celebrated Dancers Directed by Creator of "Follies"

CRANFIELD AND CLARK announce the acquisition of domestic and foreign rights to the Ned Wayburn Charleston films, produced by the Edgar Scott Spargo Studios in New York.

The series consist of four half-reels, which have for their purpose the teaching of the famous Charleston to the audiences as the latter remain seated.

The idea is a novelty originated by Ned Wayburn, director of many famous "editions" of the Ziegfeld Follies and of more than 500 other successful Broadway shows, and has been tried out on the New York stage to make absolutely certain of the practicability of teaching seated people the intricate steps of the dance. The lessons are interspersed with bits of comedy which make the pictures unusual in their treatment.

The four units take up the first four movements in the Charleston, including the Characteristic Steps, the Swing Step, the Figure Eight, and the Polka Steps. Plans for a continuation of the series will cover more than forty variations of the dance, Mr. Wayburn says.

The cast consists of more than forty dancers, and includes Howard and Fables, Olice Brady, Mildred Leisy, John Lonergan, Rita King, Gloria Glennon, Virginia Bacon and Mortimer Becker.

Mr. Wayburn, who is credited with being the originator of the Charleston, appears in the film and directs the lessons himself. The direction of the film is by Edgar Scott Spargo; the photography by Joseph Ruttenberg, noted for his camera work on "If Winter Comes" and "The Fool," and the stories and titles are by Paul Yawitz.

Majestic Theatre, Bridgeport, Wins Educational Exploitation Honors

Mayor of Connecticut City Issues Proclamation for Juvenile Comedies-Harmonica Playing Contests; Prizes Donated by the Landay and Hohner Stores

FIRST HONORS for the most extensive and elaborately prepared exploitation campaign that has ever been conducted on the Educational-Juvenile Comedies-Harmonica Playing Contests goes to Manager M. Rosenthal of the Majestic Theatre, Bridgeport, Conn.

Not only has this live-wire manager arranged a most extensive city wide event in which one of the leading newspapers is lending its cooperation but he has also arranged for the giving of over one thousand dollars worth of prizes and has had an official proclamation issued from the Mayor's office.

The proclamation reads:

"Whereas it is highly desirable that the youth of Bridgeport become interested in music and in the playing of some musical instrument; and whereas the harmonica, known, too, as the French Harp or Mouth Organ, is an instrument dear to the fancy of boyhood; and whereas a city wide contest will shortly be held for the Harmonica Championship of Bridgeport.

"Now, therefore, I most heartily proclaim, commend and endorse the spirit and motives behind the contest, meanwhile expressing hope that as many boys as play the instrument enter in competition.

(Signed) "F. William Behrens
Mayor of Bridgeport"

The proclamation followed the presentation to Mayor Behrens by Mr. Rosenthal of a gold harmonica for his own personal use.

The Landay Music Store of Bridgeport, along with the Majestic Theatre management and the Hohner Company are the donors of the large number of prizes which will be given to the winning contestants. For the first prize a solid gold saxaphone, a solid gold medal and a gold coin being offered for the second prize, a violin set and a silver medal; for third prize a $50 cornet and a bronze medal, and for the fourth a $35 banjo. Along with these many other additional prizes for the runners-up have been provided.

The first of the Majestic Theatre's elimination contests starts March 22 and they will be continued as long as interest can be upheld and then the big final contest for the prizes will be staged.

"A LITTLE HUNGRY MUSIC" —that's Clyde Cook in Hal Roach's two-reel "Starvation Blues" for Pathe release.

An Inter-Office Communication

FROM:. Short Subjects Editor.

TO: The Editor.

Herewith story, Pathe in re: Prince of Wales at Tetbury, England, riding a horse, as shown in current Pathe News, March 20 issue. Shall we run it? (The Prince does not fall.)—C. E. H.

ANS. If he RIDES the horse, it's news. Run it.—W. J. R.

"Modern Centaurs" Again Playing N. Y. Rivoli

Educational Pictures, which have made several notable records for numerous return showings of special productions on New York's Broadway, are adding to their laurels won in this manner with the third showing of the special "Modern Centaurs" at the Rivoli this week.

"Modern Centaurs" shows Portuguese cavalrymen in marvelous feats of daring horsemanship. It was first shown in 1920 at the Strand Theatre. In 1922 it ran at the Rivoli, where it is now making its third Broadway appearance.

On the same program is also another educational release, the Hamilton comedy, "Nobody's Business."

Storey to Remain In Hollywood

J. E. STOREY, assistant general manager of Pathe Exchange, Inc., left New York last week for Los Angeles where he will henceforth make his headquarters as supervisor of Pathe's production activities on the West Coast and represent the company on production matters with its various producers.

During the past two years, Pathe's interests have grown to such an extent that it has been deemed advisable by the officials of the company to have an executive permanently located at production headquarters in order that all matters may be handled more expediently. Mr. Storey's selection for this important post is a fine tribute to his ability and long record as an executive of the company.

Pathe distributes the product of a number of producers located on the West Coast and in addition has a serial unit working under the supervision of Frank Leon Smith.

Mack Sennett and Hal Roach are making comedy short features at their respective studios, Harry Carey and Leo Maloney are making Western features and Monty Banks is about to start his first Pathe feature comedy at a Coast Studio.

The Patheserial unit is headed by Allene Ray and Walter Miller, working under the direction of Spencer Bennett, who directed "The Green Archer." Many special Pathe Review "process-camera" subjects are also made on the coast by Alvin V. Knechtel of Emanuel Cohen's staff.

On the eve of his departure for California, Mr. Storey was tendered a farewell dinner at the Hotel Roosevelt, New York, by his Pathe associates at the Home Office. At the conclusion of the banquet, vice-president and general manager, Elmer Pearson, as toastmaster, paid a glowing tribute to Mr. Storey with whom he has been associated in the film business for many years. Paul Fuller, Jr., president of Pathe Exchange, Inc., also spoke in laudatory terms of the guest of honor. General Sales Manager Harry Scott reminisced a bit, going back to the days when Mr. Storey first entered the film business. Others who spoke were Short Subject Sales Manager W. A. V. Mack and W. B. Frank, vice-president of the Hal Roach Studios.

Pathe's Baseball Team Ready for the League

Pathe is lining up a strong baseball nine for the race for honors in the Motion Picture Baseball League. Manager George Ronan, assistant cashier of the Pathe Home Office and secretary of the league, has called the candidates for the first practice tilt this week and before the regular schedule opens on May 15th Pathe will take on other teams. About 25 employees from the Home Office and the New York and New Jersey branches will try for the team.

Among those who will likely wear the Rooster is George Reddy, Pathe's Trade Paper representative. George is a crack all-'round athlete and in his home town of Corona, L. I., built up a reputation as a moundsman who burned 'em over so fast they looked like pills.

Reviews of Little Pictures with a Big Punch

"Dog Shy"

(Pathe—Comedy—Two Reels)

IN ACCORDANCE with his new policy of using well-known screen players in his two-reel comedies, Hal Roach has surrounded Charley Chase with a cast that includes Josephine Crowell, William Orlamond and Stuart Holmes, all of whom have achieved box-office reputations by their work in feature productions. Chase appears as a chap who is afraid of dogs. One chases him into a telephone booth and he accidentally learns of a pretty girl in distress as she is about to be forced to marry a foreign nobleman. Later he is mistaken for a new butler when chased by another dog, he seeks refuge in her home and eventually saves her from the nobleman who turns out to be a crook and wins her as his wife. There are a lot of thoroughly amusing situations in this comedy and it is well above the average as a laugh-getter. One of the best situations is where the father arranges to get rid of a dog, the girl and fellow arrange a rendezvous and the duke prepares to meet his pal. Each uses the same signal, the howling of a dog, and it creates confusion. Other good scenes are numerous, including one where Chase, told to bathe the duke, is trying to carry out his orders much to the duke's displeasure. He finally learns that the duke he is supposed to bathe is a little dog. This is a crackerjack comedy. Chase is excellent, Mildred June is attractive, and the supporting cast not only give fine performances, but should prove valuable for exploitation purposes. You should have no trouble with such a cast in getting your patrons in and they will not be disappointed.—**C. S. Sewell.**

"Pathe Review No. 13"

(Pathe—Magazine—One Reel)

THREE interesting subjects are contained in this Pathe Review. The first, which is of especial interest to the ladies, is an advanced showing of "What the Well Dressed Women Will Wear" offered and posed by Irene Castle. Tolhurst contributes a section in his series of microscopic views, showing under the title of "The Life Stream" just how the blood circulates through the body of frogs and other animals, explaining that it is just the same with human beings. The final section in Pathecolor reveals the architectural marvels of ancient Greece, under the heading "The Glory That Was Greece".—**C. S. Sewell.**

"Reelview"

(Red Seal—Magazine—850 feet)

INTERESTING views of peasant life in Turkey including scenes of a traveling troupe that goes from house to house making quilts by primitive but very effective methods, leads this reel. Another section shows wonderful athletic stunts performed by a little baby. Some of the romantic glamour of the cowboys of the west is stripped from them in a section showing them going about their daily work without either sombreros or "chaps".—**C. S. Sewell.**

"Fighting Hearts"

F. B. O. Offers Fine New Series With Alberta Vaughan and Practically Same Cast As in "Mazie"

Reviewed by C. S. Sewell

ENABLING EXHIBITORS to continue to cash in on the popularity of Alberta Vaughan and her able co-workers Al Cooke and Kit Guard who has appeared with her in several productions, F. B. O. is presenting this trio in a new series of two-reelers entitled "Fighting Hearts." Larry Kent, a newcomer in "The Adventures of Mazie," the preceding series, who scored a hit opposite Miss Vaughan is retained as the hero of "Fighting Hearts."

In addition to having the same principals, with the exception of Grant Withers who is the heavy in the new series, the stories are of the same type. Alberta appears as the go-getter daughter of the owner of a newspaper in a small town that courageously fights the grafters. Their efforts to put the paper out of business after failing to buy it, furnishes the melodramatic action. Kent is cast as a young college graduate who becomes the editor when the old man's health fails. Cooke as a tramp printer and Guard as his assistant furnish their familiar brand of comedy.

Fans who have followed the former offerings will be thoroughly entertained by the new series and it should prove a first-rate attraction for the majority of audiences. There is plenty of action, interesting stories, romance, good comedy, amusing and clever subtitles. Director Ralph Cedar has made them thoroughly entertaining and a fit successor to the "Mazie" series.

The opening chapter "Roll Your Own" centers around the efforts to get a roll of print paper from a nearby town to get out the paper in time to hold the county contract.

No. 2, "It's A Bouy," deals with the prevention of the foreclosing of a mortgage on the paper. Kent as an athlete enters an all-round carnival and despite crooked work beats the villain out. No. 3, "Plain Jane," concerns the efforts of the grafters to blow up the town quarry. Kent and his aids seek to prevent this. Alberta in an aeroplane arrives in the nick of time just as Kent is about to be killed by the explosion. No. 4, "Sock Me to Sleep," shows Kent very attentive to a pretty actress. Alberta is jealous. The villain hires a fighter to pick on Kent and the affair is settled by a ring battle which Kent wins. It develops that the actress is Larry's sister.

BIG
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N. Y. C.

"From the Cabby's Seat"

(Fox—Comedy—Two Reels)

A ROMANCE THAT grew out of the instructions given a boy and a girl who were candidates for membership in two college fraternities furnishes the outline for this number of the O. Henry series. Gene Cameron, as the boy, has to dress up as a cabby and driving an old-fashioned cab solicit fares in a cabaret. His first customers are two thieves who hide the loot in his pocket. Then the girl, Gladys McConnell comes along and in accordance with instructions gets in the cab and awaits developments. With the cops chasing the thieves and the pair thinking it all a part of the initiation there is plenty of excitement. At last matters are straightened out. There are a number of amusing moments in this two-reeler.—**C. S. Sewell.**

"Happy Hunting Grounds"

(Pathe—Sportlight—One Reel)

VARIOUS KINDS of hunting that prove alluring to lovers of sport are pictured in this Grantland Rice Sportlight. The hunting of big game in the western mountains, fox hunting by the swell set, elk hunting in the wilds, the lure of the wily quail, and the chase of the 'possum by our colored population are pictures in detail. Especially fascinating are the scenes showing the statue-like poses of dogs, pointers and setters, as they stalk the bevies of quail. An interesting number.—**C. S. Sewell.**

"A Couple of Skates"

(Universal—Comedy—One Reel)

AN AMUSING MIXTURE of farce and slapstick is contained in this Blue Bird Comedy featuring Neely Edwards. The father of a desirable girl announces that whoever catches her on roller skates will be acceptable as her husband. Neely and his rival start out and chase her through traffic. She desires Neely and gets a cross-eyed boy to "shoot" a note to him with his sling-shot to meet her at the church. Neely, the rival, and a cop each get a note. Neely beats them to the church by hanging on to the tail of a horse that runs away, and wins out. This should please the average patron.—**C. S. Sewell.**

"Hair Cartoon"

(Red Seal—Cartoon—550 feet)

IN this issue, Cartoonist Marcus exhibits his skill as usual in changing characters by rearranging bits of hair, etc. His handling of a cartoon of a tiger which he changes into the "Tiger" of France, Clemenceau, is one of the cleverest things he has ever done. Other notable characters in this reel are Bryan, Briand, Josephus Daniels, Lloyd George, and Roosevelt, Jr. and Sr.—**C. S. Sewell.**

Little Pictures That Build Big Business

"Say It With Love"

(Universal—Comedy—Two Reels)

A NOVEL TWIST to the familiar comedy chase is given in this Century Comedy featuring Edna Marian. Edna, in search of employment, picks up a collar and writes down an address. The owner of the collar puts it on and starts away with Edna following him right to his home and attempting to slip in and get it. She is discovered and finds she is at the address she is looking for, and is engaged as a maid. The chap falls in love with her but mother, of course, has other plans. Edna sets fire to the curtains and during the excitement the pair elope. There is plenty of action and considerable amusing clowning in this number, also a good-looking hero who will make a hit with the ladies.—**C. S. Sewell.**

"Mountain Molly'O"

(Universal—Western—Two Reels)

AN UNUSUALLY entertaining western is this two-reeler featuring Josie Sedgwick, which not only contains the familiar line of situations, but has a story that gets away from the familiar routine. Miss Sedgwick is cast as a motion picture star who to try out her ability during her vacation gets a job as a "cowboy" on a regular ranch. She proves fully able to hold up her end of the game, getting the best of a trio of bad men and meeting with other exciting experiences. The owner's young sister falls in love with her, but just as the situation is becoming embarrassing, her disguise is discovered and the hero is glad of the opportunity to marry the "pal" to whom he has become so strangely attached. This is an excellent role for Miss Sedgwick and while the story is quite improbable, it makes pleasing entertainment.—**C. S. Sewell.**

"Taking the Heir"

(Universal—Comedy—One Reel)

HOW to elude a bearded man who is seeking to prevent his wedding is the problem that faces Charles Puffy in this single-reeler. Well-meaning friends corral every bearded man who comes along, including the bride's father and the minister, but the fellow with the papers eludes them and catches Puffy. It turns out that the hero will lose an inheritance if married before six o'clock, but as that is the exact hour when the papers are served, the "captives" are released, all is forgiven and the wedding goes on. The comedy is of a familiar type but is amusing.—**C. S. Sewell.**

"The Merry Blacksmith"

(Pathe—Cartoon—One Reel)

PAUL TERRY'S famous cat tantalizes the village blacksmith who chases him around on a wooden hobby-horse. The cat climbs up the rope of a kite which becomes entangled around the hobby-horse's head and eventually the blacksmith also lands on the kite, and in the end, blacksmith, cat, etc., finally fall to the ground. The cartoonist maintains his accustomed record for humor and imagination in this number.—**C. S. Sewell.**

"Dancing Daddy"

(Educational—Comedy—Two Reels)

THIS IS THE first of a series of two-reelers made by Christie in which Jack Duffy, the popular comedian is featured. Duffy is seen as an elderly countryman who comes to town and spruces up, determined to vamp his nephew's cabaret sweetheart away from him. He discovers he has vamped the wrong girl, and she insists on marrying him, while he uses every means to get away from her, including a disguise as an Egyptian and a wild chase by auto. Eventually he discovers he has been duped by the girl's sister, but decides that he likes the Great White Way just the same. Duffy has a role in which he has good opportunities for his inimitable brand of comedy, and altogether it proves to be an amusing number that is likely to please the majority of patrons.—**C. S. Sewell.**

"Pathe Review No. 14"

(Pathe—Magazine—One Reel)

IN his efforts to preserve a touch of the Old West, Harry Carey, the picture star, has erected a typical old-fashioned trading post on his estate in California where the nearby Indians buy their supplies and trade in their blankets and artistic metal jewelry. There are also scenes showing Carey's skill with the lasso. Another section shows the remarkably clever stunts of Joe Magee, a well-trained chimpanzee. The concluding portion of this interesting review is a pictorial representation of Richard Henry Dana's poem, "The Pleasure Boat."—**C. S. Sewell.**

"Do Your Duty"

(Pathe—Comedy—One Reel)

THIS Hal Roach single reeler directed by R. C. Cedar, stars Snub Pollard in the role of a cop who runs a pawnbroker's office on the side, with Marie Mosquini appearing in the role of his wife. The reel opens with the chief laying down the law to the police force, consisting entirely of Snub, who goes to sleep during the harangue and dreams that a train load of crooks invade the town and clean out the place, even taking the cash register and stripping the shelves. Awakening, he finds that the chief is still talking. There are several novel and amusing situations of a slapstick type.—**C. S. Sewell.**

"The College Yell"

(Universal—Comedy—One Reel)

IN THIS Bluebird comedy, Neely Edwards as a college chap returning home, helps a girl whose machine is out of gas and falls in love with her. Both find their parents have arranged for them to get married and are loath to meet their respective partners. They still keep up the deception when they find they are slated to marry each other, until the boy's father bribes him with a fat check. The minister spills the beans by telling the parents that the pair were married that afternoon. The idea of this comedy is a familiar one, but it has been amusingly handled.—**C. S. Sewell.**

"Hodge Podge"

(Educational—Novelty—One Reel)

UNDER THE general titles of "A Congress of Celebrities," several of the celebrated handiworks of man are shown in cartoon form meeting together. Among these are the statue of Liberty, the Eiffel Tower, the Kanakoru Buddha, Westminster Tower, Woolworth Building, Cracked Bell of Russia, Leaning Tower of Pisa, a Big Tree and a Totem Pole. There is more cartoon work than usual in this issue. The photographic scenes deal with mountain climbing in the Alps and a novel and interesting bear hunt in Alaska, where the mother bear escapes but the two cubs are captured alive. Up to the standard of this series.—**C. S. Sewell.**

"So This Is Paris"

(Universal—Comedy—One Reel)

HOW THE APACHES of Paris frame-up "murders," etc., to trap the unsuspecting tourists and make them part with their money, furnishes the idea behind this Bluebird comedy featuring Neely Edwards. Lured by an attractive girl, Neely leaves his party and enters the apache den. Before long he is fighting one of the crooks who seems to be abusing the girl. His sword breaks and he is given a dagger which he believes he has plunged into the girl's breast. To be free he gives up his money, but is accidentally catapulted back into the den and finds the band dividing up his money. He grabs his roll and escapes, a much wiser American.—**C. S. Sewell.**

"Hooked at the Altar"

(Pathe—Comedy—Two Reels)

RALPH GRAVES in this Macket Sennett comedy appears as a successful suitor who comes very near losing out at the altar due to the scheme of his rival who hires a vamp to pretend that she is Ralph's deserted wife. She tells about their courtship and his vamping other women and this is shown by means of flashbacks. This portion of the film is cleverly burlesqued and aided by Geibler's witty subtitles is good for a lot of laughs. The scheme is frustrated when the vamp, to prove the truth of her story, dares the house to fall down on the party. It does, and she confesses the deception. The cast includes Marvin Lobach, Thelma Parr and Thelma Hill. There are a lot of other amusing situations in this comedy which is one of the best of the recent Sennetts.—**C. S. Sewell.**

"Felix Weathers the Weather"

(Educational—Cartoon—One Reel)

FELIX THE CAT makes repeated attempts to start on a picnic with his family when the sun is shining brightly and each time it rains. Umbrellas prove of no avail and the wind blows the family back home. Thirsting for revenge, Felix visits the weather man, licks him, places him outside and manipulating the levers that control the weather, give this fellow a taste of his own medicine. An amusing number that is good for a number of smiles.—**C. S. Sewell.**

Fox Films Announces Remaining Releases On Program of Shorts

FOR the rest of the current season Fox Films announces the following releases on their short subject schedule:

Of the Van Bibber series there remain "The Mad Racer," to be released April 25th and "Rah, Rah, Heidelberg," June 6th. In both comedies the leading roles will be portrayed by Earle Foxe, Florence Gilbert, Frank Beal and Lynn Cowan. Benjamin Stoloff is the director of "The Mad Racer" and Lew Seiler directs "Rah, Rah, Heidelberg," both being made under the supervision of George Marshall.

There will be three more O. Henry comedies, "From the Cabby's Seat," April 4th, "A Social Triangle," May 16th and "A Lickpenny Lover," June 27th. These will be made under the supervision of George Marshall. Benjamin Stoloff will make the first and Bunny Dull the second.

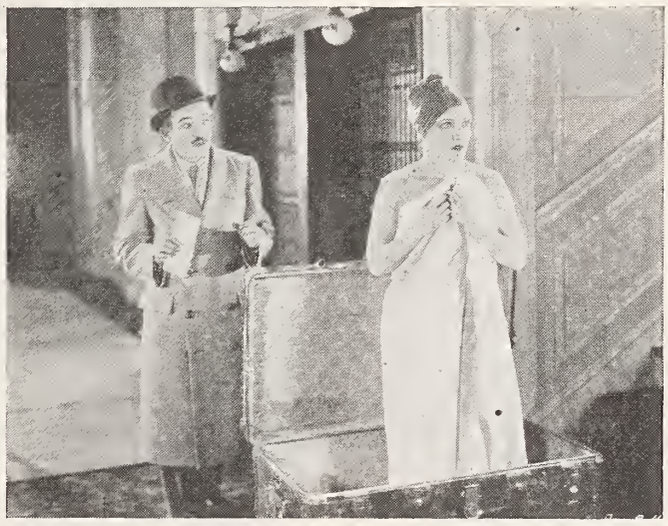
The leads in "From the Cabby's Seat" will be played by Gladys McConnell and Gene Cameron. This swift, laughable glimpse of New York through a cabby's periscope preserves the piquant spirit of O. Henry's droll yarn. "A Social Triangle" gives a new slant to the little game they call "traveling in society" with Hallam Cooley and Olive Hasbrouck in the leading roles. "A Lickpenny Lover" has not yet been placed in production, but announcement of details concerning this O. Henry comedy will be made later.

Three more of the "Helen and Warren" stories will be issued this year. "Moving Day," March 28th, "Too Many Relations," May 9th and "The Family Picnic," June 20th. These will be made under George Marshall's supervision. Albert Ray will direct all three, with Kathryn Perry, Hallam Cooley and Arthur Houseman in the leading roles. Belva McKay has a prominent role in all three and David Butler and Mickey McBan, clever juvenile, appear in "Too Many Relations" and "The Family Picnic." These tales of family fripperies by Mabel Herbert Urner are being published in about one hundred newspapers throughout the country.

Five more Imperial Comedies will be released. "Two Lips in Holland," March 21st, with Arthur Houseman and Edna Marion playing the leads, directed by Lloyd Bacon; "Eight Cylinder Bull," April 18th with Jean Arthur, Harold Austin and Ralph Sipperley, a Broadway comedian of note, directed by Jack Leys; "A 1 Society," May 2d, directed by James Gruen, with Georgie Harris and Barbara Luddy playing the leads. This is one of the "East Side, West Side" series, which are proving so popular. The last, "A Polar Baron," May 16th directed by Lex Neal, featuring Gladys McConnell and Gene Cameron. These Imperial comedies will be supervised by George Marshall.

There are eight Fox Varieties remaining. "Off Shore Trails," March 21st; "The Mountain of the Law," April 4th; "Canary Islands," April 18th; "Sweden Today," May 2d; "America Today," May 16th; "Belgium Today," May 30th; "Poland, a Nation Reborn," June 13th and "Dancing Around the World," June 27th. The usual issues of Fox News will supplement the foregoing releases.

Scenes from Fox Comedies



"Moving Day" is based on "The Married Life of Helen and Warren," by Mabel Herbert Urner.

"From the Cabby's Seat" is an O. Henry story, with Gladys McConnell and Gene Cameron

"Two Lips in Holland" is an Imperial Comedy in which are Arthur Houseman and Edna Marion.

ALL ABROAD. (Fox cemedy). Very weak! Helen and Warren series very boresome so far. Patrons want a little slapstick in comedies, not two reel comedy dramas. Tone, okay. Sunday, yes. Special, no. Poor appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

AMATEUR DETECTIVE. (Fox Comedy). Star, Earle Foxe. A fair Van Bibber story, a few laughs. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

BABY BLUES. (Educational Comedy). Star, Mickey Bennet. Another good juvenile comedy. The baby in this one is wonderful. He is the whole show. They are getting better with each one we get. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

BOUNDARY LINE. (Universal-Western). Star, Josie Sedgwick. A two-reel western subject that sure pleased the western fans. Only two-reelers, but they are great for a variety program. Buy 'em all—you can't lose out on them. Good tone. very good appeal. Yes for Sunday. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CAVE IN SHEIK. (F. B. O.-Jimmy Aubrey Comedy). A real good slapstick comedy for the small town theatre. Do not think it will register as well in the larger places, but is very good for the small town patronage. Good tone and appeal. Sunday, yes. Draw typical small town class, villages of around 300. Mitchell Conery, Conoat Projection Service, Menands, New York.

CHAMPEEN. (Pathe Comedy). "Our Gang." An amusing comedy, though not half as good as some of the new ones. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

CIRCUS MYSTERY. (Universal Serial). Star, Bonomo. Not a very good serial. Not near as good as the "Riddle Rider." Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

COLD CHILLS. (Educational Comedy). Star, Louise Fazenda. This one is a riot. Book it. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

Straight from the Shoulder, Jr.

Edited by VAN

A short, snappy comedy can take the curse off of a mistake in booking a draggy feature.

A strong-suspense serial full of action can hang the come-back sign up in patrons' minds.

A good scenic, an entertaining novelty can give that added touch of "class" and "pull" to your house.

Advertise 'em to your patrons and report 'em to your fellow exhibitors.

VAN.

COMMENCEMENT DAY. (Pathe Comedy). "Our Gang." The usual "Our Gang." Lots of laughs and inventive ideas. "Our Gang" is worth running if you can get a good print. Print only fair. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

CONQUEST OF THE FOREST, PILLARS OF SALT, BITUMINOUS. (General Electric Short Subjects). Got one more of these than we needed, but everyone enjoyed them. They are pictorial education of high calibre. Have used many of these General Electric Educations and have never had one that lacked interest. Further the Chicago office of General Electric treat you right. Ralph K. Russell, Pastime Theatre, Cushing, Iowa.

DRAGON ALLEY. (Educational Comedy). A dandy comedy that pleased all the youngsters and must have tickled the adults by the amount of laughter they gave it. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

FIRE AWAY. (Educational Comedy). Star, Al St. John. You can readily see where the "bigger and better comedies" are taking hold after viewing a thing like this. There might have been two or three breathing spells but the laughter was pretty continuous. Some comedy. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

FOX HUNT. (Pathe Comedy). Spat family. The only comedy received from this bunch that my audience cared for. They liked this one. The others seemed to be just two reels of film. Mixed classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

FRAMED. (Educational Comedy). Star, Lloyd Hamilton. As good as any of Hamilton's other comedies. The funny business in this had all of our patrons laughing. Tone and appeal, good. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

GALLOPING HOOFS. (Pathe Comedy), Star, Allene Ray. A good serial. Am on the seventh episode. Holding up and getting better. Tone, good. Sunday and special, no. Mixed appeal. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (450 seats), Wirt, Okla.

HER BOY FRIEND. (2 reels). (Educational Comedy). Star, Larry Semon. This brought more laughs than we are used to getting from any comedy. The audience got a real kick out of every scene. Town of 1,200. Admission 10-25. C. R. SeSff, New Radio Theatre (250 seats), Correctionville, Iowa.

CUPID A LA CARTE. (Fox). A good O. Henry comedy that pleased all as there was some good action in it and the story was logical. Fine tone. Sunday, yes. Strong appeal. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOT FEET. (Educational Comedy). Star, Cliff Bowes. Only a fair Cameo comedy. They seem to run out of ideas when they make them. They could be improved on a great deal. Tone, okay. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

THE IRON MULE. (Educational Tuxedo Comedy). Star, Al St. John. This was a knockout for us. The best I have personally looked at in months. This was one of the best of the Tuxedos to date. Don't miss it. Tone, good. Great appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats) Nazareth, Pennsylvania.

Pathe Releases Week of April 11

ALICE DAY in "A Love Sundae," made by Mack Sennett and Glenn Tryon in "Ukulele Sheiks," made by Hal Roach, share two-reel comedy starring honors on the Pathe short feature program for the week of April 11th, which also includes "The Old War Horse," a Hal Roach single reel comedy; the ninth chapter of the Patheserial "Casey of the Coast Guard"; Pathe Review No. 15; "A Big Hearted Fish," one of Aesop's Film Fables; Topics of the Day, and two issues of Pathe News.

"A Love Sundae" is a merry Mack Sennett two-reel fnn concoction starring Alice Day, supported by Ruth Taylor, Danny O'Shea, Eddie Quillan and Joseph Young. Eddie Cline directed.

"Ukulele Sheiks" is a rollicking Hal Roach two-reeler starring Glenn Tryon, with Mack Swain, Jimmie Finnayson, Vivien Oakland, Martha Sleeper, Ben Hall, Churchill Ross and Bull Montana in the cast. Fred L. Guiol directed.

"Meshes of the Law" is the title of the ninth chapter of the Patheserial "Casey of the Coast Guard," with George O'Hara and Helen Ferguson. Will Nigh directed.

"The Old War Horse" is a single reel Hal Roach comedy with "Snub" Pollard supported by Blanche Mehaffey, Billy Engle, Paul Parrott and George Rowe. George Jeske directed.

"The Big Hearted Fish" is one of the Aesop's Film Fables created by Paul Terry. It is an animal romance of which the moral is: "You don't have to be crazy to fall in love, but it helps."

Pathe Review No. 15 presents three subjects: "The Eye of the Spanish Main," scenes at Fort Marion, St. Augustine, Florida; "The Sea-Gull Navy," aerial maneuvers in San Francisco Bay and "A Mansion in Morocco," the residence of a Moorish potentate.

Topics of the Day and two issues of Pathe News complete the April 11th schedule.

Ben Wilson's "Rayarts"

W. Ray Johnston, persident of Rayart Pictues Corporation, before leaving for the West Coast this week, contracted for sixteen Ben Wilson action Westerns, to be released through Rayart during the coming season. These sixteen pictures will comprise five-reel productions, eight of which will lay stress on the comedy angle and star Dick Hatton. The other eight will star the producer, Ben Wilson, himself. The Wilson starring vehicles will be laid out along the lines made famous by the renowned William S. Hart and will all be of the romantic school of tales of the West.

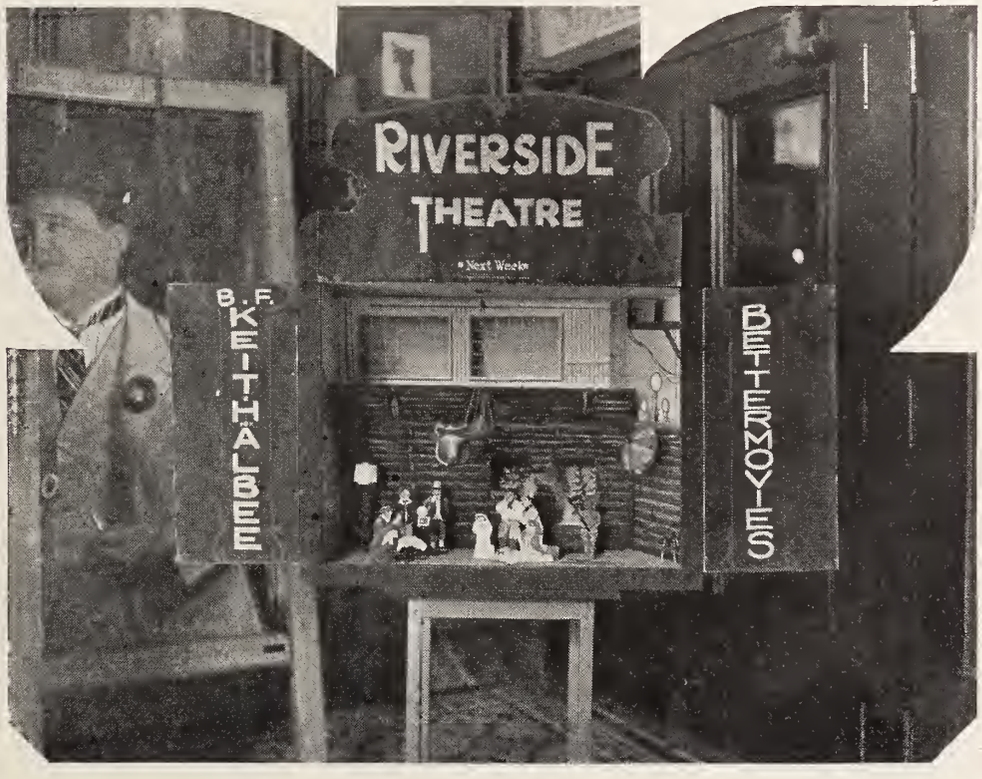
Greater Movie List From Universal

THE UNIVERSAL PICTURES CORPORATION formally launched its new season's product—The Greater Movie List—last week-end at a big sales convention held in the Astor Hotel, New York City, and attended by Universal branch managers, salesmen, exploitation men and accessory managers from nine Universal exchanges along the Atlantic seaboard. The convention lasted for three days, March 19, 20 and 21.

In addition to the announcement of the new super-pictures, Jewels, Denny productions and other product for the coming year, the home office executives of Universal created a sensation on the convention floor by announcing the institution of a profit sharing plan for the entire Universal sales force, including all exchange employes.

The new plan inaugurated by Carl Laemmle, contemplates the payment of a 5% bonus or commission to each exchange on the increased net revenue for the coming year. It will be based on a comparison of the increased net revenue of each exchange for the twelve month period May 9, 1926, to May 7, 1927, over the period May 6, 1925, to May 8, 1926.

HERE'S A STRONG PATHE ALL-COMEDY WEEK LINE-UP that "stood 'em up" in Grauman's Los Angeles Egyptian Theatre, with Harry Langdon and Ben Turpin features in the lights with "Pathe All-Comedy Week." Reports to Pathe from different sections of the country indicate a number of "all-comedy weeks" projected for the Spring and Summer months.



A SPLENDID CUT-OUT LOBBY DISPLAY was used by N. V. Derr, Manager of Keith's Riverside Theatre, New York City, for his showing of the Pathe "Our Gang" picture, "Better Movies." The crowds in the lobby found the cut-out most appealing as well as pleasing because of the use of a mechanical contrivance which enabled Farina to fan the members of the royal court. The story deals with life in far-away Egypt, and proved a fine booking at the Riverside.

Fred Swanstrom For "All Comedy" Circus

The All-Pathe Comedy-Circus has become a standard program event screened at regular intervals in theatres throughout the country.

The latest to join the ranks of exhibitors playing the All-Pathe Program is Fred Swanstrom, manager of the Star Theatre, Ashton, Idaho. This house recently played a program of this nature and the box office receipts on the day it ran, Friday, were greater than for any other day during the month.

As a result, Manager Swanstrom states, in a letter to Pathe, that he will feature the All-Pathe Comedy Circus at least once every month at his house.

FRED HUMES

Here we have one of the fun-makers in two-reel western comedies, Universal release.

Aeronautic Pictures

Cranfield and Clarke, Inc., have just completed a contract with Colonel Laurence La Tourett Driggs, famous American airman, to produce a series of aeronautic pictures. The title of the first series will be "Aces Wild." They are being completed from several million feet of film that was taken from time to time during and since the World War. Millions of thrills and exciting adventures are promised.

"Fun From the Press"

In future, the Literary Digest well-known Fun From the Press, will be released in the New York and Philadelphia territories by Cranfield and Clarke. An entirely novel idea is being introduced that will increase the popularity of this already fascinating reel.

Straight From the Shoulder, Jr., Will Set You Right!

Stern Brothers Sign Sid Saylor

SID SAYLOR, popular screen comedian, has been signed up on a long term contract by the Stern Brothers, makers of high class series comedies for Universal release.

The Sterns are aroused by announcements which have appeared in print from other comedy producers announcing forthcoming comedies to be made with Saylor, and they deny that any comedies are to be made with this comedian except the ones he makes at the Stern Brothers studio, for Universal release.

Should premature announcements concerning Saylor be repeated, the Sterns promise energetic action to put a stop to misinformation of this character.

Sid Saylor is to play the role of George in our "Let George Do It" series of two-reeler comedies for Universal release. This series is a high-class series to be made from the famous newspaper cartoons by George McManus, and is a companion series to "The Newlyweds and Their Baby" series which we also are adapting from McManus cartoons. The "Let George Do It" series will be released about one a month during the 1926-1927 season as a part of the Greater Movie List, Universal's new product.

"The 'Let George Do It' comedies are being directed by Scott Pembroke. The supporting casts will be of the highest quality. Arrangements now are being completed for the services of some of the prettiest young girls on the screen to play opposite Saylor. Production on this series will be under way in a few days, and it is expected that the first several of the series will be completed and in the various Universal exchanges early enough this spring to be pre-viewed by all first-run exhibitors in time for early season booking."

Jerome Storm Directing For the Pathe Program

Not only in the field of players alone, but in the ranks of writers also is F. Richard Jones, director-general of Pathe, seeking the highest talent available. Jones has recently added Beatrice Van, well known writer, and Jerome Storm, feature director of note, to his staff. Storm is preparing several stories for his own direction now, and Miss Van's first work was on the Mabel Normand story.

"Big players in comedies would be a loss without the best in direction, stories and sets as a background for their work," is Jones' declaration of policy. "We are trying to get the best writers and improve the style of stories and direction simultaneously with the selection of popular personalities for the casts."

"The Dangerous Dude"

Word was received this week at the New York offices of Rayart Pictures from the West Coast Studios of Harry J. Brown that work has just been completed on "The Dangerous Dude," starring Reed Howes. Dorothy Dwan, Bruce Gordon and Johnny Sinclair are prominently featured in support. It was produced and directed by Harry J. Brown.

Novelty Comedies Added to Fox List

EIGHT NOVELTY COMEDIES will be added to Fox Films schedule for 1926-27, making the season's total fifty-two instead of forty-four. The Van Bibber, Helen and Warren, O. Henry and Imperial comedies will be continued, according to George Marshall, comedy director general at the West Coast Studio.

The first of next season's O. Henry's will be "The Lickpenney Lovers," with Gene Cameron and Arthur Housman in the cast and the second will be "The Complete Life."

"Rah-Rah, Heidelberg," the last of the 1925-26 season's Van Bibbers has just been finished, with Earle Foxe and Florence Gilbert in the leads and Frank Beal and Lynn Cowan in featured roles. It will be followed by "The Swimming Instructor," with the same cast, as the first for 1926-27.

"The Family Picnic" starts the 1926-27 year for "The Married Life of Helen and Warren" and it has a cast that is unusual for quality and quantity in a two-reeler. Kathryn Perry and Hallam Cooley have the leads and in featured roles are Arthur Housman, Belva McKay, Grace Goodall, David Butler, Mickey McBan, Jimsy Boudwin and Pal, the dog. "Easy Payments," with Miss Perry and Cooley in the leads, will follow "The Family Picnic."

"Eight Cylinder Bull" starts the Imperial comedies on their way for 1926-27. In the cast are Jean Arthur, Harold Austin, Ralph Sipperly, Fred Walton and Scott Seaton. This picture has just been completed and "A-1 Society" is now in the making, with Barbara Luddy and Georgie Harris in the leads and Bardson Bard playing the heavy. "A Rare Bird" is next on the list.

Pathe Signs Up Johnny Burke

JACK SENNETT, Pathe comedy producer, announces the signing of Johnny Burke, big time vaudeville headliner, to a long time contract calling for his appearances in the famous Sennett comedies.

Burke concluded his vaudeville work with two weeks at the New York Hippodrome, where he was heavily featured, and left for the West Coast on Monday via the 20th Century. When Johnny did his last performance the Foster Dancing Girls acted as a committee to wish him good luck. This was quite fitting as Johnny will cavort before the camera with the noted Mack Sennett Bathing Girls and who knows but some of the Hippodrome Girls might qualify for the screen,,

The new Sennett comedian is world famous for his comic characterization of a soldier who had any number of amusing accidents befall him in the war. His first soldier act which he put on in 1918 he called "Drafted" and played it from coast to coast for five years. In England, he called his act "The Rag-Time Soldier." In 1925 he redeveloped his act under the name of "Dirty Work" and played it on the Keith time, following with the Orpheum circuit across to California.

It was during his engagement at the Orpheum in Los Angeles early in January that Mack Sennett saw Burke in "Dirty Work" and immediately realized his possibilities as a screen comedian. Screen tests proved Sennett's contention and successful negotiations followed.

It is not at all unlikely that Burke's first comedy will be based upon his latest vaudeville vehicle.

"The Green Archer" Contest In New York City Is Ended

THE New York Evening World's "Green Archer" contest has closed after a campaign in which the great Pathe serial was kept before millions of fans in story form for several months, resulting in metropolitan publicity for the production which has probably never been equalled in volume by any other picture of a similar type.

S. Barrett McCormick Scores Again

The tie-up, made by the Exploitation and Publicity Department of Pathe, under the direction of S. Barret McCormick, brought publicity for "The Green Archer" through one and three sheets placed in theatre lobbies by The Evening World, slides, advertising on delivery wagons and newsstands and thousands of columns of newspaper space. No tie-up of this magnitude has been made in recent years on a serial with a great New York newspaper.

Due to the great number of awards, thousands who read the serial or saw the picture entered the contest. The judges declare it was one of the most interesting contests they had ever been associated with, because of the variety of the stories submitted and the number of persons trying for the prizes. Many of the most logical solutions received were sent in by school children. The students seemed to have had particularly clever reasons to account for the mysterious actions of "The Green Archer" characters, and many of them received prizes.

The famous mystery story appeared in daily instalments in the World and $2,000 in 159 prizes were offered for the best original solutions. All the instalments except the last had appeared when a short time elapsed in which the readers were urged to send in their solution to the mystery. The awards were made on a basis of cleverness, logic and ingenuity. The solutions did not have to be the same as the original ending of "The Green Archer," in fact the winning conclusion was quite different.

And Here the The Winners

E. P. Loud, of 57 Water Street, Perth Amboy, N. J., won the first prize of $250; I. Phillips Schneider, 810 Suburban Place, New York, second prize of $150; Cora E. Muchemore, 101 107th Street, Richmond Hill, New York, $100. Then there were fourth and fifth prizes of $75 each, sixth to ninth of $50, tenth to nineteenth of $25, forty prizes of $10 and 100 prizes of $5 each.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—Here's Your Goal

ARROW

	Kind of Picture	Review.	Feet
		1925	
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994
In Borrowed Plumes (Welch-Daw)	Society melodrama	Mar. 27..	5,719

ASSOCIATED EXHIBITORS

			1925	
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,586
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000
			1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan.	23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb.	13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb.	20..	6,259
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb.	27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar.	6..	5,438
North Star (Strongheart)	Dog melodrama	Mar.	6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar.	20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar.	27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr.	3..	5,683

CHADWICK PICTURES CORP.

			1925	
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
The Bells (L. Barrymore)	Drama			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec.	26..	6,300
			1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan.	2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan.	9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb.	27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar.	6..	6,400

COLUMBIA PICTURES CORP.

Danger Signal (Novak)	Railroad melo.	5,548
Unwritten Law (Hammerstein)	Drama	5,345
Steppin' Out (Revier-Sterling)	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama	5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama	5,700
Ladies of Leisure (Hammerstein)	Drama	5,770
Screen Snapshots	Novelty	1,000

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Help Us Fight Errors

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage, review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE CHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

Perfection

	Kind of Picture	Review.	Feet
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

EDUCATIONAL FILM CORP.

			1925	
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec.	5..	2,000
Marionettes	Color fantasy	Dec.	5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec.	5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec.	12..	2,000
Bachelor's Babies	Juvenile comedy	Dec.	12..	2,000
What's Up (Bowes)	Cameo comedy	Dec.	12..	1,000
Weak But Willing	Walter Hires comedy	Dec.	19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec.	19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec.	26..	1,000
			1926	
A Salty Sap (Dooley)	Christie comedy	Jan.	2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan.	2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan.	9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan.	23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan.	23..	1,000
Parisian Modes in Color	Special	Jan.	30..	1,000
Brotherly Love (Bowes)	Comedy	Jan.	30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb.	6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb.	6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan.	30..	1,000
Careful, Please	Hamilton comedy	Feb.	13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb.	20..	2,000
Sea Scamps	Juvenile comedy	Feb.	20..	2,000
Page Me (Vernon)	Comedy	Feb.	27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar.	6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar.	13 .	2,000
Light Housekeeping (Conley)	J. White prod.	Mar.	20..	2,000
Wireless Lizzie (Hiers)	Christie comedy	Mar.	20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar.	27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar.	27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar.	27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar.	27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar.	27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar.	27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr.	3..	2,000

FILM BOOKING OFFICES OF AMERICA

			1925	
Merton of the Goofies	Pacemakers	Apr.	18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr.	25..	7,216

Quick Reference for Busy Exhibitors

	Kind of Picture	Review.	Feet
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 9..	5,550
Speed Wild (Flynn)	Melodrama	May 16..	4,774
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,288
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1.000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	5,010
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
1926			
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085

FIRST NATIONAL

		1925		
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..		6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..		9,000
Lost World (Conan Doyle story)	Special	Feb. 28..		9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..		7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..		5,831
One Year to Live (Pringle)	Drama	Mar. 7..		6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..		6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..		6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..		8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..		7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..		5,600
My Son (Nazimova)	Emotional dr.	Apr 18..		6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..		6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..		6,565
Chickie (Mackaill)	Drama	May 9..		7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16 .		8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..		7.861
Necessary Evil (Lyon-Dana)	Drama	May 23..		6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..		6,363
Desert Flower (C. Moore)	Comedy drama	June 13..		6,837
White Monkey (LaMarr)	Society drama	June 13..		6,121
Making of O'Malley (Sills)	Police romance	July 4..		7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..		7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25 .		7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..		7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..		6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..		9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..		7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..		7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..		7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..		9,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..		6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..		7,340
Knockout (Milton Sills)	Prizefight drama	Oct. 10..		7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..		6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..		6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..		6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..		6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov. 14..		6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..		6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..		6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12..		6,600
Clothes Make the Pirate (Errol)	Pirate travesty	Dec. 12..		8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..		7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..		7,900
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..		7,774
Infatuation (C. Griffith)	Drama	Jan. 16..		5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..		6,270

	Kind of Picture	Review.	Feet
		1926	
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic drama	Mar. 27..	6,229

FOX FILM CORP.

		1925	
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,058
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O.Henry series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	756
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,903
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops From Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 6..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,022
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,040

Star and Type of Story When Needed

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

			1925	
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,084
Lady of the Night (Norma Shearer)	Underworld dr.	Mar.	14..	5,441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar.	28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human Interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep.	12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct.	17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,913
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
			1926	
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan.	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13..	6,688
Mare Nosturm (Rex Ingram prod.)	Ibanez Novel	Feb.	27..	
La Boheme (Gilbert-Gish)	Famous opera	Mar.	13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb.	27..	6,239
"Ibanez' Torrent" (Cortez)	Drama	Mar.	20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr.	3..	6,480

PARAMOUNT

			1925	
Kiss in the Dark (Menjou)	Romantic com.	Apr	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Behe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,546
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,782
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,000
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353

	Kind of Picture	Review.	Feet
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2.. 6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9.. 9,621
Enchanted Hill (Holt)	Western	Jan.	9.. 6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16.. 6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30.. 6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30.. 5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6.. 7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13.. 6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb.	20.. 5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27.. 6,314
Moana	South Sea study	Feb.	27.. 6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6.. 6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13.. 7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar.	20.. 6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb.	6.. 9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar.	27.. 6,209
New Klondike (Thos. Meighan)	Comedy drama	Apr.	3.. 7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr.	3.. 6,132

PATHE

			1925	
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will Be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct.	10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct.	10..	1,000
Clever Feet	Sportlight	Oct.	17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct.	17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct.	17..	2,000
Air Cooled	Terry cartoon	Oct.	17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct.	24..	1,000
Closer than a Brother	Terry cartoon	Oct.	24..	1,000
A Punch in the Nose	Roach comedy	Oct.	24..	2,000
A Sweet Pickle	Sennett comedy	Oct.	24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct.	31..	2,000
Better Movies	Our Gang	Oct.	31..	2,000
Honor System	Terry cartoon	Oct	31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov.	7..	2,000
Amundsen Polar Flight	Specialette	Nov.	7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov.	14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov.	21..	2,000
Great Open Spaces	Terry cartoon	Nov.	21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov	21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov.	28..	2,000
More Mice Than Brains	Terry cartoon	Nov.	21..	1,000
Laughing Ladies (star cast)	Comedy	Nov.	21..	1,000
A Day's Outing	Terry cartoon	Nov.	21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov.	28..	1,000
Walloping Wonders	Sportlight	Nov	28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec.	5..	10ep.
Bonehead Age	Terry cartoon	Nov	28..	1,000
One Wild Ride	Our Gang Comedy	Dec.	5..	2,000
Hold Everything	Comedy	Dec.	5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec.	5..	1,000

Review Date Where You Need It Most

	Kind of Picture	Review.	Feet
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,820
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all-star)	Feature version	Mar. 27..	4,756
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up In the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000

PRODUCERS DISTRIBUTING CORP.

		1924		
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000	
Another Man's Wife (Lee-Kirkwood)	Drama		5,015	
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452	
Reckless Romance (Star cast)	Comedy feature	Nov. 22..	5,530	
Siren of Seville (Dean)	Drama	Nov. 29..	6,724	
		1925		
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020	
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656	
Flaming Forties (Carey)	Western		5,770	
The Mirage (Vidor)	Drama		5,770	
Let Women Alone (O'Malley-Hawley)	Drama		5,620	
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243	
Her Market Value (Ayres)	Drama		5,931	
Girl of Gold (Vidor)	Drama		4,969	
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western		4,469	
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288	
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775	
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841	
Stop Flirting (all star)	Light comedy	June 27..	5,161	
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794	
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917	
Texas Trail (Carey)	Typical western	July 18..	4,720	
Private Affairs (Hulette)	Character drama	Aug. 1..	6,132	
Hell's Highroad (Leatrice Joy)	Love drama	Sep. 12..	6,084	
Seven Days (Lillian Rich)	Comedy feature	Sep. 12..	6,974	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep 19..	5,077	
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct. 3..	7,641	
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168	
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980	
		1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373	
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717	
Braveheart (LaRoque)	Indian drama	Jan. 23..	7,238	
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013	
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660	
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095	
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419	
Fifth Avenue (De La Motte)	Human Int. Drama	Feb. 20..	5,503	

B. P. SCHULBERG PROD.

Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950	
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714	
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140	
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147	
Go Straight (Star cast)	Drama	May 9..	6,107	
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228	
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009	
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324	
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979	
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488	
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080	

TIFFANY PRODUCTIONS, INC.

		1925		
Souls for Sables	Society drama	Sep. 5..	7,721	
The Sporting Chance	Racing drama		6,500	
Lightning	Drama		6,500	
Morals for Men	Society drama		6,500	
The Lodge in the Wilderness	Drama		6,500	
Morganson's Finish	Drama		6,500	
Tale of a Vanishing People	Drama		6,500	
The Travis Cup	Drama		6,500	
The Wrong Coat	Drama		6,500	
The Dumb Head	Drama		6,500	
The Life of a Woman	Drama		6,500	

TRUART FILM CORPORATION

Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

		1925		
America (Griffith prod.)	Historical drama	Mar. 8..	11,442	
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892	
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000	
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,308	
Gold Rush (Chaplin)	A Dramatic comedy	Aug. 29..	8,535	
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886	
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500	
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754	
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157	
		1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,284	
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388	
The Bat (all-star)	Mystery drama	Mar. 27..	8,219	

UNIVERSAL

		1925		
California Straight Ahead (Denny)	Thrill comedy	Sep. 5..	7,238	
Peacock Feathers (J. Logan)	Domestic drama	Sep. 5..	6,747	
Stranded (Edna Marian)	Century comedy	Sep. 5..	2,000	
The Party	Sweet 16 comedy	Sep. 5..	1,000	
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..	2,000	
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..	1,000	
Call of Courage (Art Acord)	Blue Streak western	Sep. 12..	4,051	
Tricked (Cobb)	Mustang western	Sep. 13..	2,000	
Fight Within (Larkin)	Mustang western	Sep. 13..	2,000	
Phantom of the Opera (Chaney)	Suspense-mystery	Sep 19..	8,401	
Storm Breaker (House Peters)	Sea town melo.	Sep 19..	6,064	
Westward Ho (Puffy)	BlueBird comedy	Sep 19..	1,000	
Too Much Mother-in-Law	Century comedy	Sep 19..	2,000	
Uncle Tom's Gal	Century comedy	Sep 19..	2,000	
Life's Greatest Thrills	Special	Sep 19..	2,000	
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..	6,709	
One Wild Night (Edwards)	Comedy	Sep. 26..	1,000	
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..	2,000	
Bustin' Through (Hoxie)	Blue streak western	Oct. 3..	4,500	
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3..	2,000	
By the Sea (Puffy)	Comedy	Oct. 3..	1,000	
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10..	5,924	
Just Cowboys	Short western	Oct. 10..	2,000	
Taking Chances	Short western	Oct. 10..	2,000	
The Raid	Short western	Oct. 10..	2,000	
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000	
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17..	1,000	
Road from Latigo (E. Cobb)	Short western	Oct. 17..	2,000	
Ace of Spades (Desmond)	Western chapterplay	Oct. 24		
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000	
[illegible] Kid	Mustang western	Oct. 24..	2,000	
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738	
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000	
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000	
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800	
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000	
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000	
Oh, Buster	Buster Brown	Nov. 7..	2,000	
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	6,940	
Two Many Ducks	Mustang westn-com.	Nov. 14..	4,000	
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000	
A Speedy Marriage	Century comedy	Nov. 14..	1,000	
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	4,459	
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep	
Range Law	Mustang western	Nov. 28..	2,000	
Scandal Hunters (Alt)	Century comedy	Nov. 28..	1,000	
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000	
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064	
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000	
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000	
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400	
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000	
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700	
Top Hand	Short western	Dec. 19..	2,000	
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887	
Buster's Nightmare	Buster Brown	Dec. 26..	2,000	

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	....
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..	4,440
Gunless Bad Man (Mower)	Mustang western	Mar. 27..	2,000
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	special	Mar. 27..	1,000
The Set Up (Art Acord)	Western	Apr. 3..	4,600
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake)	Bullseye Comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..	2,000

VITAGRAPH

			1925	
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
			1924	
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,300
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	10,250
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

BRITISH NATIONAL PROD.

Nell Gwyn (Dorothy Gish)	Comedy-drama	See Paramount

C. C. BURR

			1924	
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
			1925	
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)		2,000
Her First Night in Philadelphia		
Her First Night in The Jollies		
International Twelve		
Novelty Twelve		1,000
Famous Paintings	De Luxe dramas	2,000
Let's Go Fishing	Holland—scenic	Nov. 7.. 1,000

JAFFE ART FILM CORP.

Broken Hearts (Lila Lee)	Drama	Mar. 20..	7,800

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89.
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

			1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M. Clayton)		6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9.. 6,500

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21..	4,900

POST SCENICS

Holland	Scenic	Nov. 7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,855

RED SEAL

			1926	
Marvels of Motion (Issue I)	Novelty	Feb.	6..	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6..	1,000
Reelview (Issue B)	Urban magazine	Feb.	6..	1,000
Dolly Gray	Song car-tune	Feb.	6..	1,000
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

As One Exhib. to Another, 2

DEAR Bro. Exhib. Wrightway: Now I have got your letter of reply to mine and am going to say I was glad to read it, although I had figured out most of what you advise, but being a modest man I am willing to give you credit because, as the Board of Arverne has wrote, "A stitch in time is worth two in the bush."

Yes, as you say, every good exhib. should ought to support the Motion Picture Theatre Owners. Yes, exhibbing is an intensitive study. Yes, I understand clearly what equipment now is—it is the important part of exhibbing because it is what the exhib. BUYS whereas he only RENTS the reels. So he would naturally, as you say, want his investment to be something which is not, as the poet says, "Here today and junked tomorrow."

Well, my good friend, I should now tell you about the theatre. I took yesterday a run up to Cobbs' Corners which is where the advt. (contraption for advertisement) said the gorgeous palace of filmick Art was located.

It had said a population—a present population—of 10,000 and when I got off the train there was a village of only about a hundred houses, so I figured the balance of this 10,000 must of been the many dogs present and what they was scratching at.

I met a man at the depot who, when he heard I had bought the theatre which I showed him the photograph of—well, as the great Bard says, "His laughter tinkled like a sweet goitre" (or some such word meaning a musical inplement). He said that theatre was took a photograph of in the nearest city, about twenty miles away from Cobbs' Corners and the lad who sold it to me had never owned it and was a slick bird who made his living trimming softies.

Though modest, friend Wrightway, I cannot admit being soft—I was not out nothing. as I had gave the young fellow a check on another bank than which my twenty thousand was in, just to be on the safe side and being able to shift the money in time to meet the check if all turned out O. K. As it did not, I did not shift.

However, said the gentleman I met, there is a little theatre here in town which you could easily buy. So we went to look at it. It was on the outskirts sort of like, of the village, and had over the door the name "U Nique" (Nick-you backwards). It was closed, but my new friend had the key. He is mayor, police captain and president of the electrical light plant and owns the theatre.

The building had once been a stable and, as the great Bard has put it, "The odor of righteousness lay upon it as a mantle." Only, he would have hit it closer if for "righteousness" he would have substituted "horse."

Well, in exhib. terms which you can understand, "to make a single reel out of a long feature," I could buy the theatre complete for five thousand dollars. So we drew up papers and now I am a full-pledged exhib.

Now, my good old friend, this is what is the equipment as it already stands ready to run:

There is one Power photograph projecting arrangement, but not at present with any power. It has on it the emblem 6-A. The pres. (short for president) of the electrical light plant thinks this emblem 6-A means it takes six amperes of what he smilingly calls "juice" to make it burn the carborns.

This Power apparatus has got a lantern slide detachment and I see a great saving with this, as one can show silde pictures mostly and save on renting the reels. As one exhib. to another, isn't this a great saving?

This machinery is in a little steel box you get into up a ladder and is over the entrance door of the theatre. It has a "vent pipe" at the top so the coopist running the machinery can tell if it is raining or clear. Also he can say his cusswords up it and so vent his "spleen" without the people knowing his intermitting movement is only a "blind" and not a "shutter" as originally in the catalog.

There is a whotewashed place on one wall where the Power can show the photographs. By plugging up quite a few of the cracks in the wall it will be so I can show the picture in the daytime. As the man said about the one I did not buy, this one also has superb ventilating, air coming in from many spots.

There is two hundred seats which are only removed when the local embalmer has need for them, which I am ensured is not often enough to spoil my shows.

There is about fifty carborns and the box they are in has on it "Assorted." Now, old friend, tell me where this company is located so I can order more when these burns up.

I looked for some of the other things you wrote about but did not see what looked like a transformer, or a ventilating fan, or a automatical ticket change maker, or a orchestra pit, though there was some peach pits in the cuspidor by the piano.

That piano, old friend, is a fine musical implement. All but seven of the keys play and there is only three strings broke, but a musical party could avoid these, I should think, and play on the ones that work.

Well, now I am a bro. (brother) exhib. to you and I want to tell you a little stunt I pulled, which you can use if you ever want to. Being modest I will only say it is not a bad idea.

This afternoon men who showed cards and was salesmen for some different film renting firms visited me in my little office and they all had "blocks" they wanted me to rent. One block was called the Famed Forty, another one was the Unqualified Fifty-two and then I was showed a Snowy List and a block from a Mr. Fox and one from Mr. Prodisco, also a block made by a Mr. Price, although they must all have had this gentleman's hand in the making of their blocks because they was all talking Price up to the skies.

Well, I said to each, "Put me down for the whole works."

So I now have blocks that I understand to mean I am renting forty Paramount pictures, fifty-two from Metro-Goldwyn-Mayer, thirty from the Universal company, and some more from First National, and from Mr. Warner, and so on. So now I will get the pick of the market and when three or four come for the same show I can pick out the best one and send the rest back.

You can use this stunt if you like, old man.

Well, old-timer, as one exhib. to another, let me know how you get along and I will do so also about myself and I will tell you soon how I come out on my first show. I have had handbills published that only say, "Noah Strikes the Ark"—At The Unique April 1.

Now you and me, bro., know this is a trade term, but the folks here do not, and as you said and I knew, I should get them curious and then get their money. So now I am all set to sign myself, your most fraternal bro. exhib., NOAH LOTT.

J. R. Good Given Third Award In Protect-the-Print Campaign

Projectionist of Stanley Company's Grand Theatre in Lancaster, Pa., Gets the Independent Movie Supply Co. Rewind Set and Likes It

THERE'S big-city material parked alongside the projectors in the Grand Theatre, in Lancaster, Pennsylvania, in the person of J. R. Good. The Stanley Company of America, who have this theatre among their many, can be proud of the fact that this man in their employ lives up to his name —he's good!

What he wrote about what he does to protect the print got him the Third Award in YOUR EQUIPMENT'S recent campaign in which lists naming articles and parts of apparatus shown in a photograph of the Hard Workin' Print's Christmas Tree, with accompaanying letters showing what the writers did to protect the print, were given three awards to stimulate interest in protect-the-print effort. The first award, twenty-five dollars, donated by the Chalmers Publishing Company, publishers of Moving Picture World, was secured by Fred K. Legler, Lyric Theatre, Redfield, S. D. The second award, a Duplex Patching Block, donated in the interest of print protection stimulation by Duplex Film Industries, was secured by W. B. Bobbitt, Jr., Chief Projectionist for Suffolk Amusement Co., Suffolk, Va. The third award, a rewinder set, donated by Will C. Smith for Mr. W. H. Rabell, president of Independent Movie Supply Co., of New York, was awarded on the list sent by J. R. Good, with the letter which you will read now. J. R. says the rewinder set "is a pip," which it was bound to be, because Independent Movie Supply Co. doesn't do things in a slipshod way, you can bank on that.

Here's the good letter:

As to "Protecting the Print," first of all I check up on my tension springs back of the tension shoe (quite often) to see if I have the proper amount (the method is fully described in the Blue Book) of tension on the film and also see that it is equalized, so it does not strain the sprocket holes or cause them to become imperfect; also replace intermittent sprocket when it shows the least bit of wear, in other words, when the teeth start to under-cut (which can be best discovered by using a condenser lens to examine them by).

I keep magazine valve rollers properly working and clean, also guide rollers on top of gate lined up and rolling, and I never neglect my sprocket idlers. I always keep them lined up with sprockets and properly adjusted as to distance from sprocket (which is about two thicknesses of film) so film will not jump the sprocket, causing damage to the film and causing unsightly perforation marks in the film, which are greatly magnified when film is being projected. This damage usually and quite frequently happens on the lower sprocket, due to having too tight a tension on take-up reel, or improper adjustment on sprocket idler.

"Clean Teeth Delay Decay"

I clean the face of all sprockets twice a day, using a toothbrush for this purpose, as dirt will accumulate and cause picture to be unsteady on the screen and eventually this dirt would find its way down to the lower magazine valve causing the film to be scratched at this point.

The print should be protected very carefully at the take-up, which I attend to without neglect, as undue tension will cause a print to become very rainy at the beginning of the reel, due to high speed of reel and the pull-down on same. The rain at the end of the reel is usually caused on the rewind (which we will take up later) or a badly bent reel which causes film to jerk in upper magazine.

I protect the print by watching the film tracks on my aperture plate because I always change plates before track is down level with rest of the aperture plate. Also keep shoes in good condition, as a badly worn shoe will often cause a scratch along the side of the film which oftentimes will show when print is being projected. This damage often happens with a new print (green stock) as the emolution is soft and gathers on tension shoes, but the minute it gathers on the shoes it becomes very hard (due to the heat of lamp), therefore causing the scratch or scratches and other damage (such as cracking the corners of the perforations, etc.) to the print.

I prevent this damage by using a film waxer on all new prints before I screen them. I also protect the print by making a strong, neat, pliable lined patch, first making sure the emolution is entirely off of both ends of film, which is to be joined, scraped neatly to the line, then applying a good cement such as the Duplex (none better), then lining the perforations up perfectly.

No Ravaging Reel Can Touch Film

Another very important protection I look after is the reels. THIS THEATRE owns its own reels, and all are in good condition when the show arrives. The exchange reels are replaced by our reels, as nine out of ten exchange reels are in bad shape. A bent reel or a reel with a bad hub will cause untold damage. A bad hub will cause the reel to jerk, especially near the end of the reel which causes the film to become scratched and often separate it, necessitating a lot of patches near the end of a reel, which has a bad effect on the screen and damages the print. The reel which is bent (on the sides) causes damage at the weakest part of the film. The perforations, by often tearing the outer edges of the film completely off for several inches at a stretch, or weakening the stock at this point, causes the holes to crack or pull completely out.

Another protection to the print is the cueing of each reel end for the change-over. We always cue our reels at the screening, avoiding the unneccssary and unsightly scrape marks, punch marks or paper which is often pasted on. Therefore, we protect the print.

Here's Where Rewind Set Comes In

A very important point in protecting the print, is in the rewinding of same. We have a geared-down motor-driven rewinder which rewinds 2,000 feet in about 12 minutes. It supplies an equal tension throughout, therefore protecting the print, whereas, with the old hand rewinder it is impossible to equalize the tension and it often occurs that the rewind boy or the person doing the rewinding will be tempted to "pull down" (as it is known) even sometimes unconsciously causing rain and damage to the print. We give attention to the print in the upper magazine (as well as the lower) by having the proper tension or spindle which controls the speed of the upper reel.

That is the protection we give the print in OUR projection room. Of course, the projection should not stop here! The exchange should show some respect for their own property by giving it the proper protection it deserves.

But as you want us to state what protection WE are giving the print, I will conclude this letter by saying that I wish to take this opportunity to say the protection I give the print while in my care is open to inspection at any time, and by any person. It is just as I have set it forth in the above. Yours truly, J. R. Good.

—And Fully Equipped!

Joseph Stern expects his New Ritz Theatre, Springfield avenue, Newark, New Jersey, to be ready to open the second week in April.

Groebe and Nobel plan the opening of their Jackson Heights Theatre, 2,500 seats, a theatre built with a stadium effect, early in April. Howells Cine Equipment Corporation furnished the whole equipment for this house.

The Grove Street Arcade, in Greenpoint, Long Island, re-opened March 18th, after being closed since December for improvement in the equipment.

O'Reilly and Gould will have their new house on Avenue A and 14th Street ready to show what equipment can make of patronage pull very soon.

The Morristown Theatre, Morristown, New Jersey, fully equipped by Howells Cine Equipment Corporation, is expected to be "among those presenting" about April 28th.

Hollywood in New York As Mayer & Schneider Rub Aladdin's Lamp

MODERN Aladdin rubbed his wonderful lamp and the M & S Hollywood Theatre appearcd in Avenue A, between East 6th and 7th streets, New York City, a beautiful modern theatre as magnificent as many twice its size in America.

It stands not only as a glowing tribute from Messrs. Mayer and Schneider to the motion picture art, but as a means of bringing Broadway to the East Side.

The M & S Hollywood is the 18th addition to the fast growing circuit of greater New York Theatres.

Plans for the M & S Hollywood were drawn up personally by Harris G. Wiseman, one of New York's foremost architects.

Building was done under the direct supervision of David Isacowitz and Murray D. Isacowitz, who are also at work on the M & S mammoth theatre in Second Avenue, which is rapidly nearing completion.

Comfort for Patrons

Patron comfort in every branch has been respected and given attention from the 1,350 comfortable seats to the latest air conditioning innovations.

Messrs. Mayer and Schneider are the type of men who grow with the times in both the number of their theatres and in the many innovations in theatre building the trend of the times brings forth. When these pioneers of the moving picture business on the East Side decide to erect modern theatres, they build ideals with steel and stone.

Electrical equipment is a marvel of modern engineering construction and installation and not a detail has been overlooked. Although the stage is small and not suitable for large prologues and the like. the electrical work is the last word in modern stage lighting.

A wonderful human tone Kimball Organ has been installed in the left of the orchestra pit and the remainder of pit will be occupied by a ten piece symphony orchestra.

Projection the Best

The very last word in modern projection equipment, consisting of 3 Powers projectors with Power High Intensity arc lamps and every modern type of projection requisite which goes toward presenting a perfect picture on the screen has been installed. The projection departments of the M & S theatre circuit being under the direct supervision of Max Cohen whose hobby is to present a picture as a picture should be on the silver sheet.

All lighting effects, including dimmer system throughout the house, and curtains on stage, etc., are controlled and operated from the projection booth.

David J. Lustig is Managing Director.

Imperial Projection A. 1.

THE Imperial Theatre, Sarnia, Ontario, has brand new projection equipment, the Coleman Elcctric Company, Toronto, having installed a brace of DeLuxe Motiograph projection machines, DeLuxe reflector arcs and Gundlach lenses. John Myers is the proprietor of the Sarnia Imperial.

BAEHR HASN'T named it yet but this Detroit house looks nameable— "Gorgeous" f'r instance!

Baehr's Newest Unnamed But Will Live Up to Any Name He Picks

WORK on Detroit's newest theatre which is being constructed by Arthur D. Baehr and associates and which will be located on Michigan Avenue between Gilbert and Cicotte streets, is progressing rapidly.

The theatre will be completed and will open on Labor Day. Mr. Baehr is at present conducting a contest or rather is offering cash prizes for a name of the new theatre. This contest will end April 30th. The judges who shall select the name from the suggestions turned in will be Mayor J. W. Smith, Circuit County Judge, Alfred J. Murphy and County Treasurer Godfrey Freiwald.

Mr. Bachr is at present manager of the Crystal Theatre. His associates there, who will also be associated with him in his new enterprise are William Burnstein and Jacob Cohn. He will also continue to operate the Crystal Theatre.

Ground was broken the latter part of February, and the excavation work is now nearly completed. When the building is completed it will represent an investment of over $300,000 and will be a lasting tribute to the success and showmanship of Mr. Baehr, who in the ten years that he has been identified with the motion picture industry in this city, has become one of the best known and most respected of Michigan exhibitors.

Built of fire-proof brick and steel it will have many unique features that modern architecture has devised to meet the ever-growing needs of motion picture audiences. Italian renaissance will be the style of architecture. The decoration scheme will be of old ivory with harmonizing shades of old rose, Florentine gold and polychrome.

It will have a capacity of 1,800 seats, all of which will be on the main floor, as there will be no balcony. There will be an exceptionally spacious and beautiful lobby.

An innovation in the new theatre will be a "cry" room, where mothers with small babies may take their children, view the pictures through sound-proof glass and feel assured that the crying of infants will in no way disturb the patrons. Another feature that Mr. Baehr had installed will be an accomodation check room for shoppers where they may check their parcels while witnessing the show without the discomfort of bothering with superfluous luggage.

Remodelling La Crosse Rivoli At Cost of Over $100,000

F. L. KOPPELBERGER, general manager of La Crosse Theatres Company, La Crosse, Wisconsin, sends YOUR EQUIPMENT a personal letter explaining the changes to come about in that live wire company's Rivoli Theatre.

"The Rivoli," says Mr. Koppelberger, "was constructed in 1920 and cost $200,000.

"The conversion into a playhouse able to accommodate road shows and other attractions, as well as photoplays, will cost $100,000 and more."

The plans for the conversion of the house include the enlarging of the stage, to be fully and completely equipped, bringing the proscenium twenty feet further forward and adding a fly loft above it.

A balcony will be added in the auditorium, increasing the seating capacity. Two thousand seats will be the eventual capacity of the theatre.

In every detail the equipment will be of the finest and latest pattern.

Butterfield's Capitol at Owosso Opens

THE inaugural performances at Col. Sutterfield's new Capitol Theatre, Owosso, Michigan, were given on Thursday evening, March 4th, to two capacity audiences, and hundreds of people were turned away. The policy consists of three acts of Keith vaudeville together with the best feature pictures and comedies obtainable.

Pontiac State to Open Soon

DECORATORS and finishers are at work on Butterfield's new State Theatre, Pontiac, Michigan, and the definite date of the opening performance, which is to be around the latter part of March, will be announced shortly.

SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Prize Drawings: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ALIAS MARY FLYNN. (6,550 feet). Star, Evelyn Brent. Very good semi-crook picture. Showed one night at Bellwood. Tone and appeal, fair. Sunday and special, no. Business and farmers' class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. The usual Thomson Western which is good and above the average Western picture. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

COWBOY MUSKETEER. (4,500 feet). Star, Tom Tyler. I run too many big Westerns for my patrons to comment on this as great. Must say "Let's Go, Gallagher" was well received here. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FIGHTIN' DEMON. Star, Richard Talmadge. A good action with a sketch of comedy mixed in which makes a good show. Will please, most anywhere. Good action picture. Tone, none. Sunday, no. Special, no. Appeal, eighty per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

LET'S GO, GALLAGHER. (5,182 feet). Star, Tom Tyler. Good action picture of western type. Tone, good. Sunday and special, no. Fair appeal. Business and farmers' class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

MAN OF NERVE. Star, Bob Custer. Good picture and pleased. Give us more like it. Good patronage. Tone, good. Sunday and special, questionable. Appeal, ninety per cent. Middle and working class city of 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

MIDNIGHT FLYER. (6,030 feet). Star, Landis. An excellent railroad picture. All of the parts are played perfectly and our patrons were pleased. Drew a packed house here. Book it. Tone, good. Sunday, yes. Hardly suitable for special. Appeal, ninety-five per cent. Farmers' town of 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

RIDING COMET. Star, Yakima Canutt. A pretty good Western show that does not reflect much credit on the star. Seems like Fred Thomson is F. B. O.'s best man, eh what? Will pull with strong short subject like a Lane comedy. Tone, fair. Sunday, no. Special, no. Appeal, eighty per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Penna.

THE RIDING STREAK. Star, Bob Custer. First picture from this star that was really poor. Picture dragged along for three and a half reels before action began, then the race didn't thrill them a bit. Maybe it was because the same patronage had seen the thrilling race in Fox's "The Wheel" earlier in the week. Keep up the action you started with, Bob, in your first pictures. Tone, okay. Sunday, yes. Special, no. Weak appeal. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RIDIN' THE WIND. (5,650 feet). Star, Fred Thomson. Pleased like all the other Thomsons but hardly as good a picture as the earlier ones of the series. Thomsons make me more money than any other western picture I can buy. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farmers' and laboring class town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

> "It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages.
>
> "Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some."
>
> "OUR GANG."

WYOMING WILDCAT. (5,150 feet). Star, Tom Tyler. Gang, don't play this one if your roof is weak. It makes 'em yell. The second one of this star's productions and, believe me, it's a wallop. Lots of action from beginning to end and Tyler's horsemanship is on a par with that of any of the other western stars. Get this, fellers, for your Western night and you'll send them out one hundred per cent pleased. Little Frankie Darrow is also great in this. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

First National

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. Very good picture but rental too high for this small town. Result margin of profit too small. Tone and appeal, good. Sunday, yes. Special, no. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FOR SALE. (7,840 feet). Star cast. Good story. Rental right on this one. Tone and appeal, good. Sunday, yes. Special, no. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, Calif.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. Good picture. Tone and appeal, good. Sunday, yes. Special, no. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, Calif.

INFATUATION. (Star, Corinne Griffith. The poorest picture this star has made since she has been with First National and I would advise her to ask for at least some semblance of a story before staring work on stuff like this. The theme was time worn, threadbare, and positively nothing to it. Lovely Corinne, demand good stories or you are doomed. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

JEALOUS HUSBANDS. (6,500 feet). Star cast. Rental right. Good picture, worth seeing. Farmers' and merchants' town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, Calif.

THE LADY. (7,327 feet). Star, Norma Talmadge. While no one would question that this is a good piece of work it did not please our patrons very well nor was the business good. The star has slipped badly here. She was once our best, but no more. Still lovely, still capable, but no draught. Tone, okay. Sunday, yes. Special, no. Ordinary appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

NECESSARY EVIL. (8,307 feet). Star, Ben Lyon. Fairly good program picture, in fact better than we thought it would be as the picture had several bad reports in our department. Good acting, fine direction, excellent cast put the story over. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

AS NO MAN HAS LOVED. (10 reels). Star cast. A nice patriotic offering although a little sad; will be liked by majority. A well done production for this type of screen play, although doubt it being a big puller in small town. Tone, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

THE EVERLASTING WHISPER. (5,611 feet.) Star, Tom Mix. Mix's worst picture to date. Way below his standard. About time they gave him a good one. Business fair. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Penna.

IRON HORSE. Star, George O'Brien. This is a very fine picture and it broke my house record in the increase of business done the second night over the first night. Play this picture longer you play any other picture as it is the kind that people talk about and find better than they expect. I did not like the advertising paper on this and believe that is one reason it did not do the business it should have done but I am more than satisfied with the production and don't blame Fox for the fact that I couldn't get to my patrons with the right kind of a message. Sunday, yes. Appeal eighty-five per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

THUNDER MOUNTAIN. (7,508 feet). Star, Madge Bellamy. Very good picture for Saturday. Plenty of tense moments. Well liked. Tone and appeal, good. Sunday and special, no. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

WINGS OF YOUTH. (5,340 feet). Star, James Kirkwood. A surprisingly good picture that did a nice business. Just a little jazzy in spots but for some reason my crowd did not complain. The paper is jazzy with a capital J. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Metro-Goldwyn

DENIAL. (4,791 feet). Star, Claire Windsor. A small five reel feature that seemed to please. Was surprised as exhibitors knocked it hard. Had to put on five more reels in order to make program last usual show time. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DON'T. Star, Sally O'Neill. You would never suspect it from the name, but boys, get it, it's a scream. They yelled from the time it started till the final fadeout, sure a dandy. Tone, good. Sunday and special,

no. Appeal, one hundred per cent. Business class and farmers' town of 2,000. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

EXCUSE ME. (5,084 feet). Star cast. Good story. Plenty of action and comedy. Should please any audience. Tone and appeal, good. Sunday, yes. Special, no. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, Calif.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. This surprised me here. On paper it looked too tragic for a small town audience but it went over in good shape. It's a wonder, and the folks seemed to like the atmosphere of the little circus. It added a little prestige to our shows and also a dollar in the till. Admission 25-35. L. E. Smith, Town Hall (300 seats), Pittsford, Vermont.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. Boys, this is a wonder. Our audience ate it up. Nothing but praise from everybody and it sure deserves it. It has everything to make a real good picture. Run it and boost it and you'll never be sorry. Run it for a week if you can and you will do business all week. Tone, good. Sunday, yes. Special, yes. Appeal at least ninety-five per cent. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

Paramount

AMERICAN VENUS. (7,931 feet). Star, Esther Ralston. Everyone spoke very highly of this picture. Story a little weak, but plenty of action and some wonderful stage settings and gowns. Technicolor wonderful. This certainly is a gorgeous production. Special, yes. Good appeal. Down town class city of 315,000. Admission 20-25-40. Jas. D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

ANCIENT HIGHWAY. (7,506 feet). Star, Jack Holt. A timberland picture punctuated with sufficient thrills to keep the audience interested. It's too bad Jack has to stoop to acting for a living, judging from his bored and upstage expression. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

BEST PEOPLE. (5,700 feet). Star, Esther Ralston, who is getting to be well liked. This is a rathing amusing society farce comedy that went over nicely to a little better than average business. My bunch was well satisfied with it. Tone, okay. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

BORDER LEGION. (7,045 feet). Star, Antonio Moreno. From Zane Gray's book and has action enough to hit any action fan. Only got one good day out of three due to big storm. Drew good on this day. Don't be afraid of it. Tone and appeal, good. General class town of 1,250. Admission 15-25. E. N. Prescott, Prescott Circuit 15-25. seats), Union, Maine.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. This is not "Gloria's" outstanding picture by many kilowatts, but they came to see it. Were not displeased and as I had surrounded it with a clever lot of "fillers" did nicely. Attendance good. Not a special. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. This picture pleased fairly well. This star doesn't draw for me on account of so many poor pictures. No fault of the star. Fair tone. Sunday yes. Special, no. Appeal, seventy per cent. Farmers' and merchants' town of 600. Admission 10-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. As about all reports on this one are good feel inclined to cast my opinion in the same direction. Tone and appeal, good. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

They have to be written—they have to be mailed—they have to be typewritten here—then sent to the printer and set up in type—and all this takes some time, that's clear.

So, don't hold a grouch if tips don't see light the minute they're dropped in the mail—they'll go to "Our Gang" as soon as they can, and so—send them on without fail.

KEEP TIPS COMING!

EMPTY HANDS. (6,976 feet). Star, Jack Holt. A picture that on the whole went over very well. While the first part is around the mansion and deals with the younger class and while some of the scenes are pretty scant for clothes it is not exactly a naked truth party. The latter part deals with the Canadian wilds and abounds in fine rugged scenery. On the whole I call this a good small town picture. Doubtful. Fair appeal. E. N. Prescott, Prescott Theatre, Union, Maine.

HANDS UP. Star, Raymond Griffith. A very good comedy drama of the Civil War days. Jos. L. Delisi, Liberty Theatre, Saltsburg, Penna.

HE'S A PRINCE. Star, Raymond Griffith. A good comedy feature. Pleased all who saw it. On second night a blizzard kept many at home. Tone, okay. Sunday, yes. Special, no. Good appeal. General class town of 3,700. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HE'S A PRINCE. Star, Raymond Griffith. I thought the picture fine. My crowd said it was not as good as "Hands Up." Business fell off on it here. I believe this was caused by the paper. My crowd positively will not come in to see anything that remotely resembles a costume picture. This paper looked a little like one, so drove them away. Tone, okay. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. This is better than his last few pictures but nothing to go wild over at that and no box office magnet. He has simply lost his pull here and I can not get this star over in the big way I once did. Special, no. Appeal, seventy-five percent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. This picture did better and was better liked than any other Meighan picture shown here in a long time. It is not up to Tom's high standard of a few years ago, but it shows a great improvement on some of his late ones. In fact I had a good many compliments on it, which is unusual for a Meighan picture here. Say, it would make a great picture for St. Patrick's Day! Tone O. K. Good appeal. O. K. for Sunday, questioned as a special. Draw all classes, small town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

LORD JIM. (6,700 feet). Star cast. Poor. City of 10,000. Admission 10-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

MARRY ME. (5,526 feet). Star cast. To my opinion a good picture but did not please our patrons so much. Appeal, seventy-five per cent. Town of 800. Jerry Wertin, Winter Theatre, Albany, Minnesota.

NEW KLONDIKE. Star, Thomas Meighan. This picture presents the Florida land rush and it holds interest for those who have been there or for those who would like to be there, there is some good comedy in it. Lila Lee is the leading woman. There are some wonderful shots of Florida in the picture. Our patrons all spoke very good of the picture. Downtown class city of 315,000. Admission 20-25-40. Jas. D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Ind.

NIGHT LIFE IN NEW YORK. (6,908 feet). Star, Rod LaRocque. Very good society picture. Well acted and staged. Tone, good. Sunday, yes. Not a special. Fair appeal. Small town and farmer class town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, Calif.

SEVEN KEYS TO BALDPATE. (6,048 ft.) Star, Douglas MacLean. Very good program picture. Good, clean, entertaining comedy. Tone, okay. Sunday, okay. Special, no. Very good appeal. General class town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SEVEN KEYS TO BALDPATE. (6,048 feet). Star, Douglas MacLean. This is a fair picture but by no means a special. In localities where the play is well known one might do better with this picture, but for me here it was a terrible flop. Has absolutely no drawing power in small town and will please not more than half who see it. L. O. Davis, Virginia Theater (600 seats), Hazard, Kentucky.

STREET OF FORGOTTEN MEN. (8,986 feet). Star, Percy Marmont. Packed full of human interest and wonderful acting. A sure box office bet for the middle class. Admission 10-25. Harry A. Neale, Normandy Theatre, Brooklyn, New York.

SPLENDID CRIME. (6,009 feet). Star cast. Fair. Tone, good. Sunday, yes. Special, no. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

THAT ROYLE GIRL. (10,252 feet). Star, Carol Dempster. A fine little picture that should be suitable for any house and will please any kind of an audience. Special, yes. Appeal, one hundred percent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

TONGUES OF FLAME. (7 reels). Star, Thomas Meighan. Like all Meighan pictures we played here, this is another good one. Sunday, yes. Appeal, one hundred per cent. Jerry Wertin, Winter Theatre, Albany, Minnesota.

TOO MANY KISSES. (7 reels). Star, Richard Dix. This is a high class picture and can't say too much for same. Jerry Wertin, Winter Theatre, Albany, Minnesota.

TOO MANY KISSES. Star, Richard Dix. We played this on a Saturday and pleased the audiences. This was a very good program show. It is a show that helped Dix in popularity. Tone, good. Not a special. Fine appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

VANISHING AMERICAN. (10,062 feet). Star, Richard Dix. Big. Good tone. Special, yes. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

WAGES OF VIRTUE. (7 reels). Star, Gloria Swanson. To my opinion a good picture but not to our patrons, claiming not much of a story. Jerry Wertin, Winter Theatre, Albany, Minnesota.

WAGES OF VIRTUE. (7 reels). Star, Gloria Swanson. A picture with a foreign setting while on the whole the action and story is fair it is not exactly the kind to rush the small town theare, so its worth is accordingly. Tone, good. General class town of 2,250. Admission 15-25. E. N. Prescott, Prescott Theatre (250-700 seats), Union, Maine.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. This is an extra good Western farce comedy. Something unusual. It was well received here. It may not go so good in the shoot-em-up houses that cater to people who want to see a villain bite the dust every fifty feet but the average and better than average crowd will eat it up. It is chuck full of humor and action. It pokes fun at the moving picture style cowboy in a nice manner. Also has sufficient, love and society situations. The advertising accessories (with the exception of the window card) falls down in that it does

not indicate the class of picture it was designed to advertise. I used enlarged reproductions of the window card as a basis of my display. And the picture did a nice business and pleased a large majority. Tone, okay. Sunday, okay. Special, yes. Good appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Pathe

HOT WATER. (6,000 feet). Star, Harold Lloyd. This is an old release but if you haven't played it and can buy it right, do so. It sure is a "pippin." Nothing but laughs from start to finish. Only five reels though. We built up with short subjects. Tone, A-1. Suitable for any day. Special, yes. Appeal, one hundred percent. All classes town of 800. Admission 10-30, regular. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

Producers' Dist. Corp.

BARBARA FREITCHIE. (7,179 feet). Star, Florence Vidor. A real box office attraction as all other Producers' pictures have proven for me. J. H. McGrath, Indiana Theatre, Kansas City, Missouri.

COMING OF AMOS. Star cast. Very good picture. Nothing big but will get by with the average audience. P. V. Williams, People's Theatre, Munay, Texas.

TEXAS TRAIL. (4,720 feet). Star, Harry Carey. Very good picture. Good print, business good. J. H. McGrath, Indiana Theatre, Kansas City, Missouri.

THREE FACES EAST. Star cast. Fine picture, fine acting, fine story. Will satisfy ninety per cent and be a credit to any Louse. Someone in the cast will please everybody. Paper is poor but picture is good enough to brag about. T. F. Murphy, Shriler Auditorium, Raton, New Mexico.

United Artists

DREAM STREET. A feature that was absolutely nothing from start to finish. Had a full house, and not a good word heard from any of the patrons. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minn.

GOLD RUSH. (6,325 feet). Star, Charles Chaplin. Played three days to very poor business. We were snowed under the second day with a foot of snow. They did not thaw out very well to Charlie here. Tone, good. Not suitable for special here. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LITTLE ANNIE ROONEY. (8,050 feet). Star, Mary Pickford. Not an elaborate production but surely one that will satisfy. Appealed to all classes. Admission 10-25. Harry A. Neale, Normandy Theatre, Brooklyn, New York.

SALLY OF THE SAWDUST. (9,900 feet). Star cast. Personally, I think this good entertainment. Mr. Fields and Miss Dempster do fine work. My patrons were satisfied. Special, no. Good appeal. Town and rural class town of 2,500. Admission 10-25. S. N. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

TUMBLEWEEDS. (7,254 feet). Star, William S. Hart. Played two days to audiences that were well pleased for the most part. It drew more men and boys for us than the general run of shows. Print in fine shape. Tone and appeal, good. Not suitable for special here. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

Every time you send a tip you're telling the exhibitors, "I'm a real exhibitor. I am generous. I am the sort of chap who believes in spending a little time to help the other fellow."

I'll bet ninety-nine per cent. of you are that sort of folks.

Why not let the world know it?

You don't have to blow your own horn.

Just—

SEND TIPS.

Universal

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. This is the first Denny picture that did any business for us. A great show as were all his others. Hope his drawing power continues. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Penna.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. A story of life in the Bowery, New York, in the late nineties. Setting is an interesting reminder of the fashions of thirty years ago. The acting of Mary Philbin and the other stars, is good, and held the interest of the patrons to the end. Not a Sunday school story, but true to life. Admission 10-20. George Lodge, Green Lantern, Claymont, Delaware.

MAD WHIRL. (6,184 feet). Star, May McAvoy. Good picture. Plenty of pep. Good story. Tone and appeal, good. Sunday, yes. Special, no. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OUTLAW'S DAUGHTER. Star, Josie Sedgwick. Fairly good subject, but—. Tone, fair. Sunday and special, no. Appeal, seventy-five percent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

SIGNAL TOWER. (6,714 feet). Star cast. This is an A-1 railroad picture. Wonderful photography and scenery, together with fine acting; lots of thrills. Tone, okay. Suitable for any day. Special, no. Appeal, ninety percent. All classes town of 800. Admission 10-30. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, Calif.

SPOOK RANCH. Star, Hoot Gibson. Hoot is a popular boy here. This one wouldn't quite rank up with the others before, but its good entertainment for small town folks. The colored man in this, runs Hoot a close second for honor. L. E. Smith, Town Hall (300 seats), Pittsford, Vermont.

TAMING THE WEST. (5,304 feet). Star, Hoot Gibson. Good show for the western line. Hoot did a lot of real acting in this and they liked him. Country folks like to see pictures of this type where the city "guy" is made over to rough and ready country "guy." Every wink in this was the signal for a laugh. Admission 25-35. L. E. Smith, Town Hall, Pittsford, Vermont.

WHITE OUTLAW. Star, Jack Hoxie, and his horse. This is real entertainment and will fit into any program or theatre. It is clean, and has lots of action and a fair story. I enjoyed it and the rest of my crowd seemed to. Yes for Sunday, appeal 85 per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Warner Brothers

BELOW THE LINE. (6,082 feet). Star, Rin-Tin-Tin (dog). Rin-Tin-Tin is our biggest bet from Warners. Our audience said the best of the lot, my personal opinion is that although it may be more exciting than any of the other Rin-Tin-Tin pictures the title writer or whoever was responsible for the picture must have been asleep as they made too many big noticeable mistakes but since it was exciting very few people noticed them. Let the responsible party look over this production again then watch his business; the next time it sure will hurt the production with a more observant audience than mine. Tone, good. Sunday, no. Special, no. Appeal, eighty per cent. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

BELOW THE LINE. (6,082 feet.) Star, Rin-Tin-Tin (dog). Good dog picture, the best we ever had, I believe, of this dog. Good story and action. All liked it. Fair tone, good appeal. No for Sunday, yes as special. Draw business and farm class, town 2,250. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BROADWAY BUTTERFLY. (7,705 feet). Star cast. First two reels jazzy, but then settles down to pretty fair show. Has a good surprise ending. Tone and appeal, fair. Sunday and special, no. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DARK SWAN. Star, Marie Prevost. A good picture. One of the best. Town of 3,500. Admission 15-25. E. C. Boys, Globe Theatre (275 seats), Buena Vista, Virginia.

HOW BAXTER BUTTED IN. Star, Matt Moore. Too silly for words. Tone and appeal, none. Sunday and special, no. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Independents

FAINT PERFUME. (B. P. Schulberg). Star, Seena Owen. Our crowd was also faint in size. This is a very poor program show. It is not god for a Saturday in a small town. Print was good. Tone, good. Special, no. Poor appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

LAW AND THE OUTLAW. (Exlusive Pictures). Star, Tom Mix. Don't list this as a Fox Mix. There are no other pictures in circulation that can ruin a star's name like these do. The demon sub-title writer should be hung; there are two titles to each scene written in descriptive style. If you buy it you deserve to be bitten. Tone, fair. Sunday and special, no. Appeal, none. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

MY LADY'S LIPS. (State Right). Star, Clara Bow. A good detective story and a good entertainment. Would be a better picture if they would chop off the first five hundred feet as same just musses up the story and makes some of the less intelligent of the audience wonder what it is all about. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

RIGHT OF THE STRONGEST. Star, Elmo K. Lincoln. What do you think of that? Ran it free for Moose members and had a full house and say, if you haven't shown this picture and can get a good print at a reasonable price do it. It's a good Kentucky mountain picture. Tone, fair. Sunday and special, no. Appeal, full house. All classes town of 3,500. Admission 15-30. Harry W. Nauman, Moose Theatre, Elizabethtown, Penna.

STARLIGHT THE UNTAMED. (Rayart Pictures.) Star, Jack Perrin. Where they want a real good Western with plenty of action this will go big. Starlight, the horse, is as well known as Jack and they make some combination. Keep it up Rayart you are making them better all the time, and just what we want. Neighborhood class city of 15,000. Admission 10-15. Ulysses Pomsant, Bijou Theatre (500 seats), Waterville, Maine.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"The Stone Age Follies"

Introducing the "Antediluvian Orchestra" and "Jazz Mad Cavemen"

An Original Presentation Specially Designed for Moving Picture World by Colby Harriman

IN our efforts to secure novel forms for presenting jazz orchestras and the "Frolic" type of entertainment, we are offering this week, a novelty we feel sure will meet with popular approval. The theme is the presentation of a modern jazz program both in dance, song and music, in a setting that is basically "prehistoric."

THE SETTING

The set, as outlined in the accompanying sketch, should be a section of a rock and mountainous area with a superabundance of ledges in the foreground. The units of the set as indicated in the accompanying ground plot consist principally of rock and ground rows with a number of platforms of varying heights and a painted cyclorama. Each platform should be connected so as to give the effect of ledges. The platform up extreme right should be connected to a runway which leads down to the stage, left of center, and this is also masked with a rock row. At extreme left a small sapling tree may be attached to a rock row with a foliage bank consisting of vines masking its base and draping the edge of the rock row. The tip of a foliage border may be hung in one. As many platforms may be used as found possible to handle by the producer.

The painted cyc should be very colorful with mountainous sections here and there, snow-capped peaks, a green valley, fleecy clouds hover around the mountain tops, etc. The idea to be maintained in this setting is to emphasize the rocky fastness of the area making it appear "Young, fresh, new."

THE LIGHTING TREATMENT

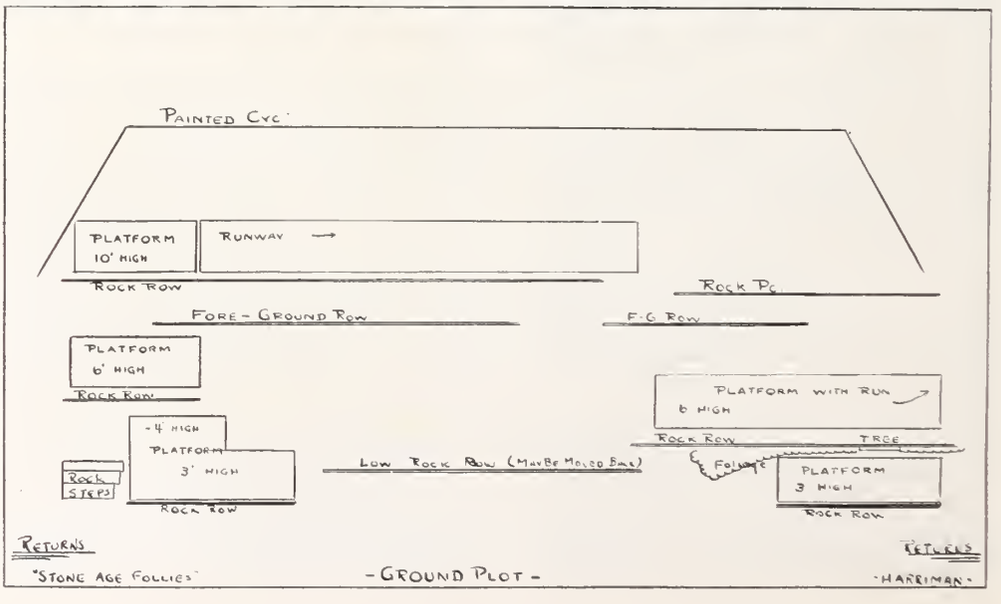
This is optional, although it is suggested that the scene open with a sunset treatment, the rose, amber and deep blue on the back drop with the foreground toned amber, blue and green.

THE ROUTINE

The routine may be added to as the producers will find an unusual amount of ideas arising when the work of actual production is inaugurated. It is suggested that the orchestra be dressed in animal skins with bare legs, arms and shoulders, wearing long shaggy wigs, heavy beards and small pieces of fur tied onto their feet for shoes. The instruments may be camouflaged, the drum fixed up with crepe paper to represent a huge rock, the clarinet to look like the tusk of a mammoth, the banjo may have some leaves attached to it, in fact, many ingenious ways may be employed to camouflage all of the instruments. It may be well to mention that the piano may be set at the base of one of the platforms and covered with the rock piece leaving the keyboard exposed.

At the opening of the routine members of the orchestra appear gradually, coming in from off-stage right and left along various ledges and take their positions on the ledges. This can be followed with the introduction of a chorus of girls tripping down the runway, upstage, their costumes to consist of short skirts and brassieres covered with large green leaves. This may be followed with the introduction of a specialty number introducing "The First Flapper," a girl dressed in a leafy costume wearing a long feature in her hair, fur galoshes on her feet and huge stone bracelet with a string of clam-shells as beads around her neck.

A male specialty dancer may be introduced dressed to appear as a ferocious caveman and with the Flapper do an aesthetic dance carrying a huge crockery urn from which he tosses small stones instead of flowers, with the drummer in the orchestra emphasizing each action with a 'tunk' on the traps. The male dancer may be programmed as "The Sheik." Another female dancer enters and remonstrates with the dancer at the conclusion of the number for having anything to do with the Flapper. He picks up a small stone hammer, hits her over the head; the woman falls down as the orchestra plays a dirge in jazz time; the Sheik then takes a string of beads from off the wife and gives it to the Flapper as they all go into a wild



dance which introduces two men dressed as dinosaurs appearing on the ledge and doing a Charleston.

GENERAL

The principal idea is to maintain the prehistoric atmosphere and burlesque it with the introduction of the modern jazz music and dances. Carefully worked out with attention to the swift movement of the entire routine it is safe to say that this will prove a hit on any bill.

"FROLIC OF THE CLOWNS"
Produced by Major Bowes
Capitol Theatre, New York City

WE are particularly glad to see that Major Bowes has returned to an atmospheric prologue in spite of his previous arguments against this type. This unit procedes "The Devil's Circus" (M.-G.-M.) and creates a good circus atmosphere which is one of the keynotes of the picture.

The scene opens in one with a painted panel showing the exterior of a circus entrance with large picturesque banners painted advertising "The Midway Attractions." The balance of the set is trimmed off with fabric curtains. Six clowns enter, bearing a huge basket similar to the ones used by cobra-charmers. From out of the basket appears Doris Niles in a green oriental costume and does a Snake Dance. Following this the drop is raised, revealing the interior of a circus tent. The six clowns, members of the regular ballet, appear and do an acrobatic dance. This is followed by the introduction of Vlasta Maslova and Bayard Rauth, who appear through the entrance center as the Ballerina and the Acrobat. They do an attractive little number which is followed by an ensemble using the six clowns and the augmented ballet of twelve. The action moves swiftly and is well routined. There is nothing particularly startling in the lighting, as practically all of it is flooded with amber tones with the dancers doing their work in pink spots.

It might be said that Vlasta Maslova is rapidly winning a place in the hearts of Capitol patrons with her excellent toe work. Her various appearances are characterized with a newness of theme and she exudes freshness and youth together with a noticeable absence of monotony in her work.

"FOUNTAIN OF GOLD"
Produced by J. M. Anderson
Rivoli Theatre, New York City

A SEMI-PANTOMIMIC narrative was unfolded in this presentation with the theme based upon "A Dream of Ponce de Leon." Two narrators, Madge North and Victor Henry, dressed in costumes of Spain in the early 16th Century, appear through the close-in curtains and begin telling a story. The close-in curtains open and a scrim painted to represent a huge tapestry is hung in one. The story tellers sing a song, "The Fountain of Gold," especially written for this production by Ruby Cowan, and take their positions at extreme right and left of stage. A character as Ponce de Leon enters and is met by an Indian who tells him of this wonderful fountain of gold. The lights come up back of the scrim revealing a small fountain with a man standing back of it, his body painted in bronze. A girl representing Beauty kneels at right of the fountain with another character programmed as The Old Man Who Regained Youth at the Fountain, reclining at the opposite side. Six girls in metalline costumes known as The Revellers at the Fountain, do a rhythmic dance which is followed with a dance by the man with the bronze painted body. Following this scene the Indian appears to Ponce de Leon, who is carrying a large Spanish flag of that period, and offers to lead him to the spot of the fountain of gold. He follows the Indian off stage.

The next scene revealed is that of a section of the desert with cactus and other evidences of this particular barren area. Several tribesmen enter and bind the unfortunate Ponce de Leon to a stake. He sees that he has been betrayed by the Indian and is seemingly hopeless. Various members of the ballet dressed as Indians enter, do a weird dance around him. Jacques Cartier, as the Indian, does a marvellous Indian snake dance which was one of the outstanding features of this presentation, and for the finale Johannes Josefsson as Ponce de Leon breaks away from the post to which he has been tied, and meets his three antagonists in a jiu-jitsu combat. After he has apparently subdued the tridesmen, the Indian comes up back of him and plunges a knife into his body.

HARRY SHAW AND GANG
Produced by Harry Shaw
B. S. Moss Circuit, New York City

ONE of the best box-office bets of the season in the Moss houses is Shaw's Gang of Opportunity Contest prize-winners appearing in a swiftly moving frolic. It is a great idea and one which has been successfully developed.

On one or two nights of each week during the season, Opportunity Contests are held in the various theatres. The successful contestants over a given period are then pressed into the polishing works known as the "Amateur Department." Under the direction of Shaw, wonders are worked, and the gang with an excellent routine, scenery, novel costumes and all the rest of it play week engagements at the various houses, and have been playing to capacity at every performance.

This feature is a fine picture house attraction, the music is tuneful, the dance specialties well done, the fabric setting well lighted, the costumes new and youthful, and the twenty-two members of ensemble, talented.

HARRY SHAW
Director of Production, Moss Circuit, New York City.

JOHN WENGER RETURNS

WE are pleased to announce John Wenger's return to New York City. Mr. Wenger, owing to the sudden illness of his wife was compelled to cancel all engagements and take her to a southern health resort. Now he is back in town and ready for work.

Mr. Wenger has not announced what his connections will be, but a man with his ability and breadth of understanding of the art of stage design and theatre decoration is greatly to be desired. Mr. Wenger has been assigned to do the settings for the new Raquel Miller production, and has several contracts offered him for Broadway production work. We are always pleased to herald the achievement of John Wenger, who is a real product of the presentation theatre, a man who has had a definite idea as to the requirements of the new art and has adhered religiously to these principles. It would not be amiss to mention here that a recent book on John Wenger and his art written by Carlo de Fornaro would be a valuable addition to a producer's library, and we will give a review of this book in a succeeding issue.

CHARLESTON CONTESTS
Rialto Theatre, New York City

NEXT week will be a particularly gala occasion for the Rialto Theatre. Charleston contests judged by some of the most popular night club and stage star figures in New York will be held every afternoon and evening. Harold Lloyd cups will be the prizes for the daily afternoon and evening contestants, and for the finals, to be held Saturday evening, a grand prize will be given the winner of the complete contest. Thursday, Friday and Saturday nights of this week at 11:30 at the Rialto, tryouts and eliminations will be held with Nathaniel Finston, General Music Director; Boris Petrof and Paul Oscard, ballet masters of the Publix Theatres, as the judges.

The Rialto Theatre has invited Charleston enthusiasts to these preliminary sessions at which time the contestants will receive cards designating the afternoons or evenings they are to appear on the Rialto stage for the regular contests. It is interesting to know that this is the first time a Charleston contest has been held in a Broadway theatre. The daily contests will be a part of the regular program with the Melody Sextette as the musical accompaniment.

Contests and prizes every afternoon and evening next week, with prominent night clubs feature.

Monday—Everglades, O'Brien Sisters, judges, and Berney's Continental Cabaret, Betty Monrice, judge.

Tuesday—Sophie Tucker's Playground, Sophie Tucker, judge.

Wednesday—Parody Club, Lillian Broderick, judge, and Roseland, Helen Raymond, judge.

Thursday—Anatole Club, Grace Fisher and M. Gallo, judges, and Monte Carlo, Sally Doran, judge.

Saturday—Finals. Judges, Sophie Tucker, Grace Fisher, Jerry Dryden, Helen Raymond, O'Brien Sisters, Lillian Broderick, Betty Monrice, Sally Doran and others.

Better Projection

This Department Was founded in 1910 by its Present Editor~

F. H. Richardson

Better Projection Pays

Wants the Editor's Opinion on Reflector Arc Lamps

GRAY demands to know the Editor's views concerning the reflector arc lamp possibilities and probabilities, now and in the future.

Arthur Gray, Projectionist, Lancaster Theatre, Boston, Mass., is well known to all department fans by reason of the excellence of the many answers he has, in the past, sent in to Bluebook School questions. Gray, by the way, now promises, avers, and all but swears—he only swears upon great provocation—that he will get himself busily busy and send in Bluebook School answers again very soon, though possibly not regularly.

He also comments to the effect that he is sure all departmentites are glad to see Bennewitz and Dobson back in the Bluebook school, and when he gets through with that he says:

"Say, Rich, is or is there not a 'nigger in the woodpile' with regard to the reflector arc lamp proposition as it stands today? Indisputably it has high efficiency in the matter of putting the lumins on the screen, but is there any ground for the what seems to me to be the growing belief that a factor of less desirable screen definition, or perhaps out-of-focus, or slightly blurred occurs when it is used?

"I have heard bits of argument along that line from quite a few sources, and myself lean to a similar opinion. I have, however, heard no solid, comprehensive argument on the matter, and make no claims to understanding it myself.

"In a recent conversation with Harry Rubin, Chief Projectionist for the Rivoli, Rialto and Criterion theatres, New York City, he expressed his opinion that it is possible that the type of lamp which uses an eight inch diameter condenser to receive a parallel beam from its reflector, produces such a sharp angle of convergence of the outer zones of the beam between condenser and aperture that, with such a subsequent sharp angle of divergence beyond the aperture, a considerable proportion of the light beam incident upon the surface of the rear surface of the projection lens is not sufficiently refracted by the rear combination to pass through the lens, but is directed to the inside of the lens barrel, where it is absorbed.

"Jack Griffith, Chicago, expressed to me the opinion that the light beam characteristic of this type of equipment, 'crowds the lens'—that is to say, a large proportion of the light rays are transmitted through the outer or marginal zones of the lenses which go to make up the optical system.

"We know that to matt out the marginal zones of a lens or lenses will often materially improve the definition on the screen, and that too without materially affecting the illumination thereof.

"With the reflector arc lamp of the type named the lens cannot be stopped down to any appreciable extent without setting up undesirable light loss upon the screen, because of the fact that the full diameter of the projection lens is in use.

"Now, if a large percentage of the light is passing through the zones of the lens which we ordinarily matt (stop down) in order to improve definition, is it not reasonable to suppose that this fact will in itself tend to impair definition? That seems to be Jack's idea anyhow, as nearly as I am able to express it in my own words.

"I have myself tried out a light source of this type, and like the high efficiency of it; also I like its excellent mechanical construction, and its ease of operation. In my 'umble opinion, however, the picture did not look quite so well on the screen as with my usual Simplex Type S equipment and arc. Why is this, Richardson, and what have you heard along these lines?

"Data is needed—any and all kinds concerning the reflector type arc light source and equipment. I personally believe it to be of as much universal interest to the profession as anything now before it. I would like to see more of it in the department. Wish I could myself give you something really worth while on it, but feel unable to do so—yet."

Precisely, brother Gray. And I guess that is the situation with all the rest—including myself. However, gentlemen, we will never learn by just sitting back on our hunkers and looking wise—for fear some one will discover what WE already know, viz.: that we really don't know much about it.

This department will welcome the views of any of the men who may feel able to offer anything tending to enlightenment on the problem of the reflector type arc—for it is a problem, at least in the way brother Gray has indicated.

And now for my own views. First of all, while granting the fact that the condenser type of reflecting arc lamp probably does not provide quite as sharp an image focus, or definition, as does the regular arc lamp system, either high intensity or ordinary, still I take the position that the effect is not enough to even be very seriously objectionable, and certainly not enough to condemn the lamp, or even to cause one to hesitate about its installation—and I say that who am, as you all know, something of a crank on high grade projection.

That there is some such effect is true, BUT you remember the farmer and the three black crows. The wife was sick and her husband said she had "vomited up something as black as a crow." The one who told it had her vomit up a black crow, the next one two, and the next one three black crows. Not only does talk and gossip exaggerate, but this also is true: It is altogether possible that I can tell you a thing exists which does not really exist at all, have you look, and you will, through power of suggestion and imagination, actually SEE IT, though it is not really there at all.

I do not mean that the effect you name is not there. As a matter of fact it is, but I do mean that it is not sufficient to appreciably injure the picture from an entertainment viewpoint. In other words, were one projector equipped with a condenser type reflecting arc lamp, and the other with the regular arc giving equal screen illumination, THE AUDIENCE WOULD NOT KNOW THE DIFFERENCE WHEN THE CHANGE-OVER WAS MADE FROM ONE TO THE OTHER, except possibly by the change in quality of the light itself. The effect is entirely too slight to be noticeable to any one except one who views the screen deliberately looking for faults, hence in a hypercritical state of mind.

"But," you say, "that is against all your high grade projection against everything which could be remedied without large sacrifice to anything except incompetence or laziness, or have demanded that sufficient money be expended to procure good equipment, house it properly, place it in charge of competent men and keep it in good repair.

This is, however, "something else again," because we have equipment which is enormously efficient, which is relatively easy of operation, which has about every good point you could name, and but one serious fault—heat at the spot—which we must either accept or we must condemn because of a lack of sharpness of definition so slight that many projectionists who have handled both the arc and the lamp we are discussing, usually only will say they "believe" the definition is not so good—definition good enough so that I have myself watched a show projected in what I though a highly satisfactory manner, to discover afterward that the reflector type condenser lamp was used.

The Cause

You want to know the cause? Well, so do I! If Jack Griffith's view is correct, how does he account for sharpness of definition when the Mazda is used, and the angles on BOTH sides of the aperture essentially the same? Ditto for brother Rubin.

And now I'm going to make a guess myself—with the understanding that it is ONLY a guess. The Mazda is comparatively very weak, insofar as concerns the amount of light entering the projection lens. It seems to me, the effect complained of must be due to some small amount of misdirected light somewhere, and we have to find where that "somewhere" is.

If Brother Rubin will consider the matter further he will see that light striking the interior of the lens barrel, and being by it absorbed, could and would have no effect other than waste of light, and probably unevenness of screen illumination.

(Continued on page 470)

Bluebook School Answers 457 to 461

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 457—Suppose a fire occurred on the stage. What would YOU do?

Brother Moore argues the case very well, winding up with:

It would be impossible to say just what one would do, because circumstances vary so widely, even in such a matter as this. The projectionist would just have to use his head—though it is true that he might be one of those men who are excellent men while everything sails along smoothly, but lose their heads when something out of the ordinary occurs.

Which latter is often the case, BUT such men have no right place in a projection room or in any other place of considerable responsibility.

I think on the whole that our new member, Brother Henderson, makes the best general answer. He says:

Much would depend upon just what the circumstances might happen to be. If the stage be a large one, and hung with much supposed-to-be-but-seldom-really-is non-inflammable scenery, the stage men would, of course, instantly drop the asbestos curtain themselves and notify the manager. It would be better, therefore, not to confuse matters when split seconds are valuable, that the projectionist did not call up the office. Ordinarily I think there is nothing he could do, insofar as concerned the fire itself, or the audience, either—though that would depend upon just what the situation might be. If there seemed any chance of helping by averting a stampede in any way, it would, of course, be his duty to do so. If, on the other hand, there seemed nothing he could do to help, then he should drop all the port shutters, place all films in their film storage tank, or better still, if it be practical, take them out of the theatre. If it seems probable that the entire theatre will be destroyed, then it would be up to him to do whatever he could to salvage as much of the projection room property as possible, or lend aid where it seemed most needed.

Further than this I do not believe one could make an intelligent answer to the question, since so very much depends upon the conditions.

Yes, that is right. As I said, the question was only asked in order that you might be made to consider what it might be possible for YOU to do in YOUR theatre in case of a stage fire.

Question No. 458—What has projection room location to do with picture distortion?

NOTE: Thoreau, Clark and Richards, Vancouver, B. C., answered the last week's list correctly, but either answer arrived too late or was overlooked. Also James Harrison, Georgetown, O., answered 450 to 451 correctly.

Louis Reihart, Opera House Theatre, Louisville, Neb., sent answers to the list of questions beginning with 462, but this answer had no question numbers at all. I was obliged to look through several issues and compare, in order to know what list he had answered. NUMBER EACH ANSWER WITH THE QUESTION NUMBER AND PLACE YOUR NAME AND ADDRESS ON THE FIRST PAGE OF YOUR REPLY AND YOUR NAME ON EVERY SHEET OF THE REPLY. All that is VERY important. It means a lot of trouble for me. I am not dealing with your letter alone, but with a great many letters every day. You would not understand the importance of what I ask you to do except you actually were here and saw for yourself what a mix-up failure to write your name on every sheet may cause, or what a lot of extra work turning to the last page of what is perhaps a many-page answer for your name and address causes. I repeat: It is NOT a matter of a few letters, or of the few who make sufficiently correct replies to merit the publication of their names as having sent correct answers, but of many, many. Therefore, PLEASE do as I ask you in this matter.

C. H. Hanover, Burlington, Iowa; Arthur H. Gray (Look who's here!), Boston, Mass.; E. G. Steele, Salt Lake City, Utah; W. C. Budge, Springfield Gardens, N. Y.; Chas. Oldham, Norwich, Conn.; F. H. Moore, Taunton, Mass.; Jack H. Jalet, Glens Falls, N. Y.; G. L. Doe, Chicago, Ill.; Thomas C. Westcott, Quebec, Quebec; Lawrence and Bell, Sackville, New Brunswick; Thoreau, Richards and Clark, Vancouver, B. C.; T. R. Guimond, Mobile, Ala., and Frank Dudiak, Fairmont Theatre, Fairmont, W. Va., all sent in correct answers to this one, though some of them were not overly elaborate or extensive in the matter of detail.

I shall publish the reply of Brother Gray, and desire to compliment him upon clarity and general excellence. Few better all-round answers have been filed to date. However, let it be understood that there are several other very excellent replies. I think, however, that the men who answered will all agree that Gray's reply is more complete than was their own, though I will say that both Hanover and Doe ran a pretty close second. Were not space so very much in demand in the department, I would publish them both. Thoreau, Clark and Richards did very well, also. In fact, all the correct answers were good, except that some of you just confined your answer to a plain statement of what the fact was, without any explanation of why it was so.

Brother Gray's answer covers the whole set of questions, which could in this particular instance be done without confusion because of the interlocking nature of the questions, but be careful about that. It is not often that it would work out so well.

Evay says: (Answers to Questions 458 to 461.)

Before considering the extent to which distortion will occur in a picture under varying conditions of projection angles and projection distances let us first see what this distortion matter is all about, and why. I think most of us understand that two separate and distinct kinds of out-of-proportion effects are encountered in projection work, both of which are deleterious to high grade screen results, but which can be avoided by proper seating arrangements and by properly locating the projection room in relation to the position of the screen.

To avoid any possibility of confusion, however, let us briefly consider one of these conditions, and then dismiss it for the rest of the discussion. Irrespective of any particular angle of the projection axis with relation to the plane of the screen surface, the objects in any projected picture upon any kind of a screen surface will assume apparently distorted dismensions if viewed from a position at an acute angle to the plane of the screen surface. This type of so-called distortion is not an actual physical quality, but has an apparent existence simply because the eye so sees it. It is an illusionary condition set up by reason of the fact that when the screen is observed from an abnormal, lateral viewing in consequence of which position, the horizontal dimensions of an object are visually fore-shortened. (See Figure 72 of the Bluebook) and the effect of distortion is further accentuated by the vertical dimensions of the object appearing to be disproportionately great. This phase of distortion is very well explained and illustrated on pages 252 and 253 of the Bluebook and I, personally, consider it an opportune time to review this particular angle of the matter before discussing the matter of distortion in the broader sense that is required in the current questions being considered.

It is relevant to those questions because any horizontal projection angle will set up an actual physical distortion in the picture that will affect, or at least modify, the conditions just outlined.

Actual distortion in the outline of the picture and of the objects therein contained occurs whenever the projection axis is at otherwise than a perpendicular angle to the plane of the screen surface, and at a point equidistant from the four corners of the light field thereon. Of course, the angle of projection, either horizontal, vertical or oblique, is determined by the location of the projection lens with relation to the position of the screen and the plane of its surface.

A picture is the magnified image of the illuminated film photograph and magnification, in this sense immediately calls to mind a diverging light beam, the angular area of which is at any distance governed by the focal length of the lens. The "degree of spread" thus established remains constant from its initial diverging point to infinity. (That last is, I believe, near enough correct for the purpose of explanation.) Consequently, the plane at which the screen intercepts the light beam determines the amount of magnification in the projected image.

If the intercepting screen is so placed, or rather misplaced, that the optical axis is not at a perpendicular to the plane of its surface, then it is obvious that some areas of the screen will receive a greater degree of magnification than will others. The zones of the picture that subtend the greater "spread" of the light beam at the point of incidence will experience the greater degree of magnification. Inversely, the zones of the picture located nearer to the shorter, or narrower, edges of the light field—depending on whether the projection angle is horizontal or vertical—will receive a smaller degree of magnification, in consequence of which the picture will have disproportionate dimension, or areas, existing between its various points of surface. It then follows that the location of the projection room with relation to the plane of the screen surface largely determines the amount of projection angle, and this, in turn, has a direct bearing on the amount of distortion present in the picture. NOTE: I qualified the first part of the preceding sentence by using the word "largely" because it is the location of the lens rather than the room that is the accurate factor to consider.

As picture distortion really occurs because the plane of the screen surface is placed in an unfavorable position with relation to the optical axis, it logically follows that the projection lens cannot be held responsible for the trouble and what it cannot create it cannot, of course, remedy (Question 459 Ed.). Distortion cannot be modified or remedied by grinding the lens surfaces to any

particular shape or form; that is to say, none that I know about.

The function of the lens is to project upon the screen an enlarged image of the illuminated film, and to do so with the greatest possible fidelity, but a perfect reproduction is only obtainable when all the co-ordinating factors are favorable. Of course a lens will, if not properly corrected, fail to reproduce a perfect image, and among the faults that it must be corrected for is a tendency to produce a certain amount of distortion in localized areas of an image projected by it. This inherent fault, however, cannot be governed and controlled in such a manner as to offset any distortion in a picture that is caused by other reasons, and it appears futile to attempt to remedy distortion caused by projecting angle by specially ground lenses.

The action of a properly corrected lens is an exemplification of absolute impartiality, insofar as localized areas of the image be concerned. It plays no favorites in this respect, and functions along an "All for one, and one for all" basis. It simply cannot be forced to boost or amplify any particular section of the image, and to retard the magnification of an adjacent area, except at the expense of slighting one or the other in the matter of definition or "focus."

Considering Question No. 460, we find that it treats with two of the factors that determine projection angle from a practical, theatre viewpoint, i.e., the location of the screen and the "height" of the projection room above it. In this, 20 feet is given as the distance between the two horizontal, parallel height planes of the projection room (projection lens) and the center of the screen surface. If the space of these planes remain unchanged, then any decrease in the projection distance will automatically increase the amount of the projection angle, hence will result in a greater amount of distortion. On the other hand, if the lens still remains at the same "height" above the center of the screen, and the projection distance be increased, then the projection angle will be proportionately decreased and the distortion effect lessened; it being assumed, of course, that the position of the screen is vertical (plumb) at all projection distances.

As the amount of distortion present in a picture is primarily governed by the angle of projection, and the "degree of spread" of the light beam, it then follows that projection distance will have no effect upon distortion if the two first named factors remain constant. This being so, then if either the projection angle be increased, or a shorter focal length lens is employed, or both, the distortion will appear greater; and if the projection angle is decreased, or a lens of longer focal length is employed or both, then the distortion will be less.

Summed up, picture distortion of the nature we are discussing is not due to the lens, except incidentally; also, projection distance is, in itself, only an incidental factor. Distortion is caused by an improper location of the plane of the screen surface with relation to the optical axis, and the extent to which it occurs is governed by the relationship which exists between these two named factors and the size of the light field at the plane of incidence.

Reflector Arc Lamp

(Continued from page 468)

As to Brother Griffith's view—well, of that I am not so certain, but still I am unable to see where the divergence of the beam, or the high angle of convergence on the other side of the aperture, could affect screen definition, and there is the Mazda, with its 4¼ inch free opening six inches from the aperture, and its large diameter projection lens used to its full diameter, and no trouble about focus, except where the projection angle is heavy, when we must stop down ("matt") the projections lens, in order to secure additional depth of focus.

No, I cannot see that either of these able men are right. And now here is my own guess: The trouble is due to a relatively very small amount of the rays, which are misdirected. That much I feel sure is pretty certain to be correct, but where is the seat of the trouble?

So far as I am able to see, it may be in either one of two places, viz.: the edges of the projector aperture, and the interior of the projection lens barrel. Remembering that the light is very much more brilliant than Mazda, it is possible that while the same thing may actually occur with Mazda, but not be visible, it might be visible in the case of the reflector arc, because the amount misdirected, while proportionaly no greater, is nevertheless much greater in total amount.

That enough could be reflected from a well coated lens barrel I doubt, though of course there is no such thing as a real dead black, and some light is reflected from the interior of the lens barrel. That some light is reflected from the aperture edge is possible, and, strange as it may appear, under some conditions it might be sufficient to set up the condition complained of.

I name these two points as possible seats of the trouble, either in whole or in part, because I am unable to see any other possible sources of misdirected light.

I would like to have the views of John Griffith on this matter, and would suggest to the makers of this type of lamp that it would be "good business" to loan the lamps to Griffith for examination and experiment. His address is 52 Maple Street, Ansonia, Conn.

There, gentlemen, maybe you think my guess is a wild one, but don't do too much giggling until you are very certain I am wrong.

Just Simply Can't Be Done

I GET a very considerable number of requests to examine theatres in and about New York City, Jersey City, Newark, and in Westchester County. Such a request just reached me concerning the Monroe Theatre at 76th street and First avenue, New York City.

It is entirely impractical to do this, first, because I have not the time and, secondly, the department has not the space for such things—requests almost invariably suggest that the writer of it will watch the department for reply. Also I might add, as a "thirdly," that I suspect some of these requests do not have their foundations laid in kindness, but rather through a desire to get some one's goat. The "Monroe" request is not, however, in that class, I think.

Bluebook School

Question No. 473—Name the acceptable forms of projection room wall and ceiling construction and tell us which you regard as best and why you regard that type as best.

Question No. 474—Tell us you idea of projection room electric wiring—the placing of conduit and openings, etc.

I think these two are quite sufficient for this week as both questions will require considerable thought, careful and somewhat extended replies.

An Old Old Timer For Fair

L. B. SMITH, projectionist, Rialto Theatre, Sacramento, California, says: "It has been quite some while since I wrote the department, but now I want a favor. In December 5th issue a brother in St. Petersburg, Florida, asked the date of manufacture of Powers projector mechanism No. 1100. You told him it was made in the year 1914.

"Some while back I was detailed to work in the Lodgeroom Theatre, Hammonton, California, of which Mr. Welldon is manager. Hammonton is a small town. I found a Powers projector of very ancient vintage. It had been fitted with an inside shutter when it came from the factory, but some mechanic had ditched that and installed a regulation outsider. When I looked for the number of the mechanism I nearly fell off the soap box. It was No. twenty-seven (27). And then I got another jolt, for I found that old-enough-to-vote projector was working to perfection. I would deem it a personal favor if you would advise me as to when this machine was made."

In the December 5th article, in replying to the brother in Florida, I spoke of having photographed Nicholas Power with a mechanism in his hands, which I believed was 1100. I have since found the picture. It is a very fine likeness of Mr. Power. The mechanism is 10,000. I find this note attached to the picture: "Nicholas Power and his ten thousandth projector mechanism. Photo by F. H. R. about 1915." It is in my scrapbook, or I would reproduce it.

Here is pretty close to the answer to your question: I was appointed inspector of projectors by Baxter Morton, general manager of the Nicholas Power Company, on or about February 1st, 1910. Mr. Power at that time was in Europe.

The No. Six projector had only been placed on the market that winter, and when I started inspection the number of its mechanism No. 27 was put out during the winter of 1909-10, probably about Christmas. That is not guesswork, except insofar as has to do with the exact time in the winter in which it went out. It probably was returned to the factory later, however, as I think all the first fifty or so of intermittent movements were replaced during the first half of 1910. I don't remember now just what was wrong with them, but it was something serious enough to cause them to be recalled. Also, I do not remember any going out equipped with inside shutters, though possibly a few did.

And did we have . . . with that intermitting movement in the beginning? I'll say we DID! As inspector I was cussed, cursed, called names and reviled (behind my back, of course), because of every five of them which reached my hands at least four went right smack back. Fischler, who had charge of mechanism assembly then (He is dead now. Peace be unto him) would like to have massacred me and run my poor remains through a sausage grinder, though later on we became fast friends, while Uhlman, superintendent of the factory, would, at that time, have cheerfully watched me dive from the top of the Metropolian tower—which is some hundreds of those feet high— and have huzzaed heartily when I made a grease spot on the pavement.

Good Showmanship

You plan the program carefully, you arrange the publicity painstakingly—but good showmanship includes one thing more: checking up to make sure of photographic quality on the screen.

It takes but a moment—look in the transparent film margin for the black-lettered words "Eastman" and "Kodak", the identification of the film that carries quality through to the screen.

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This makes it unanimous—

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"An exceptionally good serial with an ideal background." *M. P. World*

"A box-office serial, gaining in interest and momentum with each episode." *Film Daily*

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"Action galore, fast and furious, with good suspensive interest. Has all the appearances of a sure-fire box-office success." *Motion Pictures Today*

"High grade production. Can play in higher class houses than the average serial. Full of action." *Morning Telegraph*

Directed by Will Nigh

Produced by the Grey Productions, Inc.

with the co-operation of The United States Coast Guard

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TRADE MARK

Statues and Statutes in Pennsylvania

MOVING PICTURE WORLD

VOL. 79, No. 7 APRIL 17th, 1926 PRICE 25 CENTS

AN OPEN LETTER TO THE INDUSTRY

on the occasion of our Anniversary

THIS week is the Anniversary
OF the union of
METRO-Goldwyn-Mayer.
IT is an occasion
OF importance to
EVERY exhibitor in the
MOTION picture industry
BECAUSE it is

(*continued inside this Cover*)

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THE EVENT THAT MARKS A MILESTONE IN PICTURES!

THE Anniversary this week of
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MARKS the fulfillment of two eventful years
OF producing pictures backed by an idea—
THE M-G-M idea of showmanship!
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NEW ideas in entertainment to which the public has flocked
SUPPLANTING worn-out standards of other producers.
METRO-Goldwyn-Mayer has given you
TWO years of hits on which has been built
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THE UNHOLY THREE

HIS SECRETARY

THE MIDSHIPMAN

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NEVER THE TWAIN SHALL MEET

PRETTY LADIES

IBANEZ TORRENT

THE DEVIL'S CIRCUS

THE BARRIER

THE BLACK BIRD

GO WEST

THE M-G-M IDEA NEXT SEASON, TOO!

THE showmen-producers of M-G-M
WHO have made the hits listed on this page (And many more!)
HAVE just begun to hit their stride.
FOR May, June, July and August you will get
THE most powerful array of pictures
EVER released by any company at any time!
(**WATCH** for "Brown of Harvard" among others)
AND then our advice about 1926-1927 is
WAIT and see!

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BROWN OF HARVARD

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BRIGHT LIGHTS

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a Paramount Release

in

"FOR HEAVEN'S SAKE!"

Directed by Sam Taylor

Records! Records! RECORDS!

Harold Lloyd's first comedy for Paramount has hit the country like a tornado!

Everywhere it's packing more people into theatres than managers ever dreamed four walls could hold!

Produced by HAROLD LLOYD CORPORATION

"FOR HEAVEN'S SAKE" smashed all records at Rialto, N. Y.! . . . and did $1,000 more than "Freshman"! . . . Opened to biggest business in history of Imperial, San Francisco . . . and walked away from record held by "Freshman"! . . . and on Good Friday, at that! . . . Broke record for first three days' business at Metropolitan, Boston, Mass. . . . wire says, "Will break every record we have!" . . Set new record at Royal, Kansas City, Mo. . . . and beat "Freshman" by hundreds of dollars! . . . We could quote them by the score . . . records! . . . Records! . . . Everywhere . . . for HAROLD LLOYD in "For Heaven's Sake" . . . !

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RIN-TIN-TIN

The Wonder Dog of the Screen in the Gre

The Most Sensational Entertainment on Broadway!

NOW PLAYING
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HERE at last is a picture that will be forever "different"! Supporting Rin-Tin-Tin in the featured role is "BALDY," a giant condor, such as you've never seen in pictures before. The splendid supporting cast includes

JOHN HARRON
JUNE MARLOWE GAYNE WHITMAN
HEINIE CONKLIN DON ALVARADO
MARY LOUISE MILLER

Directed by HERMAN RAYMAKER

Another Great Box Office Bet from

Concentrated to 'Nth Degree!
se, thrills and novelty!"

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in The NIGHT CRY

atest of All His Melodramas!

Crowds Flock to Unusual Picture!

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READ WHAT ROXY SAYS:—

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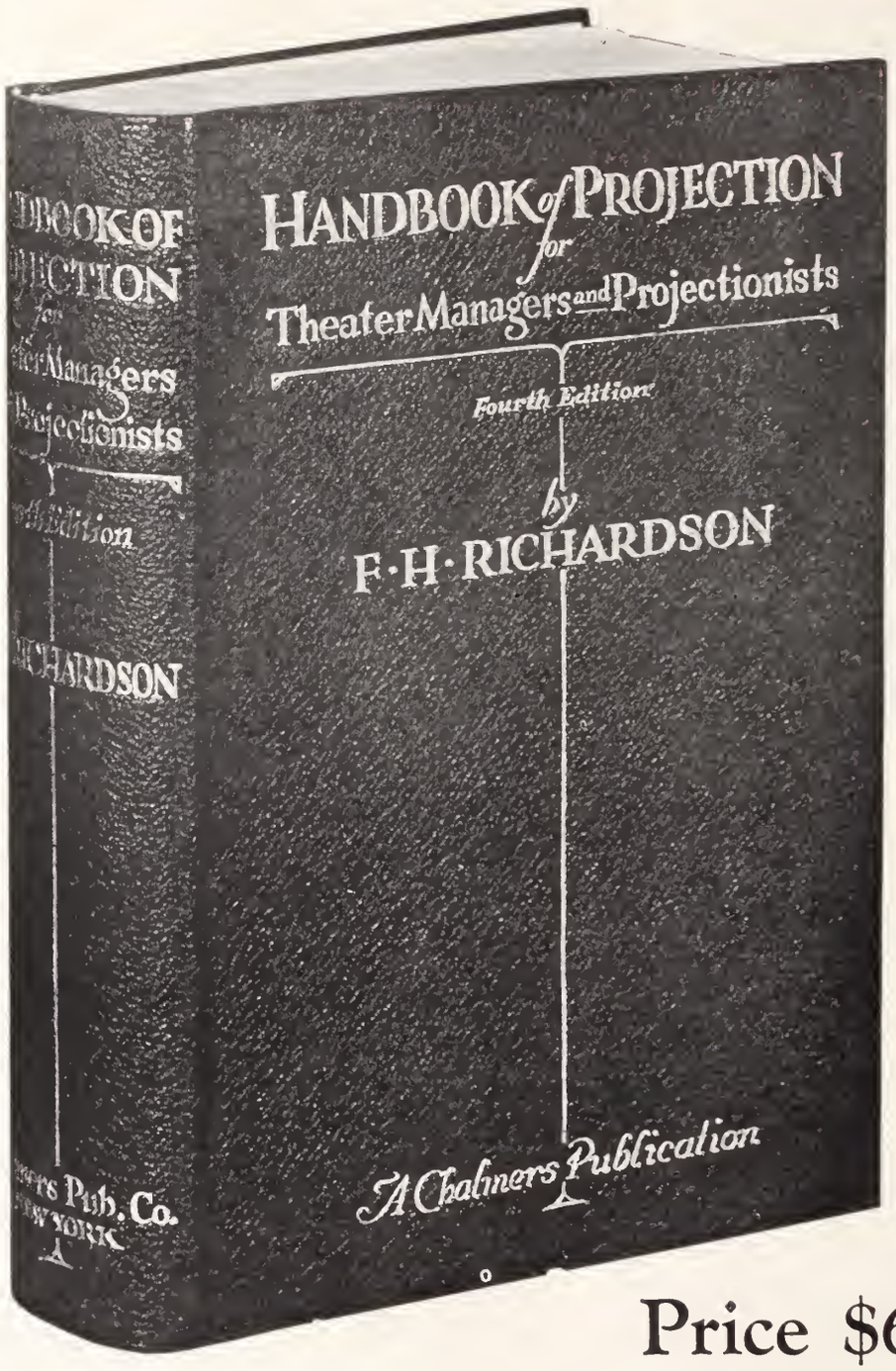

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CARL LAEMMLE, President

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Dorothy *The* Bar C

with Wallace MacDonald, Philo

Fighting that will keep the fans happy.

Thrills that will stir everybody.

True Western, every inch of it.

Gripping story by a well known writer, Raymond S. Spears.

Produced by C. W. Patton

Pathéserial

TRADE MARK

Phillips *in* Mystery

McCullough and Ethel Clayton

A cast that is notable even in a Patheserial.

Dorothy Phillips, Wallace MacDonald, Philo McCullough, Ethel Clayton, Johnnie Fox,—where have you seen a better?

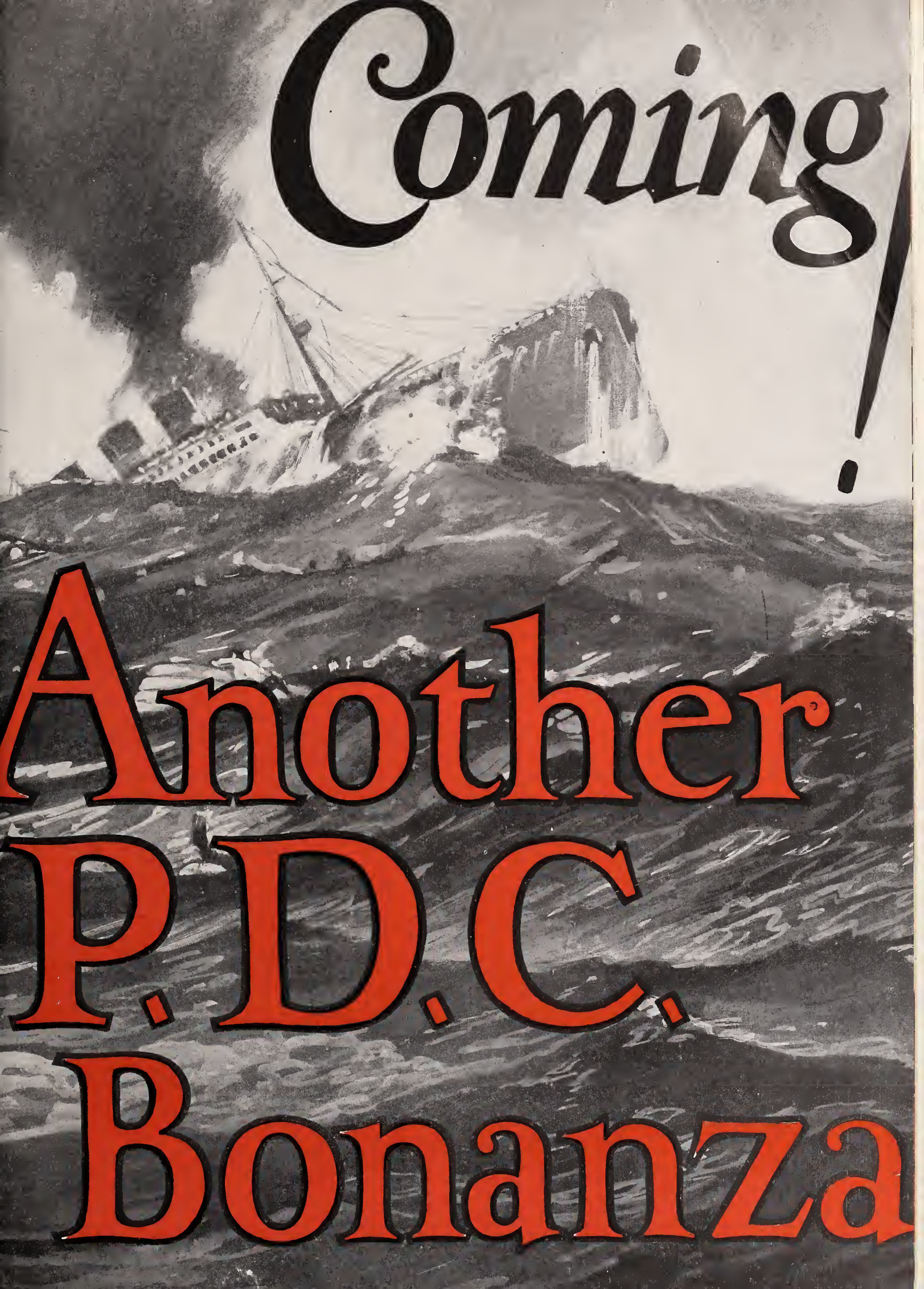
Box-office, the kind you like.

Pathéserial

TRADE MARK

A box-office delight! A joy for the S. R. O. lovers. Another mighty comedy-drama success for better business days.

Fox Film Corporation


Coming!
Another
P.D.C.
Bonanza

THE SCREEN'S GREATEST

"SHIP

The New York T

NEW YORK, WEDNESDAY, FEBRUARY

NO. 30,116.—DAILY.

50 FILM ACTORS ESCA

SEENA OWEN AND JOS. SCHILDKRAUT AMONG RESCUED

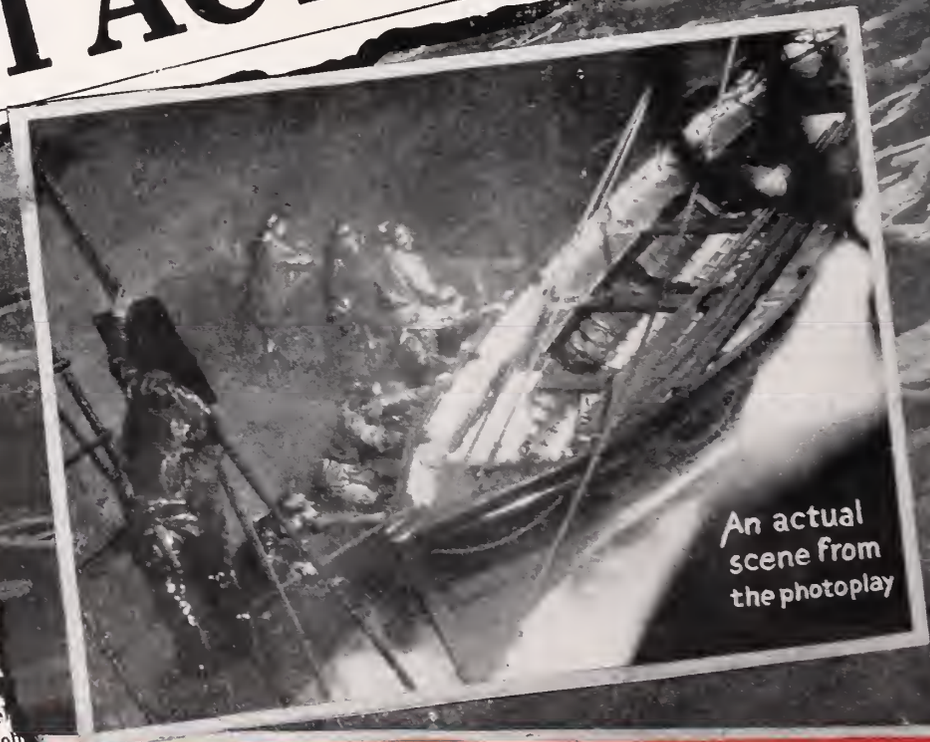
Ship on Which They Were Making Movie Breaks from Tug and Wallows in Storm.

CRAFT TOWED TO SAFETY

All Pacific Shipping Suffers from Worst Weather in Years —Big Liners Held Up.

SAN PEDRO, Cal., Wednesday.—Fifty actors, including Seena Owen and Joseph Schildkraut, members of the Metropolitan Picture Corporation company who turned from make-believe to face grim reality when the Indiana, an old windjammer on which they were acting a scene, got away from a tug and tossed helplessly in a storm last night, were safe here today. Fears for their safety had been entertained since early last evening.

The Indiana, despoiled of her masts by heavy winds, was drifting helplessly in the darkness in the rough Catalina channel when the tug Sea Witch, dispatched from San Pedro, succeeded in getting a tow line con-



An actual scene from the photoplay

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TRIUMPH OF REALISM!

WRECKED

egram

PRICE THREE CENTS.

Entered as second class matter. Post Office, New York, N. Y.

E SEA DEATH

Actually Filmed in the Mos Terrifying Storm Th Has Ever Visited the Pacific Coast!

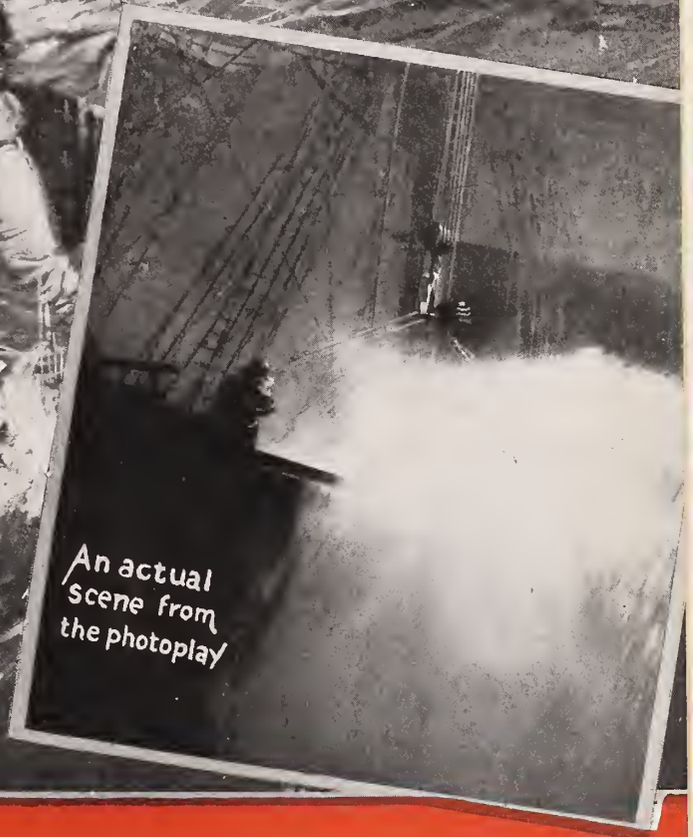
WITH SEENA OWEN AND JOSEPH SCHILDKRAUT

PRESENTED BY JOHN C. FLINN

ADAPTED BY FINIS FOX FROM THE STAGE PLAY BY LANGDON McCORMICK

A METROPOLITAN PRODUCTION

DIRECTED BY JOSEPH HENABERY



An actual scene from the photoplay

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Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

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It's a Money Maker!

Special dance numbers staged by Albertina Rasch

Directed by JOSEPH HENABERY

See the "Lovable Boob" in his travels

From the Farm to the Follies

Glenn Hunter

in

"The Broadway Boob"

with Mildred Ryan

Distributed by **ASSOCIATED EXHIBITORS**, Oscar A. Price, Pres.

We'll tell the

that

THE SATURDAY EVENING POST

King of Comedy!..... Prince of Pathos!

HARRY LANGDON in "Tramp Tramp Tramp"

7 *Reels of Long Langdon Laffs*

PEOPLE say—"There's something different about HARRY LANGDON'S smile . . . It sorter gets you—inside!"

And it does!

Watch it. Slow . . . then flickering . . . fading . . . Why look! He's going to make you cry! . . .

Suspense for a second—balanced dizzily on that hairline between mirth and tears—

Then a sudden flash of those funny lips! . . . He's happy! You're happy! Everything's all right!

"Tramp, Tramp, Tramp" is a kaleidoscope of pathos, comedy, adventure, that brings you straight up at your seat! Again First National pioneers by presenting HARRY LANGDON, supreme short comedy King, in his new 7-reel feature—at the career of one of the greatest of screen comedians!

Presented by HARRY LANGDON CORP.

A First National Picture

Liberty

Now for a Big Whole Evening with

HARRY LANGDON in TRAMP TRAMP TRAMP

7 Long Reels of Langdon Laffs

—and every reel crowded with that winning wistfulness that has made millions say, "He's the funniest yet!"

Humor . . . pathos.

Comedy . . . then a catch in your throat.

That's HARRY LANGDON in "Tramp, Tramp, Tramp" . . . . The footfalls of that hilarious hike echo against the funny side of life!

Here's a heaping portion of that laughter you'll keep coming at that only HARRY LANGDON can bring. First National ever more glamourizes its entertaining leadership—and every theatre in the country has its own great attraction—by completing here its new production of his first 7-reel feature, "Tramp, Tramp, Tramp." Don't miss it!

Presented by Harry Langdon Corp.

A First National Picture

FIRST IN ENTERTAINMENT

First National Pictures

HARRY LANGDON

in

TRAMP, TRAMP, TRAMP

proves himself to be the World's Greatest Comedian

—and we'll shout it with one of the largest advertising campaigns ever put behind a star.

—and these two ads are just the starters!

Presented by Harry Langdon Corp.
Directed by Harry Edwards

A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

THE OWNERSHIP OF THEATRES

Theatres hop from owner to owner like pop corn over the fire. This week Universal and the Stanley-Crandall Co. are in the headlines.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

Summer is in the offing. It is time to come to grippes with exploitation problems. See our own Sargent for relief.

VOL. 79 NEW YORK, APRIL 17, 1926 No. 7

Embezzlements Stir Michigan; Three Arrested

Two Auditors and Manager in Toils of Police

(*Special Dispatch to* Moving Picture World)

Detroit, April 7.

Robert L. McHenry, auditor of the W. S. Butterfield circuit, with headquarters in Detroit, was arrested in Ann Arbor on April 1 and is being held in connection with the robbery of the Majestic Theatre on March 8. He denies guilt.

McHenry reported to the police on March 8 that he had been robbed of $3,000 by a lone bandit, while he was in the office of a theatre in Ann Arbor during a matinee performance.

Andrew Wright, 31 years old, manager of the Regent Theatre for Charles H. Miles, was arrested last week at the request of Chicago police on a charge of defrauding a bank out of $2,000.

Another local theatre employe, William J. Burke, auditor of the Keith-Temple Theatre, Detroit, was arrested last week charged with embezzlement to the extent of $1,500.

Oscar Davis, 24 years old, former assistant manager of the Grand Riviera Theatre, who embezzled $9,865 from that theatre, losing most of it later at Tia Juana, Mexico, was placed on two years' probation. He returned part of the money.

Only Three Banned

During the past year the Manitoba Board of Moving Picture Censors, with headquarters in Winnipeg, reviewed 5,327 reels of pictures and deletions were made in 257 reels while 32 reels were rejected. All condemning orders were appealed by exchanges, and upon further review and revision, eight subjects were passed, but three subjects were banned permanently.

Dies in Theatre

Walter Watts, manager of the Melita Theatre at Melita, Man., was the victim of an acident recently when he was asphyxiated by carbon monoxide which escaped from special heating equipment in the basement of the theatre.

He was dead an hour before his body was discovered. He had owned the theatre for three years.

Cut Prices

First-run Broadway picture theatres in New York reduced prices simultaneously with the operation of the new tax reduction act, which removes the tax from admissions up to 75 cents.

Orchestra tickets costing 85 cents are now 75 and balcony tickets are 60 cents.

Stanley-Crandall Company Holdings Reach $12,000,000

Recent Important Acquisitions in and Near Washington, D. C., Point To Further Development

(*Special Dispatch to* Moving Picture World)

Washington, April 5.

Recent expansion of the circuit of theatres operated by the Stanley-Crandall Company of Washington, in the national capital and vicinity, since the consolidation of the playhouses founded by Harry M. Crandall and the Stanley Company of America last October, brings the total property holdings of the Stanley-Crandall Company up to approximately $12,000,000, it has just been made public by Mr. Crandall.

The Stanley-Crandall Company of Washington is the Southern unit of the Stanley Company of America, operating in the Washington territory under the direct personal supervision of Harry M. Crandall, executive vice-president, and constitutes an important part of one of the most powerful exhibitor organizations in the United States with a total capitalization of $100,000,000.

In Washington the early completion of the new Colony Theatre, apartment and store structure on Georgia avenue, at Farragut street, N. W., will give the Stanley-Crandall Company a local circuit of an even dozen houses of the first rank. The Colony will seat 1,500 on one floor.

In Frederick, Md., the Stanley-Crandall interests have purchased the site for a new 2,000-seat theatre upon which construction work already has been started. Within the last fortnight, according to Mr. Crandall's announcement, the Central Theatre in Martinsburg, W. Va., has been added to the company's holdings, already comprising the Apollo and Strand Theatres, thus making the West Virginit city a 100 per cent. Stanley-Crandall community.

Similar acquisitions are to be made at once in Roanoke, Va., where the Crandall organization several seasons ago launched the Rialto and American Theatres.

Probably the most important step, however, looking toward conspicuously metropolitan expansion, that the Stanley-Crandall Company has taken since its formation less than six months ago, is to be found in the recent purchase of the Academy of Music and Boulevard Theatre properties in Baltimore, Md.

The Academy of Music was dedicated In 1875 and halled as "the finest theatre in America." It will be reconstructed at a cost of $2,000,000 and will seat 4,000.

Twenty Injured When Theatre Ceiling Falls

(*Special Dispatch to* Moving Picture World)

Winnipeg, April 4.

One of the worst theatre accidents to occur in Canada took place at the Starland Theatre, Winnipeg, Manitoba, during the evening show on April 1 when the ceiling under the balcony suddenly collapsed, burying the people on the ground floor, causing injury to over 20 persons, 14 of whom had to be removed to the hospitals in ambulances which were called out.

The mass of debris fell in such a manner as to block the main exits leading to the theatre lobby and there was immediately every indication of a panic. An emergency call was sent in to police headquarters and every available officer was rushed to the scene. The theatre employes and police quickly restored order, however, and led the unnerved people to rear and side exits while others attended the wounded.

The Starland is one of a group of three local theatres operated by Universal Films, with Charles A. Meade as manager in full charge of all three. Only a short time ago the Lyceum Theatre, one of the three, was visited by fire which broke out in an adjacent building while the theatre was crowded and Manager Meade, with others, quickly took hold of the situation with the result that the patrons were able to leave the theatre in safey.

N. Y. Legislators Show Reformer the Way Out

(*Special Dispatch to* Moving Picture World)

Albany, April 7.

Caught redhanded lobbying on the Assembly floor of the State Capitol at Albany, N. Y., Canon Chase of Brooklyn, well-known reformer, who has consistently opposed all bills introduced in the New York State Legislature calling for the abolishment of motion picture censorship, was escorted from the Assembly Chamber last Tuesday by the sergeant-at-arms. The incident was one of the sensations of the hour.

Canon Chase, whose long experience in the legislative corridors of the State Capitol had made him familiar with rules, overstepped himself when he went from assemblyman to assemblyman as they were seated at their desks and buttonholed them in connection with a prohibition measure.

It is a well-known fact that aside from members of the Legislature and pages, no one is entitled to the privileges of the floor unless sanctioned by the Speaker. Lobbyists generally content themselves by interviewing legislators in the parlors or corridors. But Canon Chase became a bit too persistent, and when Assemblyman Louis Cuvillier glanced up from his desk, he found the reformer but a few feet away endeavoring to persuade a member of the lower house of the Legislature to vote according to his way of thinking.

With a voice that could be heard 200 feet away, Assemblyman Cuvillier demanded that Canon Chase be escorted from the floor, and Speaker McGinnis upheld him. Harry Haines, sergeant-at-arms, was instructed to escort Canon Chase to a point outside of the Assembly Chamber.

Buys Standard

A deal was completed this week whereby the Independent Film Corporation of Kansas City purchased the Standard Film Exchange, also of Kansas City. Joseph Silverman is president of the Independent Film Corp. The consolidation gives Independent a large assortment of Independent product.

"Light" Work

A Detroit detective encountered a striking tableau when he arrived at the Koppin Theatre on Gratiot avenue early one morning last week in response to a report that a burglar had been captured there.

On top of the ticket seller's booth stood the alleged burglar. Below stood William Edwards, theatre janitor, brandishing a club. From time to time he mentioned to the suspect what he would do if he came down.

"He was twisting out the light bulbs from the sign," said the janitor.

"I was looking for work," returned the suspect.

"It must have been light work," remarked the officer as he loaded the man into the patrol wagon.

Richey Warns Against Overseating in Detroit

(*Special Dispatch to* MOVING PICTURE WORLD)

Detroit, April 5.

On top of more than a score of announcements regarding new theatres to be built in Detroit this spring comes an official warning message from the M. P. T. O. of Michigan regarding the danger of overseating.

A special meeting has been called by H. M. Richey, manager of the association, to be held within two weeks, to discuss means of enlightening the public about the danger of over-speculation in theatre holdings and especially in investing money on propositions where the builders have had no theatrical experience. One of the embryo plans is a campaign through the newspapers apprising the public of local conditions.

"Do you know that if the present situation keeps up, Detroit will be as much or more overseated than Chicago?" queries Mr. Richey in a bulletin letter to his membership.

"Plans are now under way," he continues, "for some 25 new theatres totaling 45,000 seats to be built in Detroit this spring.

"If this condition continues, an unhealthy condition is bound to result to the discredit of the industry in general. No one can stand in the way of healthy expansion of the business. No one wants to, but when theatres are built without regard as to where the tenant is going to get the proper film service, vaudeville, etc., then it becomes dangerous.

"Many of these theatres are being put up by real estate promoters, novices in the business, whose only desire is to get a building contract, etc. Others are stock-selling schemes planned for those who have heard there are millions in the movie business.

"Only a minor portion of the new theatres are being erected by men who have spent their lives in the business and are fully conversant with the film situation. This is a really serious problem and demands unified action."

It's Jernberg

H. N. Jernberg, manager of the Province Theatre, Winnipeg, Manitoba, was elected president for 1926 of the Manitoba Exhibitors Association on April 1. Mr. Jernberg, who succeeded D. E. L. Fisher, manager of the Garrick Theatre, Winnipeg, has previously held the office of president of the association for two terms.

H. M. Thomas, Western Division supervisor of theatres for Famous Players Canadian Corp., was made honorary president. Chas. A. Meade, manager of the three local theatres for the Canadian Universal Films, was elected vice-president and Gordon Lindsay, secretary.

Producers Aid Big Convention

A series of conferences between the M. P. T. O. A., represented by President R. F. Woodhull and Business Manager Joseph M. Seider, and the Association of Motion Picture Producers, Inc., represented by Frederick W. Beetson, gives further material assurance that the seventh annual convention of the national organization in Los Angeles on June 1 to 5 will be the most noted in the history of the industry.

Mr. Beetson made a special trip from the West Coast to complete the programs arranged by Glenn Harper, chairman of the Convention Committee. Mr. Meetson's organization is comprised of all the largest producers who will co-operate to entertain America's theatre owners from the time they arrive in Los Angeles until they depart. This schedule will be an addition to elaborate plans already made known.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

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Vol. 79 No. 7

Canada Re-elects Cooper President

(*Special Dispatch to* MOVING PICTURE WORLD)

Toronto, April 4.

A strong board of officers was elected at the annual general meeting of the Motion Picture Distributors and Exhibitors of Canada, which was held in the executive offices of the organization in the Metropolitan Building, Toronto, March 30.

Col. John A. Cooper of Toronto, able head during the past year, was re-elected president for 1926. Other officials chosen were as follows: Secretary, Arthur Cohen, Regal Films, Ltd., Toronto; treasurer, Col. Cooper; directors, representing distributors—Clair Hague, Canadian Universal; B. F. Lyon, Warner Bros.; O. R. Hanson, Canadian Educational Films; William A. Bach, First National; Maurice Milligan, Famous Players-Lasky Film Service, Ltd.; Arthur Cohen, Regal Films. Representing exhibitors are Clarence Robson, eastern supervisor of theatres for Famous Players Canadian Corp., and John Arthur of the Regent and Hippodrome Theatres, Toronto; director at large, J. P. O'Loghlin of the Fox Film Corp.; auditor, T. J. Bragg, all of Toronto.

An important step was the adoption of the new Standard Contract for Canada and it was decided to bring it into force on May 1, 1926.

Name Receivers

Federal Judge Thomas D. Thatcher, sitting in the Equity Division of the United States Court, Southern District of New York, has appointed Percy H. Jennings and Myron L. Lesser as receivers in equity for Arrow Pictures Corporation. The action of the court was the outcome of a friendly desire to work out the problems of Arrow.

New Presentation Scores in N. J.

Under the personal direction of Colby Harriman, the General Presentation Company first "Live Fascination," titled the "Talking Spirit," opened on the afternoon of April 5 for a week's run at the Lyceum Theatre, Bayonne, N. J.

A special ballyhoo, newspaper advertising and a series of exploitation stunts, devised by Tom Waller, attracted a large attendance at the matinee. W. F. Widmer, Lyceum manager declared:

"We did a standing room business for the first time in months."

The General Presentation Company has leased offices on the third floor of the Strand Theatre Building. Sales Manager Charles Bennington is organizing a large sales force. Three men have been assigned to New Jersey.

The Lyceum has also booked the next "Live Fascination," which features Phil Dwyer, animal impersonator. The "Talking Spirit" will go to the Baker Theatre, Dover, N. J., owned by R. F. Woodhull, president of the M. P. T. O. A.

Lasky Goes West

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, has left for Hollywood to confer with B. P. Schulberg and Hector Turnbull, associate producers at the Lasky studio on production.

Calls Meeting

W. J. Morgan, sales manager of Producers Distributing Corp., has sent out a call for a special meeting of district managers in the home office on April 12.

Warners Enter Print Business

Warner Bros. have entered the printing end of the picture industry and are in the market to handle prints for any producer company. Home office executives, working quietly for some time past with laboratory experts, have thoroughly equipped the company's laboratory in Brooklyn and perfected an organization that is now ready to give high class and rapid service.

The Brooklyn plant is that of the old Vitagraph Company, which was taken over by Warner Bros. some months ago. The building has been completely renovated and entirely equipped with new modern machinery. This equipment with the well organized staff of experts will permit of a capacity of 4,000,000 feet a week.

Middle West Fights Over Sunday Shows

(*Special Dispatch to* MOVING PICTURE WORLD)

Minneapolis, April 6.

Montevideo, Minn., which voted in January to have Sunday shows, is now face to face with an attempt to censor posters advertising the films. The newspaper is supporting the theatre men.

Perry, Iowa, seems to be sick of its blue law. After voting to close two years ago, the town is now so strong for the Sunday movie that 1,200 signatures were obtained in ten days on a petition for reopening. The vote was 1,400 to 1,000 the last time.

Sheldon, Iowa, will vote on the question shortly, after three years of Sunday closing, and the question comes up in June at Thief River Falls, Minn., after submission was once voted down in the council.

Stocks Decline

St. Louis film stocks are selling somewhat below the levels attained several weeks ago, having suffered slumps in common with other stocks quoted on the St. Louis Stock Exchange. On April 3 the closing quotations were: St. Louis Amusement Company, $45 bid and $47 asked; Skouras A, $46 bid.

Rembusch Plan Now Under Way; He Explains It

Will Aid Exhibitor Without Taking His Identity

(*Special Dispatch to* MOVING PICTURE WORLD)
Indianapolis, April 4.

National offices of the newly organized Associated Cinema Theatres Corporation are established in Indianapolis, according to Frank J. Rembusch, president. Harding O. Martin, formerly with United Artists and Pathe, is vice-president and general manager and Madison Walsh is secretary-treasurer.

Purposes are given as being "for concerted and collective action in a business-like way in all business relations with motion picture producers and distributors" and "for collective bargaining with motion picture producers and distributors for motion pictures for exhibition."

Regional offices will be established in twenty-four key cities.

"It is not the purpose or spirit of this new organization to be unfriendly to anyone in the industry," writes Mr. Rembusch. "The whole idea is constructive and progressive. The natural evolution of this industry and all other amusement enterprises is for circuits to be created in order to be able to select and command the best pictures or product.

"For example, the ownership of theatres by film companies is a move in the direction of assisting and stimulating marketing of certain pictures owned by the particular film companies. It seems to be a good idea for them, then why not for the individual theatre owner.

"Associated Cinema Theatres Corporation provides a means for the unattached theatre owner to avail himself of the efficiency and wants of a circuit, without the individual theatre owner selling his theatre or losing his identity. We have been working on this plan for over a year and it has the endorsement of theatre owners from all over the country. We have presented it to members of the M. P. T. O. and allied organigations all agree that this is feasible and right."

Arrest Talkers

The first arrests ever made in the Albany section of New York State on the charge of talking in a picture theatre occurred in Schenectady, N. Y., last week, when two young men were apprehended.

The men were attending the Barcli Theatre, and in disputing over some trivial matter, they talked so loud as to disturb other patrons of the theatre. They refused to stop, and it became necessary to call the police. The men were let go with a warning.

One Meeting

Instead of three territorial meetings as originally scheduled, First National Pictures will have one country-wide convention at the Drake Hotel, Chicago, opening April 26 and lasting three days.

Plans are being made for the mustering of a 100 per cent. representation of First National sales and production executives to launch a campaign on the 1926-27 product.

New Booking Combination In the Chicago Territory

Johnson Theatres, Inc., Comes Into Existence—Great States Adds More to Its Chain

(*Special Dispatch to* MOVING PICTURE WORLD)
Chicago, April 6.

Another booking combination has been formed among the outlying theatres in the Chicago territory. It will be known as the Johnson Theatres, Inc.

The members of the new group are the Biba Brothers circuit, the Hawthorne Theatre, Cicero, the Villas Theatre of the Lasker group, the Johnson Auditorium Theatre at Berwyn, the Strand at Brookfield and the Springfield and Clifford Theatres at Austin.

Earle Johnson is the head of the new group and Joel Johnson is in charge of the booking offices, located at 845 South Wabash avenue, Chicago.

The Great Statcs Theatre Circuit, affiliated with Balaban & Katz, is adding more houses. Among the latest acquisitions is the Orpheum Theatre at Quincy, Ill., from the Hoeffler and McConnell circuit. Wiley McConnell and Jack Hoeffler will join the ranks of the Great States executives and be prominent in the affairs in the Quincy district.

This is the second big theatre taken over by Balaban & Katz in Quincy, the other house being the Washington Square Theatre.

Great States will open the $2,000,000 Rialto Square Theatre in Joliet, Ill., this month and it is hoped to have the new Lincoln Square at Springfield, Ill., ready for an early summer opening. This house will seat 2,500 and cost $1,500,000.

A new theatre at Aurora, Ill., is under construction for the circuit. A new house is being planned for Streator, Ill., by the Streator Enterprises, recently organized by Great States interests.

The new Paris Theatre at Paris, Ill., has joined Great States and will book through that organization.

Birthday Cake and Ovation For Abrams

At noon on April 2 President Hiram Abrams of United Artists Corporation was surprised by Joseph M. Schenck, chairman of the directorate, and by the home office staff, with the presentation of a huge birthday cake carrying seven candles—a mark of the seventh anniversary of the corporation and a symbol of its increasing success. With the cake was submitted a testimonial bearing the signature of all the star and producer members of United Artists, the board of directors and the executive staff.

The incident, though informal, was significant of the success of an idea, the distribution system, conceived and organized by Mr. Abrams. Seven years ago he launched United Artists Corporation with Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith as members, and was himself elected president.

The object was to provide an adequate distribution system, unhampered by conventional releasing conditions, easy of direct contact with exhibitors, uncomplicated with program releases or mass production policies, and thoroughly committed to the sale of each separate production on its own merits and independent of any other producer's releases.

This plan, entailing intensive and exclusive distribution for class product only, was considered radical at the time, but was consistently adhered to by Mr. Abrams and the members of the United Artists Corporation. It has justified itself in the present extensive scope of the organization. The volume and worth of its product both have steadily increased, while its artist and producer participation has also grown, with rare shifts in the meantime to comprise the following: Mary Pickford, Charlie Chaplin, Douglas Fairbanks, Rudolph Valcntino, John Barrymore, Buster Keaton and Samuel Goldwyn productions. Two other big stars are soon to be named as members.

Auspicious Beginning For Sterling Company

With the formation of the Sterling Pictures Corporation in Hollywood, Henry Ginsberg and George E. Kann of the Ginsberg-Kann Distributing Corporation have become interested in the production as well as the distribution of motion pictures.

Sterling has enlisted the services of prominent California picture producers at present in the field and known for the high quality of the product they have turned out in the past. These individuals are financially interested in the corporation and will have active charge of the filming of the twelve Sterling Productions scheduled for the season of 1926-27.

T. O. C. C. to Install O'Reilly President

The Theatre Owners Chamber of Commerce of New York City is giving its seventh annual installation dinner at the Ritz-Carlton Hotel on April 24 at which time Charles L. O'Reilly will be installed president for the fourth successive term.

Governor Smith and Mayor James J. Walker have accepted invitations.

Great Britain Wants Reciprocal Campaign

Charles Lapworth, one of the heads of the Gainsborough Productions, Inc., one of the largest producing organizations in England, said at the meeting of the A. M. P. A. on March 25, that Great Britain is endeavoring to promote a practical reciprocity campaign, whereby English-made pictures will eventually enjoy in America the popularity of American-made pictures in England.

Mr. Lapworth disclaimed the rumored discontent in England concerning the so-called film monopoly existing in America which has prevented the exhibition of British made films in this country.

Big Rothacker-Consolidated Deal

Consolidated Film Industries, Inc., has acquired an interest in The Rothacker Film Mfg. Co. of Chicago, Ill. Mr. Rothacker has acquired an interest in Consolidated and will remain actively engaged in the interests of both companies in an official capacity. No changes in management or policy are contemplated.

A Reunion

The four Warner brothers, H. M., Jack, Sam and Albert, are together for the first time in a number of years, having met in New York on April 8 for the first of three conventions of Warner Brothers to be held on successive Saturdays, Sundays and Mondays for the next three weeks.

Harry M. Warner is president, Jack is production manager, Sam and Albert are located at the home office—Sam in charge of the Theatre Department and Albert as executive head.

Buy Circuit

The Universal Chain Theatres Corporation has acquired the Capitol Enterprises of Kansas City, Mo., one of the strongest theatre chains in the Middle West.

This gives Universal 13 more important houses in the Kansas City territory and a booking arrangement with as many more. Added to the Sears Circuit, formerly acquired, it places Universal in an enviable position in Kansas and Missouri, and considered in relation to the Hostettler Circuit of Nebraska and Iowa, another Universal chain, it gives Universal, it is claimed, a distinct advantage over all others in the important states of Missouri, Kansas, Nebraska and Iowa.

Fanamet Goes After Foreign Distribution

A reorganization of distributing systems in Central and Eastern Europe to include a jointly operated group of exchanges is announced this week by the three important American organizations concerned, Famous Players - Lasky Corporation, Metro-Goldwyn-Mayer and First National.

Effective next fall, when present contracts will have expired, the best productions of the three companies will be distributed through a newly-created organization to be known as "Fanamet," which will own and operate exchanges in Austria, Hungary, Czecho-Slovakio, Poland, Esthonia, Lithuania, Latvia, Roumania, Jugo-Slavia, Turkey, Greece and Bulgaria.

This new arrangement is expected to have a most important and beneficial reaction upon the film industry in those countries, inasmuch as the great economies to be effected under this joint distribution arrangement will be enjoyed by the individual exhibitors as well as the distributors.

Still another important benefit which will accrue to the exhibitors and motion picture public will be the selective distribution system to be inaugurated. Under this new plan "Fanamet" will offer to the various exhibitors only those productions found most suitable for the various countries, eliminating all unsuited subjects produced by the three companies.

Reports received from the various countries affected have indicated a highly favorable reaction to this new system, as the various film companies and exhibitors are fully aware of the great advantages they will derive through "Fanamet" distribution. This new organization undoubtedly will play a tremendous part in placing the entire film industry in the twelve countries upon a much more sound basis, and will promote greatly increased interest in providing the very best facilities for the proper presentation of the continuous flow of high-class productions which will be made available through "Fanamet."

Triple Fight

Three Schenectady, N. Y. exhibitors participated in such a lively fistic battle one day this week that all were arrested. They were William Shirley, former manager of the State, Strand and Albany theatres; James E. Roach, present manager of the same theatres and Frank Hickey, assistant treasurer of the Farash company.

The fight is said to have been the outcome of ill feeling that has prevailed for months and which resulted some time ago in a fight between Mr. Shirley and Mr. Hickey.

Hickey and Roach were arraigned in city court the forepart of this week, and received suspended sentences. Mr. Shirley's case is scheduled for a later date.

New Plan Permits Seeing a Picture Before Produced

Wisby, Sponsor, Announces the Advisory Board

A new production unit of independent status is on the map. A unit now organizing around the rather unique idea of showing the picture to the producer before it is actually produced by or for him on the screen.

Osborn F. R. Bruce, formerly production manager for the United Americans, Inc., and Gerald F. Bacon, the well known producers' representative, are joint managers of the new interest known as the Hrolf Wisby Productions, with temporary headquarters in the Times Building, New York City.

An Advisory Production Board is forming to whose members the pre-visualization of the initial picture will be shown in camera by the Wisby Plan before actual production starts. This pictorial pre-showing of a projected production is not only an efficient form of film insurance, but it enables the producer and his staff to actually see every essential picture angle of the production before he risks a dollar in putting it on the screen.

So far the Advisory Board includes the following representative men, to which will be added the names of several of the leaders in the independent field following Easter week.

Walter Wanger, producton manager, Famous Players; Major Edward Bowes, vice-president Metro-Goldwyn-Mayer; Charles Behan, production manager, P. D. C.; Maurice S. Revnes, production manager, Fox Film; Joseph R. Fliesler, manager, UFA Films; P. G. Wylie, art editor, the New Yorker; William J. Reilly, editor, Moving Picture World; Col. Jasper E. Brady, editorial director, Metro-Goldwyn-Mayer.

Strand to Observe Twelfth Anniversary

April 11 is the twelfth anniversary of the opening of the first big picture theatre and, simultaneously, the twenty-third anniversary of the first movie theatre will be noted.

The double anniversary centers around the Mark Strand Theatre, Broadway and Forty-seventh street, New York City.

Moe Mark, president and general manager of the Mark Strand, operating more than thirty theatres in the East, is the central figure in the double anniversary. With his brother, the late Mitchell H. Mark, he opened the world's first movie in a storeroom at Ellicott Square, Buffalo, twenty-three years ago in April.

Twelve years ago, April 11, 1914. the Mark brothers, associated with Walter Hays, Eugene L. Falk, Joseph Leveson and Morris Sharaf as directors and executive officers, opened the Mark Strand, the first million-dollar picture theatre.

Possibly a world's record in attendance figures is announced by the Mark Strand Theatre in connection with its twelfth anniversary. More than 61,000,000 persons paid admision to the theatre in twelve years—nearly three-fourths the entire population of the United States.

The twelfth anniversary of the theatre is also the seventh anniversary of Joseph Plunkett as managing director, in charge of production and the theatre entirely.

Lieber Month Prize Winners

Prize winners are announced in the Lieber Month contest conducted by the sales department of First National Pictures, which ended January 30. Lucas Connor, manager, New Orleans, first; Robert Smeltzer, manager, Washington, second; William Gordon, manager, Salt Lake City, third. The prize winners received cash awards of $700, $500 and $350.

In addition, substantial cash payments were made to the salesmen, bookers, cashiers and the entire personnel of the exchanges that headed the list.

Joins Columbia

Harry J. Muller, C. P. A., has been appointed comptroller of Columbia Pictures Corporation by Joe Brandt, president of the company.

Universal Rumor Stirs All Omaha

(*Special Dispatch to* Moving Picture World)

Omaha, April 7.

The latest sensation in Omaha picture circles is the persistent report that Universal is negotiating to buy the old Gayety Theatre, together with some adjoining property, as a site on which to build a gigantic combination picture show and hotel building.

The talk is of a picture house that would seat 2,500 and a hotel of 400 rooms. The plans are said to contemplate a combination hotel and theatre building to cost $1,500,000, with entrances on Farnum, Harney and Fifteenth street.

The ground value of the property alone is said to be between $875,000 and $1,000,000. The property belongs to the John I. Redick estate.

Tribute Dinner to John Jones

John C. Jones, Australian manager of First National Pictures, was the guest of honor at a dinner given by the First National domestic distribution department at the Ritz-Carlton Hotel on March 31.

With E. Bruce Johnson, manager of the Foreign Department, as toastmaster, Mr. Jones listened to a hearty expression of good wishes and fellowship.

Among those who attended were Samuel Spring, R. W. Perkins, A. W. Smith Jr., Ned Marin, Ned E. Depinet, Johnny Hines, C. C. Burr, Louis Brock, Florence Strauss, Diana Kane, George Dembow, Robert J. Dexter, Dario Faralla, W. B. Reynolds, Allan S. Glenn, Hugh McCollum, C. M. Steele, Guy Morgan and Joe Fisher.

Three Meetings For Educational

Three regional sales conventions are to be held by Educational Film Exchanges, Inc., in April, taking the place of the usual national convention. These regional conventions will be New York on April 12 and 13; Chicago, April 16 and 17, and Denver, April 19 and 20.

The smaller regional conventions were determined on this year for the first time in order to conserve the time of the various branch managers and enable them to begin their selling campaigns for the 1926-27 season at the earliest possible moment. The Educational conventions this year are being held fully two months earlier than any previous Educational Pictures' convention.

Attending the sales conventions from the Educational home office, in addition to Mr. Hammons, will be A. S. Kirkpatrick, assistant general manager; J. R. Wilson, acting domestic sales manager, and Gordon S. White, director of advertising and publicity. At the third meeting, in Denver, the West Coast Publicity Bureau will be represented by R. L. Hoadley.

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Statues and Statutes in Pennsylvania

JUST SUPPOSE THAT:

The Pennsylvania censors were sitting in solemn conclave, concentrating on a scenic reel which portrayed the beauties of Harrisburg, capital city of Governor Gifford Pinchot's privately-owned state. The session had opened with prayer—to Governor Pinchot—but now almost every noise had been suppressed. The office cat—either of the tailless Manx variety or a victim of censors' shears—had had its jaws bandaged. The office mouse was venturing from its hole. The only sounds were the whirr of the projection machine and the crackle of chewing gum.

Suddenly on the silver sheet flashed scenes of the governor's executive mansion, first a long shot, then a close-up. Exclamations rudely shattered the censorial calm. The air became electric. The office cat turned a somersault and tore at the bandage. The office mouse about-faced into the hole. In short, there was hell to pay.

Chairman Knapp and Secretary Richardson played leap-frog with their swivel chairs. Mrs. Niver fainted. George Locker turned pale. What, dear readers, could have caused all this turmoil? What did the censors see?

The answer is simple. Many Pennsylvanians could supply it. The camera had focused on one certain piece of statuary, showing it in all its horrid, nude detail.

"Is it moral enough for the eyes of Pinchot's Pennsylvania children?" cried Secretary Richardson.

Chairman Knapp boomed a determined "No!"

"But," lamented Mr. Richardson, "they see it in real life on the governor's residence. Children aren't censored from seeing the home of our great governor."

"A trick!" cried Chairman Knapp. "A low-down movie trick. If we censor this statue on the governor's mansion, we'll have to censor his statutes; if we approve it, the mothers of the state will be after us with horsewhips."

"Oh dear, oh dear," he added.

The office cat broke its bond and commenced an agonized meouwing. The office mouse shivered in its hole. So did the movie men in nearby exchanges.

"Somebody's spilled the beans," they worried. "Now we're in wrong again."

"We must be calm," said Chairman Knapp. "And consider to what lengths this trick might be carried."

"Yes," said Secretary Richardson, "not only is there the governor's statuary . . ."

"But the Indian statue in Logan Square, Philadelphia," said Chairman Knapp.

"And not only is there the Indian statue . . ." said Secretary Richardson.

"But the City Hall statuary," said Chairman Knapp. "Stop, man. We've gone far enough."

"What," cried Secretary Richardson, "about that statue 'Europa' which school children wrote essays about during Art Week?"

"Stop," commanded Chairman Knapp. "We must 'phone the governor and let him decide."

And the governor replied over the wire, "I will furnish no ammunition against censorship. When in doubt, always censor. Condemn the film. And I will have the state's whitewasher whitewash the statue. I do it for the wife and kiddies."

William J. Reilly

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

ELMER R. PEARSON

Vice-President and General Manager of Pathe Exchange, Inc.

The manly art of selling motion pictures owes much to Elmer R. Pearson. A man without a flaw in his personal or business character, in a firm without a flaw in its commercial integrity or a stain upon its business shield, he is held in singular affection and esteem throughout this entire industry.

When the "high pressure" boys speak of "high pressure selling" they seem to pass by the picture business as barren ground. But in Elmer R. Pearson the term "high pressure" is exemplified in its highest form. He has all of the virtues of the high pressure exponent and none of his vices. Never forgetting the purposes and responsibilities of a man in his position, he has never forgotten, either, the high code of honor with which he was born and from which he never will be weaned.

In Elmer R. Pearson's school have been trained many men now in high-calibre jobs in other organizations. Covarrubias has pictured here the humane power which this man radiates while pursuing the even but high tenor of his way.

"What's New?" - - - - - - - - - By Bill Reilly

"WHAT'S NEW?" Judging from a letter which we have just received from an old friend and reader of Moving Picture World, there is an impression in Pennsylvania that Governor Gifford Pinchot is directly responsible for increased box-office receipts because of his strict censorship requirements. The governor, according to Herbert Grant of the Star Theatre Co. of Mansfield, Pa., has cleaned up pictures and has therefore attracted the "best" people of the community to the theatre.

Mr. Grant's letter, which we are glad to print, follows:

* * *

"I FOR one, take exception to your recent articles appearing in Moving Picture World which have for their purpose the discrediting of Gov. Gifford Pinchot. As an exhibitor of long standing, I want to say that since Gov. Pinchot has taken an active part in the censorship of motion pictures, they are coming cleaner. Result? The best people of our community are coming out and enjoying them. Our box office receipts can testify to that statement.

"In the old days, we have seen decent and respectable people leave our shows and declare they were through with 'pictures' until they could be assured they would not need to blush or apologize to their friends for being present at a certain show. We don't hear that any more and they are bringing their children. We all enjoy good, clean, wholesome pictures. Instead of staying home with the radio, our good people are patronizing the movies. I say, therefore, more power to the Board of Censorship. I am strongly opposed to any change in censorship that is going to affect our box-office receipts adversely.

"Unfortunately, we have some unscrupulous men in leading positions in the production end of our business. They think that the public wants more of that rotten, disgusting sex-appeal stuff, when as a matter of fact, the decent people turn away from it and will not let their children see it either. With clean pictures they have no fear of bad influences upon their morals and would far rather know that their young folks are at the theatre and not attending wild parties at the road house or dance hall.

"The decent people of any community are the ones who have the money to spend for amusements, and since they are the majority, why follow a practice that will eventually eliminate their patronage?"

* * *

WE do not believe that Mr. Grant has placed the credit for better pictures or increased patronage where it belongs. It does not belong to Governor Pinchot in Pennsylvania or to any censor board anywhere. The credit belongs to the picture itself and therefore to those responsible for its creation. Censor board or no censor board, people will not come to the box-office window with money in hand if there is not good entertainment on the screen inside.

Every good race horse that is bred makes for better horse racing. Every good boxer that is developed brings new customers through the turnstiles.

One good picture is worth a million boards of censorship.

And good pictures are coming today from all production quarters.

* * *

GOVERNOR PINCHOT thinks he is wrestling with the devil when he wrestles with the motion picture. He is wrestling with the wrong kind of devil. He might very well take a few falls out of the coal strike devil.

Pinchot is a throwback. He was born to govern, but not in this day and age. Take him back to the Middle Ages, give him a feudal estate, with the power of life and death over his subjects and he would be right at home.

* * *

YOU are sincere, Mr. Grant, in championing the cause of Governor Pinchot. We respect you for so doing.

But on the very ground upon which you build your support of Governor Pinchot—increased attendance from class patronage—you should champion that which you are selling—the motion picture.

Taking a Crack at Liberty

By Nyberg *Moving Picture World Staff Artist*

Mid-West Convention Train Changes To 25-Day, Country-wide Excursion

BECAUSE of the great rush for reservations, the Mid-West special train for the convention of the M. P. T. O. A. at Los Angeles on June 1 to 5 instead of just taking centrally located theatre owners to and from Los Angeles will be enlarged into a country-wide excursion lasting 25 days. This is the latest advice of the Ohio unit to national headquarters.

The train, which will leave Chicago on midnight of May 23, returns to that city at midnight on June 18. The rates including all expenses, exclusive of those expenses incurred during the five days' stay in Los Angeles are as follows:

One to upper berth	37.17
Two to lower berth	320.94 each
One to Upper berth	337.17
Two to compartment	376.25 each
Three to compartment	346.12 each
Two to Drawing Room	400.87 each
Three to Drawing Room	362.54 each
Four to Drawing Room	343.37 each

The complete itinerary of the Mid-Western tour is as follows:

Chicago midnight May 23 arriving Denver morning of May 25. Sightseeing trip including Denver Mountain Parks and Denver.

Denver afternoon of May 25 arriving Colorado Springs for dinner. Circle drive including Cave of the Winds, Manitou, Williams Canyon, South Cheyenne Canyon, Seven Falls and Garden of the Gods and trip up Pike's Peak.

Colorado Springs noon May 26 passing through the wonderful Royal Gorge during the afternoon arriving Salt Lake City noon, May 27, for sightseeing and Mormon Temple.

Salt Lake City evening of May 27, arriving Cedar City, Utah, morning May 28, where party boards automobiles for a two-day trip to Zion National Park, lodging at Zion Lodge, the heart of Zion Canyon, night of May 28. Zion evening of May 29 arriving Los Angeles early afternoon of May 30.

The convention lasts from June 1 to 5.

Los Angeles morning June 8, arriving San Francisco evening of June 8. Night at Hotel. June 9, sightseeing in and around San Francisco, including Mt. Tamalpias and the Golden Gate Park.

San Francisco midnight June 9—with Mt. Shasta in view the entire day of June 10—arriving Portland morning June 11, where party will take the wonderful Columbia River Highway drive—all day drive, luncheon at Hood River and dinner at Portland.

Portland midnight June 11—arriving Seattle morning June 12, where party will have breakfast and a wonderful sightseeing drive.

Seattle by boat for Victoria and Vancouver, arriving Vancouver evening June 12. The boat will lay over one hour at Victoria, which will be ample to take auto visiting the Flower Gardens to see a bit of English. Spend night at Hotel Vancouver.

Vancouver morning of June 13 passing through the most wonderful Canadian Mountain scenery, arriving Lake Louise morning June 14, where party will be transferred to the wonderful Chateau Lake Louise, where party will spend the night.

Chateau Lake Louise after breakfast by automobile for Banff, arriving Banff Hot Springs for luncheon June 15—about a two-hour drive. Dinner at Banff.

Banff midnight June 15, arriving Winnipeg morning June 17. Here party will visit the largest brewery in the world. Great climate here!

Winnipeg evening June 17, passing through Minneapolis and St. Paul, arriving Chicago evening June 18.

What's On Your Mind?

This Week: "What Are We Going To Do At Los Angeles?"

By Joseph M. Seider

Business Manager, M.P.T.O.A.

"WHAT are you going to do there!" This matter is put up to me every place I go. Everyone wants to know about Los Angeles. It would take five or six pages to really answer this exclamatory interrogation. But, I will only take a line by replying that the Seventh Annual Convention of the Motion Picture Theatre Owners of America will answer it.

In fact the convention is the only answer, since organizations act by the authority vested in them at Convention, when their officers are duly elected.

So many of our accomplishments are of a negative nature, the kind that take hours devoted to detail, that much of our work as an organization is not discernible to the average individual. Elementary reasoning, however, shows us that the subject of theatre encroachment would be overwhelming by this time were it not for the barrier afforded by the National Organization. This barrier substitutes for a medium of better understanding between the buyer and the seller.

When it selected Los Angeles as the stronghold for its next concrete exemplification of strength a step was taken to create a better understanding between the buyer and seller. What could be better than the buyer going to where the seller can explain, and can separate after six days of such communing, with the most intimate knowledge of the seller's negotiations and the buyer's wants. We can do this, by going to Los Angeles unified.

One of the best illustrations of unity is witnessed in the New Jersey State unit of the M. P. T. O. A. Through that unity a battle of years to reduce electric current cost and to revise the Blue Laws as they affect Sunday shows has at last been successfully recorded.

Witness: The recent Sunday Closing cloud over the National Capital. President Dolle of the Kentucky unit, also L. B. Wilson of Kentucky, a National Director were among those far away from New York who contributed by their immediate cooperation with the successful shelving of a measure which would have threatened every city, town and hamlet in the country of legislation of a most drastic nature. Only because of organization are such men available and only because of the unity that organization affords that success is possible.

L. O. Davis in a recent article in Moving Picture World sums us a goodly percentage of my thoughts when he says: "Our checks and support at this time will give the men going to Los Angeles in June renewed energy to accomplish more than ever before and to make the next year the greatest in service to the M. P. T. O. A."

That, my dear readers of the Moving Picture World, is what rests most heavily on my chest at the present time. I sigh with relief now that I may refer this in the future to all of those who would dare present the exclamatory declaration: "What are you going to do there!"

(Have you anything on YOUR mind? Get it off your mind here. Tell the World, and we'll tell the world.

HROLF WISBY

Whose plan to show the producer his picture before it is produced is described on page 4 of the colored news supplement

Beulah Livingstone Promoted

Joseph M. Schenck Elevates Popular and Efficient Literary Executive to be Editorial Director of the Reading Department for Norma and Constance Talmadge, Rudolph Valentino, John Barrymore and Buster Keaton

BEULAH LIVINGSTONE, internationally recognized as one of the most brilliant women in the motion picture industry, has been installed by Joseph M. Schenck as Editorial Director of the Reading Department for Mr. Schenck's stars. This distinguished roster includes Norma and Constance Talmadge, John Barrymore, Rudolph Valentino and Buster Keaton. Other famous stars are to be added shortly.

Miss Livingstone is the most versatile woman in the publicity field. She graduated into that work from the New York daily newspapers and the magazine field. She had a year or so on the New York Tribune, later did specials for the Sunday magazine of the old Sun, and then did dramatic page articles on the American under the nom de plume of "The Matinee Girl." She had connections with Theatre and other dramatic periodicals, and then went into publicity work for Elizabeth Marbury, F. Ray Comstock, Morris Gest, and for the Shuberts, the latter being on road engagements. Then came a period of service for David Belasco. Her induction into the motion picture sphere came with the New York engagement of Thomas Ince's "Civilization," after which she was press representative for Olga Petrova for two years. Mr. Schenck then engaged her to do the publicity for his stars and productions.

Will Select Stories For the Stars

In her new position, a most significant promotion for her, Miss Livingstone will supervise the selection of stories for forthcoming Valentino, Barrymore and Keaton productions for United Artists Corporation release.

For the last seven years Miss Livingstone has been publicity director for Mr. Schenck's productions.

In her new position she will have as assistant Miss Leda Bauer, who has been associated for several years as a member of the reading department of a large producing company.

Miss Livingstone is known to dramatic and motion picture editors of the two continents and has an extremely wide personal acquaintance. She is honorary president of "The Woman Pays" Club of New York, is the first woman vice president of the Theatrical Press Representatives of America, is the vice president of the Lucy Stone League, and a member of the N. Y. Newspaper Women's Club. It is not surprising that she has been overwhelmed with congratulations from many quarters upon her latest advancement.

Miss Carolyn Darling Succeeds Beulah

Miss Livingstone will be succeeded in the Joseph M. Schenck publicity department by Miss Carolyn Darling, who comes to that position from a similar one for Charles Wagner Productions, with whom she has handled publicity for such stage stars as Mary Garden, Will Rogers, Sidney Blackmer, Gieseking the pianist, and others. Prior to that she was with David Belasco for five years.

Beulah Livingstone

By Charles Edward Hastings

BEULAH LIVINGSTONE is not a bit unlike other girls who have climbed to the heights of success. She too, has worked, and toiled, and slaved for the ideals closest to her very heart.

Loyalty is a passion with her. She delves into the arts and enhances them by her studies.

As the friend and counsellor of budding authors, some of whom have come to flower brilliantly, she remains austere.

Her advice to those who have dabbled in art, and in some instances bent art to high purpose, is responsible in no small measure for that success, also.

In the quiet walks of life, her soft, spoken word has brought cessation from worry, and it is no secret that some of her happiest moments have been those during which we found her bent upon some errand of mercy, or charity, or kindness.

Mere man, we have stood at a distance and admired the cumulative successes achieved by this most remarkable young woman.

Nor have we the slightest intention of waiting until Beulah is dead to lay aside our Gwynplaine mask and say: "Little Lady:- You are WONDERFUL! God bless you."

Not at all. We say it right out, now. And add: "God bless you, always."

Paramount Production Plans Call for Seventy-five Attractions for Release Between Aug. 1, 1926 and July 31, 1927

Details on More Than Fifty Pictures Announced

PARAMOUNT, according to its executives, is putting forth its supreme effort in the production of its program for 1926-27, for the release of this group of pictures marks the fifteenth anniversary of the company.

Under present plans of the production department, headed by Jesse L. Lasky, seventy-five attractions will be made for release between August 1, 1926 and July 31, 1927.

So far advanced are the company's production plans that it is possible at this time to announce definite details concerning stories, directors and casts on more than fifty of the seventy-five pictures.

JESSE L. LASKY
First Vice President in Charge of Production.

The new year, according to officials, will bring forth from the Paramount studios a number of specials of roadshow calibre. This is in line with a new policy announced at the company's international convention at Atlantic City. Through the adoption of this policy there will be no time when Paramount does not have roadshow attractions on Broadway and in the larger cities of the country. James Cruze, D. W. Griffith and others will devote their entire attention to pictures of this class.

Into the general release pictures, however, will go the same genius and the same energy responsible for the roadshow attractions, according to Mr. Lasky, who is confident that the birthday group "represents the highest pinnacle of production perfection yet achieved by Paramount."

"This is a mighty tribute," says the Paramount production chief, "to our producers at the studios, Messrs. Turnbull, Schulberg and Le Baron and their associates. It reflects splendid credit upon the distinguished stars, artists, directors and other contributing talents enrolled under the Paramount producing banner. To them I wish to express my sincere appreciation. They have pledged their utmost and they are making good a hundredfold."

G. W. WEEKS
General Manager, Department of Distribution

Paramount, says Adolph Zukor, is offering this phenomenal group of pictures "in appreciation of past patronage."

"Every step in Paramount's success," declares the president of Paramount "has been based upon the complete box office approval and entertainment value of Paramount pictures expressed through a discriminating public and growing exhibitor confidence.

"In appreciation of that patronage and with full regard to our obligation to the industry and with an ever growing optimism for the future of our business we have piled new values on old and offer you what we regard as the supreme effort of our organization. It is with great pleasure that we invite you to share Paramount's birthday feast of entertainment."

ADOLPH ZUKOR
President, Famous Players-Lasky Corporation.

In keeping with the company's greatest program, according to Sidney R. Kent, general manager, a more comprehensive service will be offered to exhibitors.

"We guarantee back of these pictures an ever bigger and better Paramount service," said Mr. Kent. "Paramount service means that when you sign a contract for Paramount pictures our interest in your welfare has only begun. It means that the powerful forces of Paramount exploitation, publicity and advertising—a national campaign reaching fifty million people to the benefit of the entire motion picture industry—will be working for you. It insures perfect prints and an unfailing cooperation from Paramount exchanges."

Included in the list of noted stars appearing in the birthday pictures, many of which, according to George W. Weeks, general manager of the department of distribution, will be "unquestionably of roadshow class," will be Thomas Meighan, Adolphe Menjou, Florence Vidor, Clive Brook, Emil Jannings, Eddie Cantor, Dorothy Gish, Gilda Gray, Margaret Morris, Esther Ralston, W. C. Fields, Bebe Daniels, Gloria Swanson, Richard Dix, Raymond Griffith, Betty Bronson and Pola Negri. Harold Lloyd and Douglas MacLean will release their attractions through Paramount.

S. R. KENT
General Manager

Among the stock and supporting players are Warner Baxter, Percy Marmont, William Powell, Lois Moran, Ronald Colman, Louise Dresser, Noah and Wallace Beery, Helen Jerome Eddy, Allan Simpson, Eugene O'Brien, Ford Sterling, Louise Brooks, Mary Brian, Alice Joyce, Ralph Forbes, Neil Hamilton, Norman Trevor, Ricardo Cortez, Carol Dempster, Lya De Putti, Clara Bow, Ernest Torrence, Theodore Roberts, Arlette Marchal, Greta Nissen, William Collier, Jr., Louise Fazenda, Lois Wilson, Fay Lamphier, Wallace Beery and Raymond Hatton.

Noted among the directors are D. W. Griffith, Marshall Neilan, Eric von Stroheim, who will also appear in pictures, Maurice Tourneur, Allan Dwan, James Cruze, Malcolm St. Clair, Herbert Brenon, William Beaudine, Sam Wood, Lewis Milestone, Clarence Badger, Clarence Brown, Victor Fleming, Herbert Wilcox, Erle Kenton, William Wellman, Raoul Walsh, Gregory La Cava, Frank Lloyd, Eddie Sutherland, Fritz Lang and E. A. Dupont.

During last year Paramount was sponsor for the greatest forward stride ever made in the introduction of new faces to the screen, and the new season's group will reveal the fine results of what started as an experiment. Only recently the 16 Paramount junior stars completed their initial production and were graduated from the first school of motion picture acting.

E. E. SHAUER
Assistant Treasurer and Director of Foreign Department

Variety is a predominating factor in the birthday group. There will be drama, romance, novelty, comedy, historical and Western epics and spectacle. There is in each picture, according to Mr. Lasky, a

(Continued on page 496)

"The Deluge" Selected By Cecil De Mille As Subject of Next Great Super-Special

Biblical Cataclysm Is Winning Suggestion In De Mille-Times Photo-play Idea Contest—157 Letters of 38,679 Received Suggested the Flood

THE mightiest cataclysm in all the world's known history, The Deluge, will be picturized with all the fascinating vividness of Biblical description according to the decision of Cecil B. De Mille who has picked this subject as the winning suggestion in the De Mille-Los Angeles Times Motion Picture Idea Contest.

In the 38,679 letters received in the contest, one hundred and fifty-seven letters suggested The Deluge; or The Flood as it is otherwise called, as the subject for De Mille's next great motion picture special, but as the rules of the contest called for awards on the manner of presentation, the first prize was won by Miss Catherine Comstock, of 1625 East Street, Long Beach, California, because of the splendid manner in which she described and presented The Deluge as a motion picture theme.

Commenting upon the winning suggestion, Mr. De Mille who is now in New York City said:

"The Deluge!—To me there is more of a challenge wrapped in those two words than there was in 'The Ten Commandments' when that idea came to me as the first prize winner in the contest of 1922.

"The Deluge; what child or grown-up is there who does not know of Noah and the Ark and of the circumstances which left the little hand of 'twos and twos' the sole survivors on earth after a terrifying catastrophe?— The Deluge and what it meant to the world is a fitting companion piece to 'The Ten Commandments.'

"I am especially grateful to Miss Catherine Comstock of Long Beach because she not only gave me the idea of The Deluge, but she outlined a truly splendid way in which I could place this thought on the screen. She did all this within the specified limit of 200 words. And, because her presentation was so vivid, so remarkably helpful, she won the first award over the 156 other persons who also mentioned The Deluge but with a less interesting presentation of the theme.

"I am not publishing the winning letter, because it so clearly outlines what I have in mind to do with this subject. It is obvious that at this time, with a story yet to write and actors to engage that details of a big production should not be made public.

"I sincerely appreciate the splendid manner in which this contest was conducted by the Los Angeles Times. Great as was the contest in 1922 which resulted in 'The Ten Commandments,' this affair proved immeasurably superior. Although the contest was much harder, calling for a complete letter and presentation rather than just an idea which might be put in two words, there were six thousand more ideas and the number of foreign countries heard from, quadrupled. There is hardly a civilized spot on earth that was not represented in this contest.

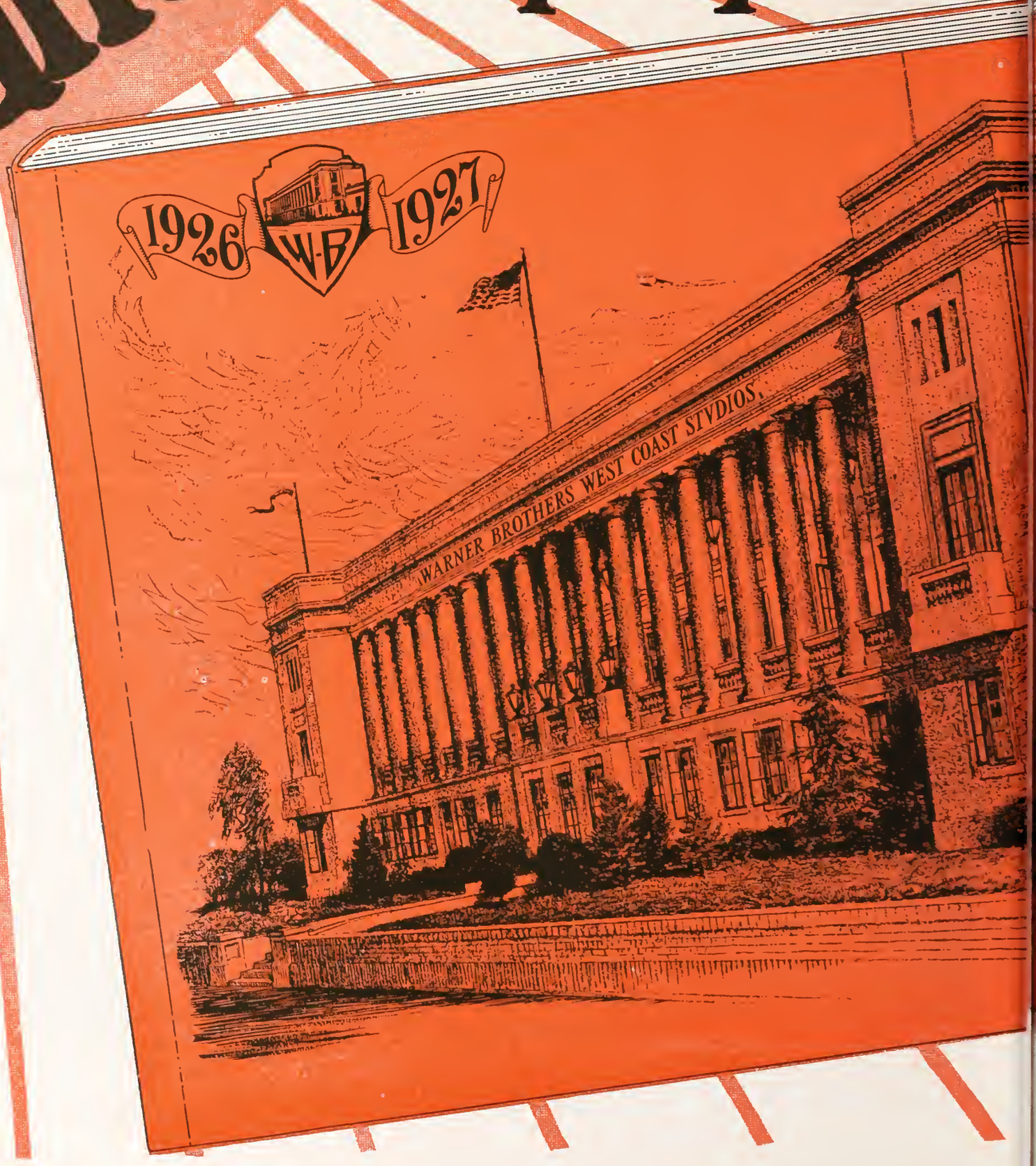
"The Deluge, will come as a suggestion from the public. It represents a tendency of the public towards serious things; towards careful consideration of those great fundamentals of life without which man cannot exist. 'The Ten Commandments' was a tremendous pleasure in its development, and I foresee equal pleasure in the growth of 'The Deluge' into final form. Miss Comstock has given me a splendid outline of a great topic. Time will tell what is to come of it. Miss Comstock wrote in epic manner. I hope and trust that the final photoplay will reflect that spirit."

In addition to the first prize of $1,000 awarded for "The Deluge," thirteen other prizes were awarded for meritorious suggestions. Second prize; $300 won by Doloras Thomas, 104 F Street, Salt Lake City, Utah. Third prize; $200, won by Emmett L. Flynn, 244 S. Crescent Drive, Beverly Hills, California. Fourth prize; $100 won by Michael J. McHugh, 109 Governor Street, Providence, Rhode Island. Ten other prizes of $50 each were won by Mrs. George W. Pierce, 97 East Valley Road, Santa Barbara, California; Clara A. Nash, South Windham, Maine; John J. Schmitz, 719½ North St. Andrews Place, Los Angeles, California; Mrs. Grace Eveline Purviance, 522 North Jackson Street, Glendale, California; Mrs. R. T. Nicholson, Farthings, North Farnham, Surrey, England; Jack Campbell, 931 South Wilson Avenue, Alhambra, California; Arthur D. Hall, 647 South Mariposa, Los Angeles, California; Doctor Ignacio Millan Y. M. Priva. de la Reforma 6, Mexico City, D. F., Mexico; Jeanne Hilliker, 1711 Ocean Avenue, Santa Monica, California and Jerry Hurley, 1254½ East 54th Street, Los Angeles, California.

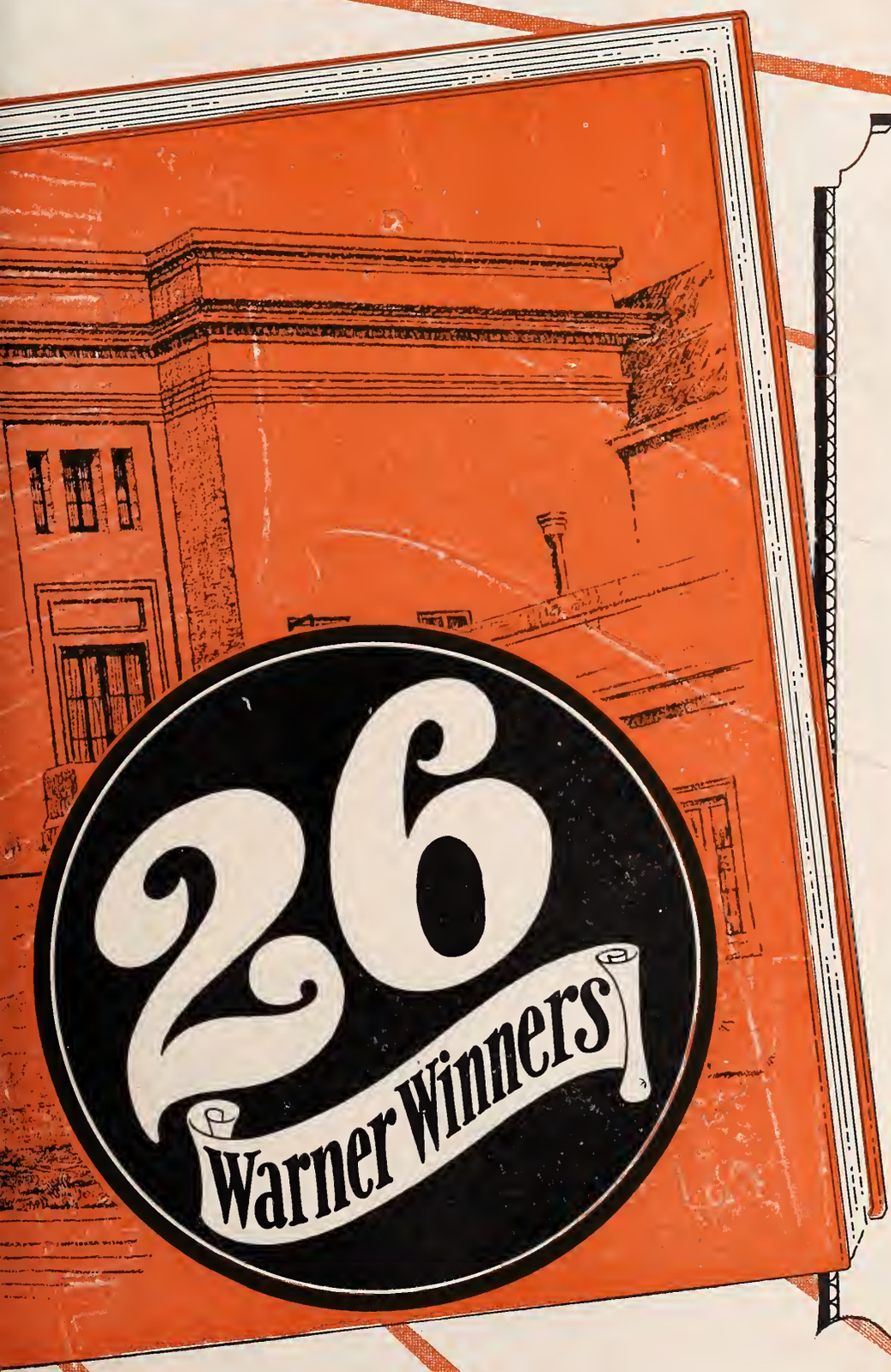
HOW THE DELUGE INSPIRED DORE. Three of Doré's famous drawings of "The Deluge" inspired by the Biblical description of the cataclysm. Spectacular terror of even greater magnitude than the vivid imaginations of Doré will be possible in the motion picture presentation of the catastrophe which Cecil B. De Mille is to personally direct for release by Producers Distributing Corporation.

ahhh! Here's Yo

and prosperity!



ur Sunshine



The Greatest Story of Profits Ever Told!

WARNER BROTHERS' Announcement of 26 of the INDUSTRY'S GREAT BOXOFFICE Attractions for the Year of 1926-27

Sunshine for your patrons —Prosperity for your box office! That's the message of every page, every word that this magnificent book contains.

26 Warner Winners

Read How 26 Warner Winners Mean Sunshine and Prosperity to Your Box Office!

In your copy of this great book is the greatest story of box office profits ever told. It's great news for every exhibitor, the finest news ever printed for the thousands of box offices the country over. A whole year of brighter days, a whole year of greater prosperity based on the only sure means of achievement—better, bigger box office pictures.

Read Facts About 26 Great Box Office Pictures!

In your copy of this book you'll read real facts about every one of Warner Brothers' 26 pictures for the coming year. No hokum, no "ifs," no "buts," no "maybes," but the very things that you want to know about pictures. Stars, stories, authors, directors, casts—they're all there. You will know in advance, when you read this book, just what it is about each of these pictures that guarantees its box office success. That's what you want to know—that's what you get in your copy of the year's most important announcement.

Read About the Fairest, Squarest Sales Plan On Which Pictures Have Ever Been Sold!

It's the Warner Brothers' plan for 1926-27. A plan founded on the belief that exhibitor success is the first essential of production and distribution. That's the spirit of the entire Warner organization; that is the spirit with which, with pardonable pride, Warner Brothers send you this announcement book of Warner Pictures and Warner ideals for the coming year.

Read your copy of this book from cover to cover!

Watch for your copy of this Big Book! It's in the mail!

Chadwick's "April Fool" Is Nearing Completion

"April Fool," a screen adaptation of the well known play, which was produced on the stage as "April Showers," is now being completed at the Chadwick West Coast Studios. This production, which will be released as the first of the twelve Chadwick specials of the new season, is being directed personally by Nat Ross, who also directed "The Transcontinental Limited" for the same company.

Paramount Production Plans Call for 75 Attractions

(Continued from Page 490)

blending of two, three or four of these elements so that the greatest number of theatregoers may be appealed to.

Mr. Lasky has made definite announcement of the following pictures for release during the twelve months period beginning August 1:

"Old Ironsides," a roadshow attraction produced by James Cruze. This story of the American navy's fight against piracy will be enacted by Wallace Beery, George Bancroft, Esther Ralston, Johnnie Walker and a large cast.

"The Greatest Show on Earth," another roadshow production based on the life of P. T. Barnum. Wallace Beery has been chosen for the role of the great showman.

"Padlocked" is a screen version of Rex Beach's powerful story of today's morals.

"Aloma of the South Seas" is the initial stellar attraction for Gilda Gray, famous dancer of the stage.

"Fine Manners," the story of a chorus girl's adventures in society, stars Gloria Swanson.

"The Show Off," the Broadway comedy success, will have Ford Sterling in the principal role with Louise Brooks and other big names in the cast.

"Beau Geste," a picture of roadshow calibre, is now being made on the Arizona desert by Herbert Brenon.

Two Harold Lloyd comedies are scheduled for the new year. These will be in the same vein as this premier comedian's past successes such as "For Heaven's Sake" and "The Freshman."

"Glorifying the American Girl" will be the first of the love and beauty extravaganzas made under the personal supervision of Florenz Ziegfeld.

"Prosperity" will be Thomas Meighan's first for the new season. "Prosperity" is a dramatic story of a man who tried to high hat New York. Meighan will contribute three more specials to the schedule.

"Mantrap" has just gone into production under the direction of Victor Fleming with a cast composed of Clara Bow, Ernest Torrence, Ford Sterling and Percy Marmont.

"Metropolis" is a spectacular love drama from the UFA studios. The picture is nearing completion after more than a year in production.

"Fascinating Youth" brings to the screen sixteen new faces—the Paramount junior stars. The junior stars in the picture are Buddy Rogers, Ivy Harris, Jack Luden, Robert Andrews, Greg Blackton, Charles Brokaw, Claud Buchanan, Josephine Dunn, Walter Goss, Iris Gray, Irving Hartley, Thelda Kenvin, Jeanne Morgan, Dorothy Nourse, Mona Palma and Thelma Todd.

"The Ace of Cads," a brilliant society story by Michael Arlen, will be Adolphe Menjou's initial stellar vehicle for the new season.

"The Head Waiter" (tentative title) is another picture of the type which forms so pleasing a background for the brilliant talents of Menjou.

"New York" is number two on the new season's program written by Sinclair Lewis.

"Confession" will be an emotional drama starring Pola Negri.

"The Woman Thou Art," the story of a wild and colorful Barbary Coast dancer, offers Miss Negri another dynamic vehicle.

"Looie the 14th" will be another Florenz Ziegfeld personally supervised attraction. "Looie the 14th" was a successful stage extravaganza.

"Moon of Israel" is a spectacular drama with Arlette Marchal and a cast of 2,000.

"The College Flirt" will be a special comedy starring Bebe Daniels, whose recent pictures have won new laurels for her.

"Stranded in Paris" present Miss Daniels as an American society girl who experiences many exciting adventures in Paris night life.

"The Sorrows of Satan" will be a stupendous picture of roadshow calibre produced by D. W. Griffith.

"An American Tragedy," Theodore Dreiser's epic of modern American life, will be produced by Griffith as a roadshow attraction.

"The Quarterback" gives Richard Dix a chance to do a Red Grange on the screen.

"Paradise for Two" will be the second of the four big comedy-drama specials which Dix will make.

"Forlorn River" will be the first of four Zane Grey productions.

"Love 'Em and Leave 'Em" will star Esther Ralston in one of the smart comedy successes of the current season on Broadway.

"The Thief of Dreams" will be adapted from Richard Connell's Saturday Evening Post story, "A Friend of Napoleon."

"The Rough Riders" will present a stirring picture of the Theodore Roosevelt episode in the Spanish American War.

"Casey at the Bat" will bring together again the inimitable team of Wallace Beery and Raymond Hatton, who scored in the current comedy success, "Behind the Front."

"Variety" is a gripping production made at the UFA studios in Germany.

"Get Off the Earth" is planned by Paramount as a sensational novelty.

"Be Yourself" will be Raymond Griffith's second comedy on the new year schedule.

"Love—the Magician" will be Florence Vidor's initial starring vehicle.

"The Cat's Pajamas" is a fast, frisky comedy from the pen of Vajda.

"The Wedding March," a colorful romance of Vienna, will have Erich von Stroheim as the producer and star.

"Kid Boots" will bring the popular musical comedy star, Eddie Cantor, to the screen in a Florenz Ziegfeld stage piece.

"The Covered Wagon," the James Cruze epic which has had record runs throughout the world, will be available on the 1926-27 program.

"So's Your Old Man" is a real box-office title for this new W. C. Fields vehicle.

"The Wild Man of Borneo" will be another Fields attraction with a laugh in every foot of film.

"Ladies First," which will be directed by William Beaudine, will be Douglas MacLean's first of the anniversary pictures.

"Let it Rain" will also be a Douglas MacLean production.

"The Lady of the Harem" is an elaborate spectacle with Ernest Torrence, Greta Nissen, William Collier, Jr., and Louise Fazenda in the cast.

"Fashions for Women" will have in the cast Esther Ralston and a galaxy of gorgeous beauties.

"Nell Gwyn" is the story of the orange girl who vamped a king.

"Hazards of the Jungle" is a camera chronicle of the hair-raising adventures of two young Americans in the heretofore unexplored regions of Indo-China.

"Hotel Imperial" will be one of the outstanding attractions on the schedule.

"R. U. R." will be an elaborate James Cruze production of the stage play by Karel Capek.

"We're in the Navy Now" again stars the popular comedy pair, Wallace Beery and Raymond Hatton, with Mary Brian in support.

"With Their Eyes Open" will bring together again Adolphe Menjou and Florence Vidor.

"Dangerous Freedom" will be a stellar vehicle for Betty Bronson.

"Gentlemen Prefer Blondes," the sensational selling novelette by Anita Loos, has just been purchased.

Additional product for the birthday group will be announced by the Paramount production department within the next few weeks.

New Priscilla Dean Film Goes Into Production

PRISCILLA DEAN has started work on "The Speeding Venus," the first feature of the new $10,000,000 program for Producers Distributing Corporation to go into production at the Metropolitan Studios.

This is a fast-moving comedy melodrama dealing with the adventures of a girl in a cross-continental auto race and was written by Welford Beaton, brother of K. C. B., noted columnist.

Robert Frazier has been cast opposite the star, and Johnny Fox, Dale Fuller, Ray Ripley and Charles Sellon have other important roles. Robert Thornby is directing and Georges Benoit, A. S. C., is chief cinematographer.

To Direct "Risky Business"

Frank Urson, who has assisted Cecil B. De Mille in the direction of his last two features, "The Road to Yesterday" and "The Volga Boatman," has been assigned to direct "Risky Business," Jetta Goudal's first starring picture, according to information received from the De Mille Studio.

To Start "The Bells"

Coincident with the appearance of Lionel Barrymore in "The Copperhead," at the Los Angeles Playhouse, this player will soon start at the Chadwick Studios upon the screen version of "The Bells," the play immortalized by the late Sir Henry Irving, under the direction of James Young.

Ginsberg Back from Coast Pleased With Line-up of Season's Product

Head of Big Distributing Firm Convinced That Market for Independent Productions Will Be Better Than Last Season; Plan Books for 1926-27 Ready

HENRY GINSBERG, president of the Ginsberg-Kann Distributing Corporation, is back from his four weeks' trip to Hollywood quite enthusiastic about the product lined up for distribution by his organization during the coming season and by the manner in which it has been received by the exchanges. Several deals for the handling of the Sterling and Banner pictures to be distributed by his firm were made by Mr. Ginsberg on his trip. Others are pending and an announcement of franchise holders for the Ginsberg-Kann product for the season of 1926-27 will soon be made.

"My trip to the West Coast convinced me that the market for independent productions during the coming season will be even better than it was last season," said Mr. Ginsberg upon his arrival back in New York. "Production activities in Hollywood indicate that producers and distributors of motion pictures look for a big and profitable year.

"The product which I will handle in association with George E. Kann is already in the preparatory stages and it is our purpose to have it in the exchanges at an early date so that the first of the new pictures may be shown at the opening of the new season. It was with this end in view that we arranged our program of twelve Sterling and six new Banner productions before I left New York for Los Angeles; we wanted to have the pictures ready to go into production by the end of March or early April. Our plan books for 1926-27 are off the presses and are now being distributed among independent exchanges and exhibitors. We were one of the earliest firms in the field with announcement books of the new product. This fact has enabled us to put through some advantageous franchise deals which will be announced in due time."

Mr. Ginsberg stopped off at various exchanges en route to and from Los Angeles and reports that the feeling of confidence with which Hollywood looks forward to the new season is reflected in the big centres of distribution.

He reports a ready and increasing market for the productions to be distributed by the Ginsberg-Kann organization, due to the profitable business which was done by the twelve pictures handled last season by the Henry Ginsberg Distributing Corporation.

"With a fifty per cent. increase in the number of our releases for next year," said Mr. Ginsberg, "and with the commonsense business methods which it is our aim to employ in marketing the product in order to insure a fair profit to the exhibitors as well as to ourselves, I look for a commensurate increase in the volume of our business. We are carefully supervising the production of the pictures we shall distribute in order that our knowledge of what the public wants in its screen fare may be applied to each production from the selection of the stories to be filmed to the showing of the finished picture.

"We shall pay more attention than ever to the preparation of business-getting aids for the exhibitors showing our product—posters, lobby cards, advertisements and exploitation features.

"The foreign field will be covered more fully and intensively than during the past season which saw our product in the theatres of many countries in both hemispheres. Mr. Kann's familiarity with the requirements of foreign countries will be of great value in the expansion of our business abroad."

G. La Cava Signed to 2-Year Contract by Paramount

GREGORY LA CAVA, who eight months ago joined the ranks of Paramount directors on a picture-to-picture basis, was signed to a two year contract, it was announced by William Le Baron, associate producer in charge at the Long Island studio.

His first picture under the new arrangement will be the W. C. Fields' starring vehicle, "So's Your Old Man," based on Julian Street's prize story, "Mr. Bisbee's Princess." La Cava proved his directorial ability on the two latest Richard Dix comedies, "Woman-handled," and "Let's Get Married." He is now directing a third Dix production, "Take a Chance," in which Chester Conklin and Alyce Mills support the star.

Prior to becoming Dix's director, La Cava filmed the stunt sequences in "The Shock Punch" and "The Lucky Devil," earlier Dix hits.

Bear Startles Jersey City

MONDAY morning George F. Dembow, general manager for the Robert Kane Enterprises, Inc., engaged a new press agent.

Wednesday morning the New York Daily News printed a very interesting little human interest story to the effect that a pet bear cub owned by the daughter of a Jersey City junk dealer, had slipped its chain, climbed an electric light pole in a public street, and thrown the whole community into an uproar when the combined services of the Jersey City fire and police departments and the electric lighting company's service crew were required to get him back into captivity. Baby Bruin had climbed up easily enough but he didn't know how to climb down—and didn't want to despite the offers of peanuts, popcorn and candy, which were made in every language including that used by bears. They had to let him down with a block and tackle.

Here's Aileen Pringle, star of "The Wilderness Woman," the Robert Kane production for First National release, snapped in the elevator of a "swell" hotel with "Skeemo," the pet bear cub, that caused a big stir in Jersey City, last week by climbing a pole—and remaining there.

In "The Wilderness Woman," the Kane company's next photoplay which is about to be released pathos and comedy are created through the devotion of the leading feminine character for "Skeemo," a bear cub which she had raised on a bottle in her rugged Alaskan cabin and which she refused to leave behind when she and her newly rich father set out for New York where the absolutely untutored girl was to be "given her chance." "Skeemo" was killed by a New York taxicab after having been smuggled across the Canadian line in a Pullman berth.

The new Kane press agent tried to tell Mr. Dembow that the bear cub that put Jersey City on the fritz was "Skeemo"—and that he had on him when he started up the pole a muslin sign that read "I'm 'Skeemo' and I'm acting in "The Wilderness Woman" for Robert Kane." Mr. Dembow doesn't believe it!

P. S. The new press agent is a young fellow named "Randy" White who worked on the Moving Picture World for a number of years and later slung words and advertising lay-outs for Lewis J. Selznick and Warner Bros. To prove his side of the argument "Randy" has submitted the accompanying picture of Aileen Pringle, star of "The Wilderness Woman," and "Skeemo."

Dryden Begins Work

Wheeler Dryden has started work on his third film for James A. Fitzpatrick. producer of the "Famous Melody" series, entitled "Songs Of Italy." Dryden plays the role of an Italian opera singer. His previous parts were those of a French hunchback violinist in "Songs Of France" and the title role in "Verdi."

Fox Annual Sales Convention Opens April 12 in Los Angeles

Meetings Will Be Attended by Representatives from Foreign Countries, Home Office Executives and Branch Heads; Fox, Sheehan and Grainger to Preside

WITH representatives from many foreign countries, home office executives and managers of branch office exchanges in the United States and Canada now en route, the annual sales convention of Fox Film Corporation will open at the Ambassador Hotel, Los Angeles, Calif., Monday morning, April 12.

Headed by General Sales Manager James R. Grainger, the delegates from the home office in New York City and nearby branch office exchanges, augmented by a number of represenatives from Europe and South America, left in special cars attached to New York Central Lake Shore Limited at 5.30 o'clock, Wednesday afternoon, April 7.

Convention sessions will be held daily with William Fox, president; Winfield R. Sheehan, general manager, and James R. Grainger, general sales manager, presiding. Numerous social functions are to be held, among which will be a formal dinner and dance at the Ambassador Hotel and a barbecue at the Tom Mix Rancho.

With William H. Rudolph in charge of transportation, the New York Central train leaving New York City, carried the following home office executives and managers of branch office exchanges:

James R. Grainger, general sales manager; J. Sichelman, assistant general sales manager; Fred C. Quimby sales manager, Short Subject Department; George Roberts, assistant short subject sales manager; Truman H. Talley, managing editor of Fox News; Clayton P. Sheehan, manager, Foreign Department; Vivian M. Moses, director of advertising, publicity and exploitation; Gerald K. Rudulph, publicity manager; Charles Cohen, manager, Exploitation Department; Donn McElwaine, manager, Accessories Department; Harry Buxbaum, manager, New York Exchange; Dave Gross, Joe Lee, E. C. Grainger, F. J. Brennon, Ben Loweree, Louis Levin, I. Krotosky, Louis Usabel, Irving Maas, Roger Ferri, Harry Collins and the following managers and branch office salesmen: R. G. March, manager, St. John, N. B.; Harry Campbell, manager, Boston; John Nolan, T. Jenning, Harry Bibbs, manager, New Haven; I. J. Schmertz and James F. Dermody, manager, Albany; George Fuller, manager, Washington; Walter J. Price and John W. Fuller, manager, Charlotte; George Allison, manager, Atlanta; Edgar Moss, manager, Philadelphia; A. Davis, Charles Zagrans, W. G. Gehring, manager, Montreal; S. J. Kupper, manager, Pittsburgh, and F. Bonistall; J. P. O'Loghlin, manager, and E. A. Brown, Toronto; Harry Bailey, manager, Buffalo.

Joining the above in Chicago will be P. K. Johnson, manager, Dallas; Lou B. Remy, southern district manager, and R. Broyles, J. Gruben and D. Scott; W. A. Ryan, manager, Oklahoma City; Ben Dudenhefer, manager, New Orleans; C. W. McKean, manager, Memphis; Geo. E. McKean, manager, St. Louis, R. Werth and Max Milder; Moe Levy, manager, Kansas City, and S. Mayer, B. B. Reingold, manager, Omaha; S. E. Abel, manager, Minneapolis, and R. Stewart; John Lorentz, manager, Milwaukee; Frank B. Drew, manager, Detroit; Rudolph Knoepfle, manager, Cincinnati, and J. Needhan; Ira H. Cohen, special representative; Ward E. Scott, manager, and D. Davidson, Cleveland; E. T. Gomersall, manager, and George Landis, Indianapolis; C. W. Eckhardt, district manager, and A. W. Parker, Chicago; J. A. Wilson, manager, Winnipeg.

The following will go direct from their respective offices to Los Angeles: Mell S. Wilson, manager, Denver; H. Bradley Fish, manager, Salt Lake City; H. J. Sheehan, manager, San Francisco; J. J. Sullivan, manager, Seattle; G. M. Ballentine, manager, Vancouver; J. H. Huber, manager, Calgary.

In addition to the above the following foreign managers will be in attendance: L. Groen, Amsterdam, Holland; G. Forman, P. I.; J. Aussenbert, Central Europe; F. Anderson, Stockholm, Sweden; Stanley S. Crick, Australia.

Max Roth, special representative, preceded the delegation one week in advance. At the close of the convention session the delegates will make their return trip via San Francisco, Sacramento, Ogden, Cheyenne, Denver, Omaha and Chicago.

Registering a Kick with a Smile

When Sally Rand registers a kick, she also registers a smile; according to this photographic record of the diminutive Cecil De Mille player trying to deprive the stalwart Rod La Rocque of his "topper." It will be noticed that Sally is some kicker but Rod is too big a star to be reached by a foot or two.

De Mille to Produce An All-Negro Picture

THE first motion picture to be made with all negro actors and an all negro story is announced from the De Mille Studio as one of the novelties listed for that film-making plant during the coming year.

Bertram Millhauser, production editor, will have full charge of the making of this unusual photoplay. Mr. Millhauser states that there will not be a single white person in the cast of his proposed story; the tale will have no racial tinge or flavor whatever; it will be a simple human friendly story of the negro as he lives and acts in every day life.

Mr. Millhauser anticipates gaining in this tale some of the qualities which made "Humoresque" such a great epic of the Jewish race in America.

No announcement has yet been made of the players who will act in this all negro picture. It is known, however, that Mr. Millhauser through Cecil De Mille, head of the Cecil De Mille Picutres Corporation, contemplates filling the cast with the very best negro talent obtainable. It is anticipated that this picture will draw to the screen famous negro actors who have for a number of years scored sensational successes upon the stage.

Mr. Millhauser and Mr. De Mille came to the decision to make this picture after a care and exhaustive questioning of individuals and theatre-owners in all parts of the country.

Ohio Governor Attends Special Showing of "The Bat"

WITH a party of friends, Governor Victor Donahey, of Ohio, attended a special showing of Roland West's production of "The Bat" at the St. James Theatre, Columbus, on March 17.

In a letter acknowledging this courtesy, Gov. Donahey wrote to United Artists Corporation a warm appreciation of the picture. He said:

"It was the consensus of opinion of our party that it was the most enjoyable and entertaining picture we have seen for a long time.

"Good clean pictures, with a good plot, staged by capable actors, are assured of success."

"The Bat" is the screen version of the record-breaking stage success by Mary Roberts Rinehart and Avery Hopwood. The comedy mystery drama is distributed by United Artists Corporation, Hiram Abrams, president. The picture is being booked extensively in Ohio, where both authors are very popular and where the road shows of the stage play flourished in every town that boasts of an opera house.

Margaret Livingston Has Returned to The Coast

WORD has been received from Margaret Livingston, the Fox star, that she has safely returned to California after her first vacation in New York. Her visit was enjoyed to the utmost, and she states that New York had "no ill effects" upon her except that she now needs another vacation to recuperate.

Miss Livingston is starting on a new picture, one that supplies her with a favorite type role, that of a comedy vamp. She was given her vacation as a reward for her excellent work in "Hell's Four Hundred."

While East, she found time to go over several scripts and from now on will aid in the selection of the stories in which she is to star in accordance with the ambitious schedule planned for her by the Fox organization.

Sheffield Signed

Reginald Sheffield, juvenile lead in "The Nest," an Excellent picture, the Whitman Bennett production starring Pauline Frederick, has just been engaged for a part in support of Ann Pennington in a series of two-reel productions which Joseph Levering is directing for Arthur Lamb.

Miss Heide Finishes Work

June Heide, who has shown great promise in small parts in several of the more recent Famous Players pictures, has just completed working in the Gloria Swanson production, "Fine Manners," now being produced under the direction of Lewis Milestone at the Famous Players Long Island studios.

"Love Me and the World Is Mine" New Super Picture by Universal

Adapted from "The Affairs of Hannerl," Popular German Novel; Will Be Directed by E. A. Dupont, and Will Have Andre Mattoni in Its Large Cast

IT is announced at the home office of Universal that a big super-picture will be made for the coming year based on the German novel, "The Affairs of Hannerl," and which will be called "Love Me and the World Is Mine." This picture will be a bigger and better "Merry-Go-Round," being laid in the same atmosphere as that successful Universal special of life in Vienna before the war. It will have the same principals in the cast, headed by Mary Philbin and Norman Kerry, the two players who rose to prominence by their excellent work in the former screen hit.

"Love Me and the World is Mine" will be directed by W. E. A. Dupont, the noted UFA director engaged by Carl Laemmle.

In addition to Miss Philbin and Kerry, George Seigmann who played the heavy role in "Merry Go Round," will be seen in a similar role in the new picture. Andre Mattoni, the blonde Valentino of Europe, also will occupy a prominent position in the cast.

The original story was written by Hanns Bartsch. It is being adapted by Dupont and Paul Kohner, both thoroughly conversant with Viennese life before the war. The title, taken from the popular Ernest Ball song, was acquired some time ago by Universal. This is the first opportunity that company has had to make use of this excellent title in a big way.

Expensive sets are being designed at Universal City for the Dupont picture. Colorful military affairs will serve as a setting and atmosphere for an appealing love story of the type for which Miss Philbin is best fitted. A staff of technical experts is now at work to insure the proper atmosphere throughout the screen drama.

The cast will be composed of stars and players of the first rank. In addition to the four previously announced, Henry B. Walthall has been selected for one of the parts.

Lucky Seven!

Hiram Abrams, president of United Artists Corp., felicitated by Joseph M. Schenck, chairman of the Board of Directors on the seventh anniversary of the corporation, April 2, 1926, in behalf of the member artists and producers and the executive staff. The company's success as a distributor of high class motion picture product on an independent scale and its consistent adherence to the ideals of Mr. Abrams, was emphasized in this ceremony, which was arranged as a surprise.

Names—For a New Kind of Comedy

THEDA BARA, Mildred Harris, Lionel Barrymore, Mabel Normand, Gertrude Astor, Eileen Percy, Stuart Holmes, George Seigman, Anders Randolf, Claude Gillingwater and *others*.

For Features?

No! For two reel comedies.

For some time Roach has been giving his comedies true *feature production*. Now he gives them feature *names* also.

I don't believe any exhibitor would put on a comedy with Barrymore or Bara, for instance, without advertising it. Anyone can see the money possibilities of comedies like that. What's the use of having box-office names if you don't take advantage of them?

Roach's new comedies do not compete with other short product. They compete with the feature itself.

This business is moving fast. It is different today from last year. It will not be the same next year as this.

There's just one way to live and prosper. It applies to producer, distributor and exhibitor alike.

That is by product not merely good or better, but *best*.

I have seen "Wife Tamers," "Mama Behave," "Dog Shy" and "Madame Mystery."

They were made under the new Roach production policy.

After you have seen them you will feature them over all but the cream of this year's crop,—of features!

The Roach people clock the laughs on every two reel comedy shown in Los Angeles, whether it's their own or not.

These four comedies averaged 40% more laughs than any comedy ever clocked.

When you can get comedies like that you can forget the feature.

You can't forget now or ever their value in dollars and cents to *you*.

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

"The Carnival Girl" Listed for Release by Associated in May

Described as a Peppy Comedy-Drama of Side-Show Life; Marion Mack Plays the Stellar Role, with Allan Forrest in the Leading Male Role; Picture Directed by Cullen Tate

ASSOCIATED EXHIBITORS, INC., announce the arrival of "The Carnival Girl" which was filmed under the studio title of "The Whip Hand" and will be issued as a May release. It is described as rip-snorting comedy drama of side-show life, with sequences showing the thrilling adventures of coast guards and rum runners and with a heart-holding romance that sustains the suspense of the story to the last screen flicker.

Louis Lewyn engaged a splendid cast to portray the leading roles in his production of "The Carnival Girl" and aided by the skilled direction of Cullen Tate has turned out a highly creditable production. Marion Mack pays the stellar role and follows up her previous featured role in "Mary of the Movies" with a performance that promises to add further laurels to her meteoric screen career.

Upon completion of "The Carnival Girl," Lewyn placed Miss Mack under contract to appear in a series of comedy dramas and has organized Marion Mack Productions, Inc., to give her the advantage of having her own producing unit in Hollywood.

Allan Forrest has the leading male role and shows to excellent advantage as a dashing officer of the Coast Guards. His extremey attractive personality and keen sense of dramatic values go far to assure the success of the production. Victor Potel looks after the chief comedy role of the photoplay and his well known talents as character comedian were never seen to better advantage.

Gladys Brockwell, whose work in support of Peggy Hopkins Joyce in "The Skyrocket" elicited much praise, has a mother role in "The Carnival Girl" and enacts her emotional scenes with the true artistry she displayed in similar roles in "The Hunchback of Notre Dame," "Chickie," "So Big," and numerous other recent hits.

Frankie Darro, whose work in "So Big" and other important features gained him fame as Jackie Coogan's only rival, plays a double role in "The Carnival Girl" and by his clever performance adds considerable heart-appeal to the picture. George Siegmann, long a favorite on stage and screen, has an important part in "The Carnival Girl" as the slick circus master and rum runner and his performance is said to rank as the finest characterization of his long career.

Added to Cast

Two more big box-office names have been added to the cast of Norma Shearer's latest starring vehicle, "The Waning Sex," with the announcement from Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios, that Sally O'Neil and Renee Adoree have been cast for parts in that production.

BARTLEY CAMPBELL'S GREAT STAGE success, "Siberia," has been brought to the screen by William Fox, with Edmund Lowe starred. It is a stirring drama of love and intrigue in the old Russia. Victor Schertzinger directed, from a scenario by Eve Unsell.

"Rawhide" is Title of Buffalo Bill, Jr.'s First for A. E.

LESTER F. SCOTT, JR., producer of the Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales series of Westerns for Associated Exhibitors, Inc., announced that production on "Rawhide," the first of six pictures starring Buffalo Bill, Jr., was began under the direction of Richard Thorpe.

Advance information carries with it the fact that "Rawhide," adapted from the Ralph Cummins' story, "Paradise Hole," which appeared in Western Story Magazine as one of the most fascinating stories of the West ever published by this popular periodical. In view of this fact and because of the increased appropriation allowed Mr. Scott under his new Associated Exhibitors contract, both the producer and director aim to set a high water mark with "Rawhide" and the other seventeen Westerns to follow.

Production will begin immediately with Buffalo Bill, Jr., in the starring role, supported by Harry Todd, Joe Rickson, Chas. Whitaker, Ruth Royce, Al Taylor and Lafe McKee. Additional exteriors will be filmed at the Scott Ranch at Newhall while interiors will be filmed at the Associated Studios in Hollywood.

Esther Ralston Made A Star; Her First Starring Play

PARAMOUNT again has heeded the demands of the public and has elevated another member of its stock company to stardom. Esther Ralston, whose excellence in characterization and whose beauty have won for her the friendship of fans throughout the country, will become a star under the Paramount banner in the fifteenth anniversary group of pictures, according to an announcement by Jesse L. Lasky.

The first picture in which she will be credited with stellar honors will be "Love 'Em and Leave 'Em," a comedy-drama which is now having a successful run on Broadway.

"Peter Pan" was the vehicle which brought Miss Ralston into the limelight as a talented screen actress. Until the production of "The Blind Goddess" she had been cast in ingenue roles. In this picture, however, she was assigned her first dramatic part. So highly did Mr. Lasky consider her work in this attraction that he cast her immediately in "Old Ironsides," one of Paramount's big roadshow productions for the new season.

"Miss Ralston has attained stardom through hard work and through public demand," said Mr. Lasky. "Each succeeding picture in which she has played a principal part has won for her a legion of fans."

Heads Oklahoma Exchange

The Metro-Goldwyn-Mayer Distributing Corporation announced last week the appointment of W. B. Zoellner as manager of the Oklahoma City Exchange.

This appointment went into effect immediately, as M. M. Holstein, who formerly held the position, resigned.

Start Work on First Wilson Production for Associated

"THE FLYING MAIL," the first Al. Wilson Production which Al. Carlos is to present this year through Associated Exhibitors, went into production this week at the Associated Studios in Los Angeles, according to announcement emanating from the office of Emil Offeman, general manager of the studios and West Coast representative of Associated Exhibitors.

Two popular leading women appear in support of Wilson in "The Flying Mail" which is the first of a series of eight airplane features which Carlos will release through Associated Exhibitors. Kathleen Myers is to play the leading feminine role and Carmelita Geraghty, hitherto a strong advocate of righteousness, has slipped from the path of grace and is to appear as a heavy in the picture.

"The Flying Mail" was written and scenarized by Frank Howard Clark and is said to possess an abundance of the sort of thrill material for which Wilson's features are noted. He appears as a U. S. mail flyer and provides stunts and thrills galore.

Others already assembled for the cast in addition to Miss Myers, Miss Geraghty and the star, are Joseph J. Girard, Harry Von Meter, Eddie Gribbon and Frank Tomick.

Mason Noel is to direct "The Flying Mail" which is scheduled for immediate release when completed.

Warners Enthuse Over Big Patsy Miller Production

THE first print of Warner Bros. production, "Why Girls Go Back Home," has been received at the home office of the company where it was previewed at a showing before Warner executives. It was the unanimous verdict that this is destined to prove one of the surest fire hits of the season.

Rarely have these executives enthused over a new production as they did over "Why Girls Go Back Home." It has been awaited with more than the usual interest as this is a companion picture to "Why Girls Leave Home," which registered among the first big hits by Warner Bros. five years ago. Ever since then Warners have been endeavoring to get a companion story and a companion picture to that big initial hit.

They acquired this story written by Catherine Brody and they assigned James Flood to direct it with Patsy Ruth Miller in the starring role and Clive Brook in the leading male role opposite her.

Sign Scenario Contest Winner

William Elwell Oliver, who a year ago won a national scenario contest held by universities throughout the United States, has been added to the scenario staff of the Metro-Goldwyn-Mayer Company, it was announced by Irving G. Thalberg, studio executive.

Cosmopolitan Picking Big Cast for "Temptress"

GRETA GARBO, Antonio Moreno and H. B. Warner, featured players in "The Temptress," will not have the entire histrionic burden of that Blasco Ibanez film play on their shoulders as an unusually fine cast has been assembled for their support.

The cast, as announced by Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios, for whose company Cosmopolitan is making the production, is one of the finest assemblages of talent on record. Greta Garbo, the Swedish beauty who scored such a hit in "Ibanez' Torrent," has the leading feminine role; Antonio Moreno and H. B. Warner are rivals for her amatory favors in this film; Armand Kaliz, famous for many years in vaudeville, is cast for the cast of Torre Bianco; Antonio D'Algy plays as Prince; Roy D'Arcy will play the heavy part, Manos Duros; Kathleen Key will be seen as Countess Titonius; and Alys Murrell will be Josephine.

"The Temptress" is based on the world famous novel by Blasco Ibanez, and the scenario was written by Dorothy Farnum. Mauritz Stiller, the famous Swedish director of such Continental successes as "The Atonement of Goesta Berline," is directing the production, and it will undoubtedly be one of the outstanding productions of the year.

To Direct Jannings In "Thief of Dreams"

Dimitri Buchowetzki will direct Emil Jannings' first American picture for Paramount when the famous German dramatic star, recently placed under contract, arrives in this country in the early autumn. Announcement to this effect was made today by B. P. Shulberg, associate Paramount producer, who designated October 1 as the date for starting production.

The picture will be "The Thief of Dreams," a romantic comedy drama based on Richard Connell's noted story, "A Friend of Napoleon," which appeared in "The Saturday Evening Post."

To Direct "American Girl"

Edward Sutherland is to direct Florenz Ziegfeld's first motion picture production, "Glorifying the American Girl," which is to be a Paramount release, according to announcement by William LeBaron, associate producer at the Long Island studio.

Adds to Studio Staff

Two important additions were made to the staff of the Associated Studios in Los Angeles with the signing of Capt. Richard Day as art and technical advisor and Bobby Webb as casting director.

Dozen or More Pictures In Work At F. P.-L. East and West Studios

Preparations Going Ahead for Big Productions; Over 2,000 Persons with Cruze on "Old Ironsides" Location; Brenon Has 1,750 with Him on Desert for "Beau Geste"

PREPARATIONS for battles 125 years apart are being made simultaneously on locations for two of the biggest productions ever undertaken by Paramount.

On the Pacific, 20 miles off Los Angeles harbor, James Cruze has anchored his fleet for scenes for "Old Ironsides," the story of the American merchant marine war against the Algerian pirates in which the frigate, Constitution, took such a valorous part.

"Somewhere on the Arizona desert," with first communication at Yuma, Herbert Brenon's "Beau Geste" company has staked camp and sent back word that "all's well" to B. P. Schulberg and Hector Turnbull, associate Paramount producers.

More than 2,000 persons, including Esther Ralston, Wallace Beery, George Bancroft, Charles Farrell and Johnnie Walker are with Cruze on the "Old Ironsides" location.

Brenon has 1,750 people with him on the desert for "Beau Geste," among them Ronald Colman, Noah Beery, Neil Hamilton and Ralph Forbes. The story is laid in the present, marking the exploits of the French Foreign Legion in Algeria. Alice Joyce and Mary Brian, the two feminine members of the featured cast, do not appear in the battle scenes.

A crescendo of laughs is rising from the set of "Good and Naughty" at the Lasky studio where Pola Negri, Tom Moore and Ford Sterling are making the comedy drama under the direction of Malcolm St. Clair. The company has just returned to the studio after a week at Coronado for beach scenes.

These laughs are greeted by another barrage from the Raymond Griffith comedy making "Wet Paint" under the direction of Arthur Rosson. In this Griffith starring production are Helene Costello, Bryant Washburn and Henry Kolker.

Rough and ready Western scenes with a punch in every one are being ground out by John Waters on his first directorial assignment in "Born to the West," with Jack Holt, Arlette Marchal, Margaret Morris and Raymond Hatton in the featured roles. Lucien Hubbard is supervising this new Zane Grey story.

The open stage at the studio has been transformed into a hospital interior for big scenes in "The Rainmaker," the Gerald Beaumont race track story which Clarence Badger is making. William Collier, Jr., Ernest Torrence and Georgia Hale are the featured players.

Preparations are under way for a series of tremendous productions, among them "The Rough Riders," which will be a super-special, "Mantrap," in which Victor Fleming will direct Ernest Torrence, Clara Bow, Percy Marmont and Ford Sterling, and "The Wedding March," a Von Stroheim masterpiece which will be released through Paramount by special arrangements with P. A. Powers.

"Padlocked," a powerful story of present day America made by Allan Dwan with Lois Moran in the lead and Louise Dresser in a great role, has just been completed and is in the cutting room. A number of other productions recently completed are being put into final shape.

An announcement will be forthcoming in the near future concerning the next starring comedies of Harold Lloyd and Douglas MacLean. The former's latest picture is "For Heaven's Sake," and MacLean's is "That's My Baby."

At the Long Island studio production is equally as active. The interior sets of five pictures fill almost every nook and corner on the two mammoth stages.

It is at the Eastern plant that D. W. Griffith is making his special production of Marie Corelli's book, "The Sorrows of Satan," which is scheduled to be one of the company's outstanding attractions on the new years' program. In the cast are Adolphe Menjou, Carol Dempster and Ricardo Cortez.

Richard Dix is busy on his next comedy, "Take a Chance," under the direction of Gregory La Cava, the man who made "Womanhandled" and "Let's Get Married." Alyce Mills, brought to the Paramount forces by B. P. Schulberg, is playing opposite Dix.

W. C. Fields and his unit have returned to the Astoria studio from Florida where exteriors were made for "It's the Old Army Game." This is the noted stage comedian's first stellar vehicle. Playing with him is Louise Brooks. Eddie Sutherland is directing.

Bebe Daniels is still in Florida making scenes from the Byron Morgan story, "The Palm Beach Girl," under the direction of Erle Kenton. The company will return to the studio within a few days. Sets are now being put in readiness so that production may progress immediately the troupe is back. Laurence Gray is the star's leading man.

The illness of Gloria Swanson has delayed somewhat production on "Fine Manners," which studio executives believe will be one of the star's finest attractions. She has opposite her Eugene O'Brien. Lewis Milestone is directing.

"SKINNER'S DRESS SUIT" is the type of comedy that keeps one doubled up in hysterical laughter, and as done by Universal, with Laura La Plante and Reginald Denny in the principal roles, it is one of the funniest pictures of this or any season.

To Direct "Rough Riders"

Victor Fleming has been selected to direct "The Rough Riders," which is planned as one of Paramount's greatest historical epics, according to an announcement by Hector Turnbull, associate producer at the company's West Coast studio.

In "The Rough Riders," which is a story of Theodore Roosevelt and his famous regiment during the Spanish-American War, Paramount hopes to have one of the greatest stories of all times.

The screen play is being prepared by Hermann Hagedorn, official biographer of Roosevelt and secretary of the Roosevelt Memorial Association.

Cobb in Heavy Role

Edmund Cobb, who has been starred in a number of western features, is playing the heavy in support of Bill Cody in "The Galloping Cowboy," the first of the Cody series to be produced by the Western Star Productions for release through Associated Exhibitors. Production is now under way at the Associated Studios in Los Angeles under the direction of William J. Craft.

Production Starts on First Cody Feature For Associated

THIS week saw the start of production at the Associated Studios in Los Angeles of Bill Cody's initial feature for Associated Exhibitors. Under the guidance of William J. Craft, cameras were ground for the first time Tuesday on "The Galloping Cowboy," the first of a series of productions in which the smiling young outdoor star is to be featured by A. E.

"The Galloping Cowboy" is an original tale by Adele Buffington and according to reports emanating from the studios, promises to be a new departure in western drama. It abounds in action and is said to be a perfect vehicle for the debut of Bill Cody under the Associated banner.

A notable cast has been assembled by Director Craft and Emil Offeman, general mnaager of the Associated Studios and west coast representative for Associated Exhibitors. Florence Ulrich, sister of the famous Lenore, is playing the leading feminine role. Edmund Cobb, himself a star in western drama, is to appear as the heavy, while others in the cast are Alex Hart, Barney Gilmore, Richard Cummings and David Dunbar.

Warners Sign Three More Experts to Studio Staff

WARNER BROS. are rapidly completing the few remaining links of their great organization necessary for the production of the 1926-27 program, which will offer the most pretentious array of pictures ever made by the company.

Three additional stars in their respective lines were signed to contracts last week, one a scenarist, one a title writer and another a leading cameraman of the industry. They are Mary O'Hara, scenarist; Robert Hopkins, title writer, and Byron Haskins, cameraman.

Mary Alden in "Lovey Mary"

The part of Mrs. Wiggs of the Cabbage Patch has been given to Mary Alden to play in the Metro-Goldwyn-Mayer production of "Lovey Mary," in which Bessie Love has the title role under the direction of King Baggott.

Other members of the cast are William Haines, Jackie Comba; Freddie Cox, Gloria Holt, Mary Jane Irving, Annabel Magness, Eileen Percy, Vivian Ogden, Rose Gore, Sunshine Hart, Martha Mattox and Russell Simpson.

Made Branch Heads

Metro-Goldwyn-Mayer Distributing Corporation announces two managerial appointments.

F. C. Hensler assumes the management of the Omaha office. C. T. Lynch is appointed manager of the St. Louis office.

Warner Bros. Schedule Two Big Productions for April Release

"Hell Bent Fer Heaven," the Broadway Success, and "Silken Shackles," Starring Irene Rich, Listed; Patsy Ruth Miller Stars in the Blackton Production

TWO Warner Bros. releases, considered by those who have seen them among the best of the current season, are scheduled for release during the month of April. First prints will go to the Warner exchanges in the immediate future on "Silken Shackles," an Irene Rich starring vehicle, and "Hell Bent Fer Heaven," the big success of the Broadway stage of a year ago.

Ready-made audiences in all parts of the country are waiting the coming of these two pictures. Miss Rich's host of fans will see her for the first time since she achieved her greatest triumph in the Oscar Wilde classic, "Lady Windermere's Fan," which has proven one of the greatest box-office attractions of the season.

In "Silken Shackles" it is claimed Miss Rich will be seen to even better advantage than she was in the Wilde story. It is a powerful story of intensely dramatic situations, written by Walter Morosco, who has contributed many successes to the screen in the past. In addition to writing the story, Morosco also prepared the scenario and directed the picture, so he has handled the production from its inception to its conclusion.

Warner Bros. have surrounded Miss Rich with a very capable supporting cast, each member of which was carefully selected for his or her aptness to the particular role assigned. Huntly Gordon will be seen opposite Miss Rich in the leading male role, while in the other more prominent parts are Robert Schable, Victor Varconi, Evelyn Selbie and Bert Marburgh.

The picturization of "Hell Bent Fer Heaven" is bound to attract unusual attention as the stage play of two seasons ago was awarded the Pulitzer prize as the greatest and best constructed play of that year. It ran for over a full season in New York and since then has been seen in the leading cities of America. Hatcher Hughes is the author, and J. Stuart Blackton directed from the scenario by Marion Constance Blackton.

Patsy Ruth Miller is the star of this Blackton production and she has one of the most difficult roles she has essayed in her brilliant career as a screen actress. It is declared by those who have seen the advance print of the picture that her work in it will create a veritable sensation. John Harron will be seen in the leading male role opposite Miss Miller, while in the supporting roles are such capable screen artists as Gayne Whitman, Wilfred North, James Marcus, Gardner James and Evelyn Selbie.

Press and Public Herald Lloyd's "For Heaven's Sake" as His Best

"Picture Filled House 20 Minutes After Opening," Says Harrington of Rocky Mount, N. C.; Wherever Production Is Shown Exhibitors Do Capacity Business

THE box office is proclaiming Harold Lloyd's "For Heaven's Sake," his initial release through Paramount, as his best comedy.

In Illinois, in California and in North Carolina where the picture has opened for indefinite runs the exhibitors have polished off the S. R. O. signs. Every performance draws a record crowd.

"Harold Lloyd's 'For Heaven's Sake' filled house 20 minutes after opening," read a wire from C. Harrington, Palace Theatre, Rocky Mount, N. C., who continued: "Box office crowd half a block long waiting for second show. Proclaimed best Lloyd picture to date and audience roared with laughter. Congratulations to Paramount and Lloyd corporation for this one."

North Carolina is not the only place, however, where they consider this comedy Lloyd's best. In the Los Angeles Times, Grace Kingsly wrote:

"For Heaven's sake don't miss 'For Heaven's Sake.'

"This is Harold Lloyd's latest and to me his best comedy, the ultimate in quality of everything he has done before.

"Harold warms up to this comedy with more than the usual humanness, too. Probably nobody but himself or Charlie Chaplin or Ray Griffith could take a rescue mission as the basis of his comedy and, without losing one drop of comedy, all the while win sympathy for himself and his gang and add to, rather than detract from, the appeal of such an institution.

"I don't want to spoil it for you by telling you the gags and stunts. You won't miss this show I'm sure.

"Jobyna Ralston is clever and lovely as usual.

"Just let me add, however, that there is a quite indescribable and yet very definite change in Lloyd's acting. There are a new and fine depth, charm and skill in his work."

Story constructors and gag men have found plenty of comedy in the sombre atmosphere of the slums, in the opinion of Gregory Goss, writing in the Los Angeles Examiner. He continues:

"Throngs of Lloyd fans ages 6 to 60, yesterday noon added further difficulties to the traffic problem at Third and Broadway. Eagerly they awaited the world premiere at the Million Dollar Theatre of Harold Loyd's latest comedy, 'For Heaven's Sake.'

"In this production Lloyd has forsaken the frivolities of the campus for the more sombre background of a city's slums. But that does not lessen the fun. Story constructors and gag experts of the studio find comedy and romance flourishing with equal vigor in the shadows of the gas tanks.

"This motor bus ride in which Lloyd is chaperon for happy, but slightly incapacitated hoboes, brings the picture to a riotous conclusion.

In Chicago where the comedy is in for an indefinite run at the Roosevelt, May Tinee, reviewer on the Chicago Tribune, advises her readers "for Heaven's sake—see this picture and forget your grouch!"

She continues: "A constant ripple of merriment with Niagara bursts of lusty laughter attends the action of this new piece of Lloyd foolishness. You laugh and your mother laughs and your father laughs and your child laughs, and those that are with and about you and them ARE—laugh like fools and feel better for it.

"Religion has done much for the world and so has Harold Lloyd.

"'For Heaven's Sake' is just as clever as it can be—and clean, too, if you're thinking of taking the children. It is full of gloriously ridiculous situations. The subtitles snap and so does the acting.

"'For Heaven's Sake' is no picture to miss—you bet your life!"

"A SOCIAL TRIANGLE" is the title of the first production of the series which newly promoted "Bunnie" Dull directed for the Fox Film series that has been so popular. The new director is handing the bridal bouquet to Olive Hasbrouck, who plays feminine lead opposite Hallam Cooley.

"Sinners In Paradise" First June Mathis For First National

THE first production which June Mathis will make for First National upon her arrival in Hollywood next month will be "Sinners in Paradise," her adaptation of Clarence Budington Kelland's "Nazareth." Balboni, who directed "The Far Cry," will also direct this picture, according to John McCormick, general manager of First National's West Coast units.

Lewis Stone and Anna Q. Nilsson have been signed by Miss Mathis for this production to be featured in roles of great dramatic personality. Charlie Murray will also have an important role.

Preparations for the commencement of production are already under way and will be culminated within the next month. Miss Mathis has been settling the final details of release of "The Greater Glory," her production for First National from "The Viennese Medley."

Grauman Takes Gothams For 3 Consecutive Years

Budd Rogers, vice-president of Lumas Film Corporation, who is now making a tour of exchanges in the Middle West, reports the closing of his first distribution deal on his trip with Jack Grauman of Celebrated Players exchange of Milwaukee, Wisc.

Mr. Grauman has handled Gotham Productions ever since their first appearance on the market and his new contract makes the third year he has been the Gotham distributor.

Merit Contracts for Rayart Films for Next Season

W. RAY JOHNSTON, president of Rayart Pictures Corporation, who is now on the West Coast with Dwight C. Leeper, vice-president of Richmount Pictures, foreign distributors for Rayart, received a wire this week to the effect that Merit Pictures Corporation, Rayart's New York exchange of which I. E. Chadwick is president and Harry Thomas is vice-president, have contracted for the following Rayart product, to be released through their organization during the coming 1926-27 season:

The eight Reed Howes comedy-dramas de luxe, among which are listed these titles: "The Royal American," "The Scorcher," "The Birdman," "The Kentucky Handicap," "The Lost Limited," "The Romantic Rogue," and "The Racing Fool." The Reed Howes pictures are produced and directed by Harry J. Brown.

The eight Superior Melodramas, produced by Gerson Pictures Corporation under the personal supervision of B. Berger, which include: "The Dixie Flyer," "The Midnight Watch," "Smoke Eaters," "The Show Girl," "Girls of Today," "The Wolf Hunters," "Tentacles of the North," "A Captain's Courage."

The eight Billy Sullivan Fast-Action Pictures, also produced by Harry J. Brown—titles on which include: "Smiling Billy," "The Speed Cop," "The Gallant Fool," "The Trouble Shooter," "Daring Deeds," "Speed Crazed," "The Heart of a Coward," and "Speedy Fists."

Besides which, Merit has also contracted to release the four big serial plays which are now in the making and which include a super-serial written around the activities of the boy scouts entitled "Scotty of the Scouts;" a serial written around the adventures of an aeronaut, entitled "The Mystery Pilot," and two other serials, "Trouper 7s," and "Fighting For Fame," the plots of which have not yet been disclosed.

Gene Porter's Daughter Adapting Mother's Novels

JEANETTE PORTER MEEHAN, daughter of the famous novelist, Gene Stratton-Porter, has been engaged by Film Booking Offices to make the screen adaptation of "Laddie" and "The Magic Garden," the two Porter pictures which will be released on next season's program.

Mrs. Meehan was closely associated with her mother's work for many years and is thoroughly familiar with her ideals and purposes. In order to make more certain that the spirit and beauty of Mrs. Porter's books shall be transferred to the screen Mrs. Meehan has been engaged to make the adaptations.

Mrs. Meehan is a writer of ability herself, having been a contributor to McCall's Magazine several times recently. She also assisted J. Leo Meehan, her husband and the director of the Porter pictures, in the filming of "A Girl of the Limberlost," and "Michael O'Halloran."

Ray Rockett Now a First National Producer

Ray Rockett, for the past few months manager of First National's eastern studios in New York, has been elevated to the rank of a producer by First National, according to announcement from this company's New York studios.

Rockett will bring to the screen as his first production for First National Cosmo Hamilton's story, "Paradise." Milton Sills will be starred and the picture is scheduled to start around May 1st in New York.

Sign Ben Lyon Again

Ben Lyon, First National featured player, has been signed by Robert Kane to play the principal role in his next production, "The Great Deception," adapted from the George Gibbs novel, "The Yellow Dove." Aileen Pringle already has been signed for the role of the heroine. This picture will mark the first joint appearance of these two popular players.

"The Great Deception" will be the fourth Kane picture for Lyon. His other appearances under the Kane banner were in "The New Commandment, "Bluebeard's Seven Wives" and "The Reckless Lady."

Prominent German Director Signed by First National

IN accord with its policy of securing the best directors available, First National Pictures has closed a contract with Alexander Korda, one of the foremost of German directors. This announcement is made by Richard A. Rowland, general manager, who has just arrived on the Coast to confer with the producers of coming First National pictures and to okay the final plans for the erection of the new studios at Burbank.

Mr. Korda, who will come to this country July 1st to start work on his first American production, is at present engaged with UFA where he has made an enviable record as a producer of photoplays combining box office appeal and artistic value. Mr. Korda has been particularly fortunate in revealing a rare comedy sense in the making of pictures.

"Her Dancing Partner," one of Mr. Korda's recent productions, won particularly high praise from the motion picture press of both England and the Continent. In this story Mr. Korda is said to have handled a familiar plot with such rare skill and subtlety that the picture occupies a unique place among recent issues.

Fox Production Forces Start Work on Next Season's Films

Eleven Productions Will Be in the Making Soon; Jones Finishes "30 Below Zero" and Ford's "3 Bad Men" Is Ready for the Screen

FOX FILMS production forces have begun the first big drive of the 1926-27 season at the West Coast Studios. With two pictures completed for the new year, two more have been put into production. Eleven will be in the making within the next thirty days.

Buck Jones has finished "30 Below Zero" and is now en route to Europe. John Ford's "3 Bad Men" is the second Fox picture ready for the screen. Howard Hawks has "Fig Leaves" well advanced and Tim Mix has made the first scenes for "Dead Man's Gold.". Edwin C. Hill supervised the Mix and Jones pictures as the first of his Westerns.

Olive Borden and George O'Brien are featured in "Fig Leaves." The supporting cast includes Phyllis Haver, Andre de Beranger, Charles Conklin, Eulalia Jensen, William Austin, Dorothy Dunbar and Cecelia Evans.

Supporting Tom Mix in "Dead Man's Gold" are Eva Novak, Frank Campeau, Virginia Marshall, Harry Gripp and Frank Hagney. The story is from J. Allan Dunn's novel of the same name. Thomas Buckingham is directing.

Winfield R. Sheehan, general manager, is to keep a personal supervising eye on "What Price Glory,' which Raoul Walsh will direct and "The Pelican" to be produced by Frank Borzage. Walsh is scheduled to start work early next month.

Sol M. Wurtzel, general superintendent of the West Coast studio, will supervise seven pictures. These are:

"Going Crooked," an Emmett Flynn production based on the current Broadway stage success.

"The Family Upstairs," a film version of the play, will have Virginia Valli in the lead with Harry Beaumont directing.

"Pigs," from Anne Morrison's and Patterson McNutt's stage success of the same name, will be directed by Irving Cummings with Janet Gaynor in the feminine lead.

"The Return of Peter Grimm" is listed for John Griffith Wray and "The Lily" for Victor Schertzinger. Both are David Belasco plays, the former one of David Warfield's starring vehicles.

"The Devil's Master" will be a John Ford screen version of Gerald Beaumont's magazine story, "The Lord's Referee."

Kenneth Hawks is supervising two productions remaining on the 1925-26 schedule. Both are ready for the camera. They are "Dangers of a Great City," featuring Edmund Lowe, Madge Bellamy and Leslie Fenton, under R. William Neill's direction, and "Pals in Paradise," a Peter B. Kyne story to be handled by Albert Ray.

WILLIAM DE MILLE

This famous director has joined forces with his famous brother, Cecil B. DeMille, and will direct Leatrice Joy's pictures for release by Producers Distributing Corporation

United Artists Enjoying Big Season on Broadway

DURING the current week of March 21st, five United Artists productions were playing in Broadway theatres at one time. The pictures playing simultaneously were "The Black Pirate," "Stella Dallas," "The Bat," "Partners Again—with Potash and Perlmutter," and "Tumbleweeds."

Two of these productions were $2.00 long run films—Douglas Fairbanks' "The Black Pirate" at the Selwyn, which is expected to continue into the summer months, and Samuel Goldwyn's presentation of Henry King's "Stella Dallas" at the Apollo, which is now entering its twentieth week. They are scheduled for fall release. The Roland West production of "The Bat" was in its second week at the Mark Strand; William S. Hart's "Tumbleweeds" was having another run at the Broadway, and "Partners Again" was at Loew's State.

Mary Pickford in "Little Annie Rooney," Douglas Fairbanks in "Don Q, Son of Zorro" and Rudolph Valentino in "The Eagle," all three have recently played several successive runs on Broadway.

Handling New Bell Novel

"Slaves of Destiny," Pearl Doles Bell's latest novel, will be on sale next week. Critics claim it to be one of the year's best books. The pathos of the story with its colorful background and its unusual tense drama makes it readily adaptable to the screen.

Viola Foster is arranging for the sale of the picture rights. Pearl Doles Bell will soon sail for Europe on an extended tour.

Fox Picking Western Stories For Tom Mix and Buck Jones

Prominent Authors Engaged to Write Material for These Stars; Many Leading Novels and Short Stories Purchased; Mix Completes "Hard Boiled"

FOX FILMS, during the 1926-27 season, will give the screen a series of cf Tom Mix and Buck Jones productions that will set a new standard for "westerns." Authors whose fiction is rated among the best in current literature have been engaged to write special stories to fit the personalities of these stars and many of the leading novels and short stories have been purchased.

Among the authors who are at work on special stories or who have contracted to write them are Adela Rogers St. Johns, Jackson Gregory, J. Allan Dunn, Gerald Beaumont, Shannon Fife, Charles Darnton, Max Brand and John Stone.

Mix has just finished work on "Hard Boiled," one of Shannon Fife's stories that is full of dude ranch humor, with a fighting finish, while Jones has completed production on "30 Below Zero," an original story by John Stone.

On his return from Europe, Jones will start work on Stone's screen version of Max Brand's fiction masterpiece, "Dark Rosaleen," a dramatic story of a horse, a cross of mustang, Arab and thoroughbred, that runs wild on the range until the one man who understands her gets her and wins a big race.

Mix will begin on James Bell Smith's script of "Dead Man's Gold," a drama of desert treasure, adapted from a novel of the same name by J. Allan Dunn.

Mix's third production for the season will be Mr. St. John's "High Society," that is tailored to Mix's measure in the smallest detail while Jones' third picture will be Jackson Gregory's "Desert Valley."

Darnton is at work on a screen history of the life of Kit Carson as Jones' fourth effort and Gerald Beaumont is writing "The Six Hat Cowboy" for Mix.

All But Two Junior Stars in Coming Paramounts

LESS than one month after their graduation from the Paramount Picture School, all but two of the Paramount Junior Stars are actually working in motion picture productions.

Walter Goss is playing the role of Buddy O'Toule, brother of Gloria Swanson, in her Paramount starring picture, "Fine Manners."

Charles Brokaw is playing a bit in the same picture.

Buddy Rogers has been loaned by Paramount to play a leading role in a Fox picture.

Jack Luden, under a similar arrangement, has gone to the West Coast to play leading roles in F. O. B. productions.

Six of the girls and four boys have been cast in D. W. Griffith's "The Sorrows of Satan," in which they are playing bits. They are Josephine Dunn, Jeanne Morgan, Dorothy Nourse, Iris Gray, Ivy Harris, Thelda Kenvin, Robert Andrews, Claud Buchanan, Irving Hartlay and Greg Blackton.

Of the two remaining junior stars, Mona Palma is ill with influenza, and Thelma Todd is busy moving herself and parents from their home in Lawrence, Mass., to New York.

Jack Luden and Josephine Dunn returned last week from Palm Beach, Fla., where they played minor roles in W. C. Fields' first starring picture, "It's the Old Army Game."

Closes for Gotham

An important distribution transaction was consummated in the independent market when Jerry Abrams of Gotham Pictures Exchange of Chicago arranged for the distribution in Illinois and part of Missouri for the entire line-up of pictures released through Lumas Film Corporation.

Big Circuits Book Warner Bros.' "Oh! What a Nurse," with Chaplin

Smaller Chains as Well and Leading Independently Owned Theatres Have Also Contracted for Picture Starring Syd; Very Salable Film, Says Sam Morris

PRACTICALLY every motion picture theatre circuit in the United States has contracted for Warner Bros.' "Oh! What a Nurse," starring the popular comedian, Syd Chaplin, according to Sam E. Morris, General Manager of Distribution for the company. To prove his assertion Mr. Morris has released a list of those leaders in the exhibition end of the industry who have eagerly affixed their signatures to contracts for this big Warner special.

Not only have the larger circuits fallen in line for this box-office magnet, but the smaller chains as well, and the leading independently owned houses realize the popularity of Chaplin and the calibre of this great Warner-made picture. Contracts already signed assure its exhibition in all of the leading cities in Amcrica in the not distant future.

"Not in my experience have I seen a picture so readily salable," said Mr. Morris. "From all parts of the country new contracts are coming in daily. Exhibitors evidently appreciate that in 'Oh! What a Nurse' we have just that for sick box-offices. If their box-offices are not ailing they know that this Chaplin special will keep them at the peak of their healthy condition."

As examples of the character of circuits that have negotiated contracts for "Oh! What a Nurse" Mr. Morris points to Loew's Theatres, Inc., in New York; Balaban and Katz in Chicago, Southern Enterprises in Atlanta, Lubliner & Trinz in Chicago, Libson Amusement Company in Cincinnati, Saenger Amusement Company in New Orleans, Bishop & Cass Booking and Amusement Co. in Denver, West Coast Theatre, Inc., Los Angeles; Saxe Amusement Ent., Milwaukee.

Finkelstein & Ruben, Minneapolis; J. Fabian, Paterson, N. J., A. H. Blank, Omaha; Stanley Booking Office, Philadelphia; Jensen and Von Herberg, Seattle; T. & D. Enterprises, San Francisco; West Coast Theatres, Inc., San Francisco; Alexander Pantages, Los Angeles; John Hamrick, Seattle; St. Louis Amusement Co., St. Louis; Famous Players Limited, Toronto, Canada; Midland Amusement Co., Kansas City, Mo.; United Theatres, Inc., Anaheim, Cal.; Fond du Lac Theatre Co., Fond du Las, Wis.; Kahn & Fairchild Amusement Co., Trinidad, Colo.; A. J. Kleish Amusement Co., Pontiac, Mich.; Amsterdam Amusement Co., Amsterdam, N. Y.

Benton Circuit, Saratoga Springs, N. Y.; Cohoes Amusement Co., Cohoes, N. Y.; Rialto Theatre Amusement Co., Fall River, Mass.; Goldstein Bros. Amusement Co., Springfield, Mass.; Princess Theatre Co., Worcester, Mass.; National Theatres, Inc., Greensboro, N. C.; Piedmont Amusement Co., Winston-Salem, N. C., New Evanston Theatre Co., Evanston, Ill.; Ezra Rhodes Theatres, South Bend, Ind.; Hyman, Bank & Brown, Huntington, W. Va.; Ohio Amusement Co., Cleveland, Ohio; Robb & Rowley, Dallas, Texas; W. S. Butterfield Bijou Theatrical Ent., Detroit, Mich.; Bellingham Theatres Co., Bellingham, Wash.; United Theatres, Ltd., Vancouver, B. C. and many others.

H. C. Borger in Charge of New Associated Exhibitor Service

Associated Exhibitors is installing a new recording system in its branches to facilitate the handling of individual accounts and make possible an instantaneous survey of any situation in the country.

E. J. Smith, general sales manager of Associated Exhibitors, Inc., responsible for the innovation, claims that the importance of the bookers' services is becoming more and more apparent to national distributors. Some companies have their bookers sit in on their yearly sales conventions.

"A. E. is going to step farther," declares Mr. Smith. "We are detailing a man from the home office who has made a thorough investigation of exchange operation from both the home office and branch viewpoints, to establish greater coordination and are aiming to eliminate all unnecessary and useless records and install a system which will reveal the exact state of any exhibitor's account at a glance.

"With this information we shall be in a position to give the exhibitor better service and protection and offer him intelligent and valuable co-operation.

To head the new service, Mr. Smith selected H. C. Borger, as Chief Auditing Booker of Associated Exhibitors. During the next few months Mr. Borger will visit every exchange for the purpose of going over each account listed and instructing the local booker as to its proper handling.

In instances where exhibitors have booked, but not yet shown, pictures of exceptional merit, they will be afforded every opportunity to make immediate playing arrangements. Another purpose served by this periodic analysis, will be to enable exhibitors to show A. E. pictures within a very short time of their release dates.

Mr. Borger will take up his new duties this week in Washington and in the near future will visit Charlotte, Philadelphia, Albany and Buffalo. He will be assisted in this work by a special staff, the first member of which is W. Z. Porter, formerly A. E. booker at Cleveland.

Chase, of Buffalo, Plans to Exploit His Pictures

Maurice A. Chase, president of Chase Pictures Corporation, distributors of features in the Buffalo territory, is in New York City this week for the purpose of enlarging his organization by the addition of special salesmen, and an exploitation, as well as a publicity man, each of whom will help him on a big campaign for the forthcoming season.

Chase already has a number of well known men under consideration, and in a few days his negotiations are to be settled, before he returns to Buffalo.

This increase in Mr. Chase's staff is necessitated by a greatly enlarged program for the coming year, which includes his taking over of the Red Seal Pictures' product for his territory.

Brilliant Midnight Premiere of Universal's "Flaming Frontier"

Brig. Gen. E. S. Godfrey, Sole Survivor of Custer Massacre, Guest of Honor; Production Acclaimed by Distinguished Audience and Press

ACCLAIMED by a distinguished and enthusiastic first night audience as the most brilliant picture premiere New York has yet seen, "The Flaming Frontier," Universal's great epic of the West, made its debut at the Colony Theatre on Saturday evening, April 3rd, at midnight, in a blaze of glory.

The doors of the Colony did not open until 11:30 p. m., but as early as 11 o'clock Broadway from 52nd to 53rd Street was lined with curious onlookers, and the invited audience, including prominent government and military officials, stage and screen stars, directors, producers, etc., found it almost impossible to get through the mobs that thronged the entrance to the Colony.

At midnight, every seat in the 1,800-seat Colony Theatre was occupied, with standees three feet deep in the back of the orchestra.

Buglers from the 71 Regiment Armory, together with Chief Red Eagle and several Indian braves made the lobby their headquarters, and added considerable local color to the event.

One of the high lights and surprises of the evening was the introduction of Brig. Gen. Edward S. Godfrey, U. S. A. retired, eighty-five years old, who, after the Custer massacre in 1876, held the redskins at bay for two days until General Terry arrived with relief troops. It was General Godfrey who found Custer's body, and it was the same venerable fighter—there in a theatre box at midnight—who, while on the Faculty at West Point, wrote the official story of the massacre. The same old warrior commanded troop "K," Seventh Cavalry, under Custer, at the battle of the Little Big Horn, on June 24th, 1876. The audience stood up and applauded vigorously when General Godfrey took his bow.

The picture started promptly at midnight. Deafening applause greeted the appearance of Hoot Gibson, who impersonates the young pony express rider and friend of Custer, and Dustin Farnum who plays General Custer, and whose appearance in "The Flaming Frontier" marks his return to the screen after an absence of two years. The applause continued throughout the picture, and at its conclusion at 2 P. M. on Easter Sunday morning, the entire audience stood up and cheered.

The newspaper reviews were unanimous in acclaiming "The Flaming Frontier."

The Morning World enthused: "Universal has put out in 'The Flaming Frontier' a glorious Western, an adventure brimming with the vigor of those lusty fighting days of the historical novels. . . . In the role of the scout, a pony express rider, West Point Cadet, and lone survivor of Custer's Last Stand, Hoot Gibson plays with splendor. A thunderous movie!"

Mordaunt Hall in the New York Times, said: "Excellent contrasts in situations. Hoot Gibson an excellent rider, a regular centaur on a horse. Walter Rodgers gives a sterling portrayal of General Grant.

Harriette Underhill in the Herald-Tribune was equally enthused: "The scenes when the Indians come from the east, from the West, from the North and South—these scenes are magnificent! The photography and the vast natural settings are impressive; Custer's Last Stand, the awesome ride of the brave Seventh, with the menacing redskins closing in on every side—these scenes were thrilling! Dustin Farnum gives an excellent performance as Custer."

Eileen Creelman in the New York American said: "The somewhat sleepy audience that filed into the Colony Theatre shortly after midnight soon woke up. It applauded vigorously throughout the film. Hoot Gibson can rouse a house to enthusiasm simply by swinging on and off a horse in full gallop. Dr. Hugo Riesenfeld has done another of his excellent presentations."

Palmer Smith in the Evening World commented: "The director, Edward Sedgwick, did splendidly . . . Wonderfully staged and marvelously photographed Battle of Little Big Horn."

Giant arc lights were turned on the guests, as they entered and left the theatre, and news cameramen took pictures of the many military and theatrical celebrities, among whom were:

General R. L. Bullard and his family, James F. Pershing, brother of General Pershing, Major General William N. Haskell, Captain James F. Lavery, G. L. Yates, whose father was killed in the battle of the Little Big Horn, Lee Shubert, Samuel Goldwyn, Tex Rickard, Elsie Janis and her mother, Ramsey Wallace, Louis Mann, Bernard Randall, Madeline Cameron, Clara Kimball Young, Alice Joyce, Doris Kenyon, Julius Tannen, Al Jolson, George Jessel, Diana Kane, Clairborne Foster, Fannie Hurst, Judge Rosalsky, Dr. Stephen Wise, Tessa Kosta, Elmer Clifton, Wilton Lackaye, Jeanne Lanvin, Niles Welch, Pat Rooney, "Frisco," Sigrid Holmquist, Martha Hedman, Major Edward S. Bowes and wife, Margaret Illington, Royal S. Copeland, the four Marx Brothers, Tom Powers, Estelle Winwood, Queenie Smith, Sailing Baruch, George Jean Nathan, B. S. Moss, Sax Rohmer, M. Monzendre, Consul General for France, A. F. Assal, Consul of Egypt, George De Silveira Duarte, Consul General for Portugal, and hundreds of military and government officials.

The largest electric sign on Broadway adorns the front of the Colony Theatre, where Universal's "The Flaming Frontier" had its world premiere on Saturday evening, April 3rd, at midnight. This photograph shows the sign about going up.

Dailies Enthuse Over Excellent's Picture "The Nest"

THOSE few in the trade who have caught a view of the picturization of "The Nest," in its process of editing, are certain that it will repeat on the silver screen its remarkable success as a stage-play in New York a few seasons ago.

When William A. Brady produced it at the 48th Street Theatre it won the unanimous commendation of the critics. In view of the forthcoming showing of the Pauline Frederick version of "The Nest," as produced by Excellent Pictures Corporation, it is interesting to recall some of the plaudits the stage-play earned.

At that time Alexander Woolcott said: "A real play that all real theatregoers will want to see."

Heywood Broun said: "A little better.... than any play in town."

The Herald said: "Real and distinct, true to life, human, sincere, an unusually truthful and interesting play."

The Evening Telegram said: "Daring play. It will make you think, amuse you, shock you."

The Evening Post said: "Rousing, riproaring melodrama, full of heroism."

S. Jay Kaufman said: "Exceptionally fine."

"The Nest" originally made its bow at the Comedie Francaise in Paris. It is by Paul Geraldy. The translation is by Grace George. Assisting Miss Frederick in the cast are Holmes Herbert, Wilfred Lucas, Reginald Sheffield, Martha Madison, Thomas Holding, Ruth Dwyer, Jean Acker and Rolland Flander. The direction, which is splendid, was in the hands of Will Nigh.

Samuel Zierler, president of Excellent, sponsors the production.

Torrence in "Mantrap"

Ernest Torrence has been chosen to play one of the leading roles in "Mantrap," according to an announcement by Hector Turnbull, associate Paramount producer

"Mantrap," which Victor Fleming will direct, is a picturization of Sinclair Lewis' latest novel. Clara Bow has been chosen for the leading feminine role.

Percy Marmont is the hero of the story.

Ginsberg-Kann Issues Book on Banner Productions

THE Ginsberg-Kann Distributing Corporation is out with its second announcement book of product for the season of 1926-27, right on the heels of its gold book announcing its twelve Sterling Productions.

The new book is devoted to the six new Banner Productions which Ginsberg-Kann will distribute during the new season. It consists of twelve pages on India tint stock, printed in red and blue, with an effect of purple where the two colors are superimposed. Its gaily colored cover is protected by a binding of cobweb tissue paper.

Artistic drawings in red and blue illustrate some of the highly dramatic episodes of the six Banner pictures listed. Serving as an outside border on each page are portraits of five stars appearing in Banner Productions.

The six pictures listed are:

"Devil's Mice," from Frank Adams' new novel; "Christine of the Big Tops," a circus tale adapted from a recent story in a big circulation magazine; "The Cancelled Debt," a romance of thrills and of mystery by Allie Loew Miles; "Thumbs Down," the story of a girl who finds home life intolerable, written by Gladys Johnson; "Wanted—A Coward," a mystery-adventure story by Vincent Starrett; and "Dangerous Friends," a story of mother love and a wayward son.

"Altars of Desire" to be Mae Murray's First Under New Contract

IT was announced at the Metro-Goldwyn-Mayer studios last week by Iving G. Thalberg, studio executive, that Mae Murray's first starring vehicle under her new contract with that company will be "Altars of Desire," a magazine serial story by Maria Thompson Davies, which will be directed by Christy Cabanne, who piloted the popular star in her last picture, "The Masked Bride."

The story is an ideal one for Miss Murray and gives her a chance to display her dancing abilities, as it concerns the adventures of an aristocratic, jazz mad flapper from the South.

The box-office title, and the appearance of the story in a nationally known magazine will undoubtedly aid this new Murray production to a great success.

Gotham's First Release on New Season's List

Before leaving for the East, Sam Sax will put into production the first release of the coming schedule of twelve 1926-27 Gotham Productions which is entitled "The Golden Web."

The story is from the novel by E. Phillips Oppenheim and Mr. Sax states that the picture will not be merely an adaptation, but an actual picturization of the book as written without any basic or structural changes.

"Stella Dallas" Breaks Record With Big Los Angeles Debut

Film Colony Pays Tribute to Samuel Goldwyn's Presentation of Henry King's Production; Rupert Hughes Was Master of Ceremonies

"STELLA DALLAS," which is now in its twenty-first week at the Apollo Theatre, New York, had its Los Angeles debut Friday at the Forum Theatre, and reports wired to Hiram Abrams, president of United Artists Corporation, forecasts that this Samuel Goldwyn presentation of Henry King's production on the Coast will rival its metropolitan run for popularity. The second day's business is recorded as having been the biggest Saturday ever at the Forum Theatre.

The opening was made a big function at which all the celebrities of Hollywood gathered to view the picture that had been made in their midst, but which they had no opportunity of seeing while tantalizing reports of its success in New York reached them from week to week. Their verdict was enthusiastic, rounds of spontaneous applause being frequent during the screening and rising to a deafening roar at the conclusion, to quote the official advices. The press was lavish in its praise of the picture from every angle, and gave credit specifically to Samuel Goldwyn, Henry King, Frances Marion, the scenarist and to Belle Bennett and Lois Moran in the chief roles.

Rupert Hughes as master of ceremonies introduced a number of personalities who had been concerned in the production, and they received a rousing reception from the audience.

Among those at the premiere were Charlie Chaplin, Mr. and Mrs. Charles Ray, King Vidor, Ruth Roland, Edwin Loeb, Eleanor Boardman, Henry King, Roland Colman, Harry Crocker, Edmund Burns, Phyllis Haver, Abraham Lehr, Vera Gordon, Ronald Colman, Lois Moran, Belle Bennett, Douglas Fairbanks, Jr., Victor Varconi, Jack Holt, Roscoe Arbuckle, Anita Stewart, Mae Murray, Mr. & Mrs. Harry Rapf, Antonio Moreno, James Kirkwood, Lila Lee, Jetta Goudal, Pauline Frederick, Leatrice Joy, Betty Compson, James Cruze, Jeannette Gaynor, Ralph Lewis, Anna Q. Nilsson, Mitchell Lewis, M. C. Levee, Edwards Davis, Ernst Lubitsch, Hans Kraely, Carmel Myers, Johnny Walker, Hugo and Mabel Ballin, Donald Ogden Stewart and a host of others including society and civic leaders.

The trend of the reviews is indicated in the following expressions: Edward Schallert, Times: "Not within picture history, at least in this locality, has an audience been more deeply moved;" Gregory Goss, Examiner: "So poignant is the telling of this story by Frances Marion, the scenario writer, and Henry King as director, that, instead of a burlesque, the titular character clutches at the heart strings during the screening and haunts the memory afterward." Sadie Mossler, Record: "A simplicity so dramatic that the audience seems actually to be living the picture instead of merely looking on." Don Krull, Evening Herald: "Stella Dallas stands out as one of the finest examples of cinematic art it has ever been the privilege of this reviewer to witness." Eleanor Barnes, News: "It is a picture no one should miss, for it is a chunk of real life broken into humor, pathos, drama and artistry without room for crumbs of unfavorable criticism."

Street Story Basis of "So's Your Old Man" for Paramount

JULIAN STREET'S short story, "Mr. Bisbee's Princess," which last year won the O. Henry memorial prize, will reach the screen as a starring vehicle for W. C. Fields, to be released under the title "So's Your Old Man," it was announced by William Le Baron, associate producer at the Paramount Long Island studio.

This will follow the comedian's current production, "It's the Old Army Game," which is nearing completion at the studio following a month of work on location at Ocala and Palm Beach, Fla., under the direction of Edward Sutherland.

"So's Your Old Man" will bring the ex-Follies comedian under the direction of Gregory La Cava, who wielded the megaphone for two of Richard Dix's comedy hits, "Womanhandled" and "Let's Get Married," and who now is filming "Take a Chance," the latest Dix effort.

Added to "Sorrows of Satan"

Another well-known player has been added to the cast of D. W. Griffith's "The Sorrows of Satan," now in the course of production at the Paramount Long Island studio with Adolphe Menjou, Carol Dempster, Ricardo Cortez and Lya de Putti in the principal roles. He is Lawrence d'Orsay, for 25 years a prominent figure on the stage here and abroad.

D'Orsay, whose screen experience includes roles in "Miss Bluebeard," "His Children's Children," and "The Sideshow of Life," will have the role of Lady Sybil's father in the screen version of Marie Corelli's story.

Begins on "Road to Mandalay"

Last week saw another big money maker go into production at the Metro-Goldwyn-Mayer studios.

Tod Browning, director of "The Unholy Three" and "The Black Bird," began shooting the first scenes of Lon Chaney's next vehicle, "Road to Mandalay," a story by Browning and H. J. Mankiewicz.

Pro. Dis. Co. of Czecho-Slovakia Holds Mammoth Ball in Prague

Many Notables in European Film Circles Attend Big Social Event at Palace Lucerna; the Hall Which Accommodates 6,000 Was Filled to Capacity

THE Producers Distributing Corporation Ball which was held February 26th at the Palace Lucerna, Prague, Czecho-Slovakia, attracted wide interest throughout Central Europe. This hall, the largest on the Continent, accommodating six thousand people was filled to capacity. Many guests attending wore costumes impersonating the Producers Distributing Corporation stars and directors. These costumes were commented upon in news dispatches as very clever, unusual and attractive.

The ball room was decorated with hundreds of balloons, each balloon marked with the name of a P. D. C. star or director or the title of a Producers Distributing Corporation release. In the center of the hall there were three very large balloons twelve feet in diameter, hung from the ceiling, bearing the Producers Distributing Corporation trade mark and the name of Cecil B. De Mille.

The guests of honor were Mr. and Mrs. Walter W. Kofeldt; Mr. Kofeldt who is Director General of Producers Distributing Corporation's activities in Central Europe, was accompanied by J. V. Musil, General Manager of Producers Distributing Corp., Prague, Miss Lida Stara, Miss Liduska Beutlove, A. Z. Chrastil and many well known foreign film personages.

The guests of honor were seated in the guest box situated in the center of the ball room which was decorated with fresh roses and with a large velvet drape bearing the Producers Distributing Corporation Trade-Mark in gold letters.

At midnight prior to the entertainment by one hundred and fifty beautiful girls, all the balloons were released and a mad scramble resulted as each guest endeavored to secure his or her favorite star or director's balloon.

The function proved a phenomenal success and was the topic of conversation everywhere, especially at the coffee houses where the Czecho-Slovakian business man spends an hour or so each day.

Rin-Tin-Tin, Warner's Dog Star, Pays Visit to N. Y.

AMONG the distinguished arrivals in New York City bright and early last Monday morning (April 5) was Rin-Tin-Tin, the wonder dog who came in his private car to make appearances with his Warner Bros. picture, "The Night Cry" at Warners Theatre, on Broadway. Rinty was a little bit behind his picture, as it opened Saturday of last week. He was detained in Charlotte, N. C., because the residents of that city insisted that he remain there until they all had a chance to see him.

The Roosevelt Hotel is the abode of the dog during his stay in New York, which will be for the full run of the picture.

Fine Publicity Displays For "Volga Boatman" Premiere

FIFTH AVENUE, New York and the theatrical section of Broadway are beginning to look as though Cecil B. De Mille was establishing a great system of chain stores.—Between 14th Street and the Plaza at 59th Street on New York's exclusive thoroughfare at least ten shops are displaying oil paintings of "The Volga Boatman" in their windows with artistic placards announcing the opening of the picture at The Times Square Theatre on April 12th.

On Broadway, many of the exclusive shops are also displaying oil paintings of "The Volga Boatman" and the music dealers are beginning to make special displays of G. Schirmer's elaborate motion picture edition of "The Song of the Volga Boatmen."

In addition to these flashes, all of the dealers in Victor records throughout the Metropolitan district are displaying the attractive "Volga Boatman" poster which was gotten up and is being distributed by the Victor Talking Machine Company.

"Mismates" Started With Doris Kenyon in Lead

"Mismates," Doris Kenyon's next First National photoplay, is slated to get under way soon at this company's New York studios. Earl Hudson is producing this picture and Charles Brabin is directing with Nicholas T. Barrows supplying the "gags."

Miss Kenyon has as her leading man Warner Baxter, one of the screen's most popular young leading men. Sam Hardy and Charlie Murray were added to the cast this week and Philo McCullough, who was brought East to play in "The Savage," has the "heavy" role. George Folsey, who has photographed many of First National's best pictures made in the East, is the cameraman on this one. "Mismates" is an adaptation of Myron Fagan's stage play of the same title. The script was done by Sada Cowan.

WHOLE PAGES OF LIFE—throbbing, pulsating life—have been translated into terms of screen beauty and suspense by Director Hugh Dierker in this picture, "Broken Homes," from the story in "True Story Magazine." The cast includes Gaston Glass, Alice Lake, J. Barney Sherry, Ruth Stonehouse and Jane Jennings. "Broken Homes" offers a recital of simple, human beings doing the everyday thing of life—nothing artificial. A True Story Production.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Pittsburgh Theatre Owner to Sell Out

Moving Picture World Bureau, Pittsburgh, April 6.

A. A. WEILAND, head of Weiland Theatres, Inc., has announced his intentions of retiring from business as soon as he can dispose of his interests, and invites interested exhibitors to get in touch with him at once and learn his proposition. Mr. Weiland conducts the Rialto, Mt. Oliver, and the Strand, Knoxville. Both districts are suburbs of Pittsburgh. The Rialto, which is one of the finest neighborhood theatres in this section, seats 1,000 and was opened five years ago. The Strand, now eleven years old, seats 700.

Mr. Weiland has been in the theatre and exchange business here for seventeen years. He began at Braddock, Pa., where he conducted the American and Rex Theatres. Later he organized the Weiland Film Company, later known as the Standard Film Exchange. For years this was the leading state right film exchange in Pittsburgh. He disposed of his interests in the film business four years ago to his brother, William, so that he might devote all of his time to his theatres. Mr. Weiland states that as soon as he can dispose of his business he intends to take a year's rest. His plans after that time are as yet undecided.

DAVIS ROBBED

"Bill" Davis, manager of the American on the South Side, was robbed at the point of a gun late one evening recently. "Bill" has left the theatre for his home and was held up when walking on a lonely street. The thug secured more than $100.

NEW ARCADE MANAGERS

A new corporation, as yet unnamed, has taken over Rowland & Clark's Arcade on the South Side. The incorporators are: Morris Tauber, president; A. D. Finkel, vice-president; William Finkel, treasurer, and Jules Lapidus, secretary. William Finkel is also interested in the Colonial on the South Side: Morris Tauber is owner of the Oakland and Grandview Theatres in the city and Jules Lapidus was a former film salesman, having been connected locally with Universal and later with Metro-Goldwyn-Mayer. Lapidus will serve as house manager at the Arcade.

BEGIN BUILDING

The Smoot Amusement Company has commenced erection of its new 1,100-seat Smoot Theatre at Parkersburg, W. Va., the work to be completed in six months at a total of $150,000. The house will handle both road shows and pictures. The Smoot Company operates three other theatres in the city—the Lincoln, Camden and Hippodrome. The new house will rise on the site of the Hippodrome.

LOSE THEIR FATHER

The father of the Richman boys, owners of several local theatres, is dead at the age of 68 years. Deceased leaves his widow, six sons and three daughters. Four of the sons are interested in the theatre business: Jacob, who conducts the Pearl in the uptown section, and the Best, Millvale and Elite, Northside; Joseph, the Keystone on the Northside; William and Samuel of the Century Family, Northside.

INSTALL STAGE

The Triangle, in East Liberty, has installed a stage, 32x14 feet, and has added stage attractions in addition to the picture programs. The stage was used for the first time during sixth anniversary week—April 5—when Ralph Harrison's Serenaders were the added attraction.

VISITORS

Among the out-of-town exhibitor visitors to Film Row the past few days were: Mr. and Mrs. Tom Kinney, Franklin; J. A. Smail, Avonmore; Maurice Baum, State College; John Anton, Monongahela; Tom Wright, Brownsville; F. H. Miller, Dayton; Carl Becker, Butler; Mike Marks, Oil City, and Harry Petz, Youngwood.

BROWARSKY BACK

Ben Browarsky, Northside exhibitor, is back on the job after a month's trip to Hot Springs, Ark.

DODDS MOVES

William Dodds, formerly manager of the Homewood Theatre, on March 29 took up his new duties as manager of Rowland and Clark's Belmar Theatre in the Homewood district.

No Slump

Holy Week, usually considered one of the three poorest show weeks of the year, failed to bring any material falling off in attendance at the leading theatres of St. Louis, Mo., while the business of the various neighborhood houses averaged up very well with other weeks this year.

In anticipation of a probable falling off in patronage, the management of the leading first-run houses toned up their program and were rewarded with excellent business.

Marcus Loew Closes Syracuse Deal

Moving Picture World Bureau, Buffalo, April 7.

TRANSFER of title to the Jefferson Hotel property in Syracuse, N. Y., from Julian Goldman to Marcus Loew interests has been officially made, bringing the $1,600,000 transaction to a close. The deed has been filed. The transfer was from the Jaygold Realty Corporation, of which Julian Goldman is president, to the Salina-Jefferson Corporation, newly formed by Mr. Loew to develop the downtown site. Tenants must vacate not later than May 1. Work will be pushed on the erection of a ten-story office and theatre building. The theatre will seat 3,485, without counting boxes, loges and emergency seats. The stage will be 60 feet wide and so fitted that it can be used for legitimate productions, vaudeville and pictures. Formal opening probably will be next fall. It is estimated that $3,000,000 will be spent on the new structure.

NEVER TOO OLD

They are never too old to grab a hitch. Charlie Fornessi of the Seneca Theatre, Seneca Falls, N. Y., came to Buffalo the other day on one of the trucks that deliver films in his town. En route the car burned out a bearing and Charlie's arrival was somewhat delayed. The money he saved on railroad fare went toward the expense of booking a super-special.

IN A NEW PLACE

The big white ballyhoo motor car which the Fitzers used to boost the Strand in Auburn is now doing similar service for the new Kenmore in Kenmore, N. Y., which Joe Fitzer is managing. The car attracts much attention.

Glendenning Leases Two Tacoma Houses

Moving Picture World Bureau, Seattle, April 1.

MRS. GRACE SANSTROM, proprietor of the Proctor Street Blue Moose and the Paramount Theatres, Tacoma suburban houses in the Proctor street district, has leased both of these houses to Mr. Glendenning, owner of the Victory. The lease becomes effective April 10. Mrs. Sanstrom has many outside interests, as she operates a number of smart special shops.

FINISHING PLANS

W. L. (Bill) Steele, owner of the Queen Anne Theatre, has plans about completed for the construction of his new Nile Theatre. The Nile will be built within a block of the Queen Anne, which will be closed upon its completion.

A WARM WELCOME

Bruen's New Woodland Theatre at 65th and West Woodland was opened on March 27 and is a new link in the strong chain of suburban theatres of which Seattle is justly proud. The new Woodland, seating 750, has an unusually warm community spirit surrounding it; indeed, its members waited upon Mr. Bruen to interest him in building a house in their district.

FIREMEN HELPED

Manager Carkey of the Rialto, Lockport, put over a splendid campaign on "One of the Bravest." He dedicated the picture to the local fire chief, arranged to donate a percentage of the receipts to the fund the firemen are raising for a new gymnasium and put over a double-page truck in the local newspaper in which merchants co-operated.

OVERRULED

When Building Inspector E. J. McManus of Erie, Pa., refused to issue a permit for a marquisee in front of the Princess Theatre, 1109 State street, Manager Grant Harmon appealed to the Erie common council, the members of which overruled the inspector and granted the permit.

A COLUMBIA HOUSE

The Columbia Amusement Company will build a picture theatre in Wesleyville, a suburb of Erie, Pa., which will seat 850 on one floor. The company has obtained a site in Main street between the hotel and post office. The house will be run as a link in the Columbia chain.

ANOTHER FOR ROCHESTER

Maurice West of Montreal, theatre promoter, announces that a new $350,000 picture theatre will be built at Main street east and Illinois street, Rochester, with the financial backing of prominent Rochester business men. Ground will be broken at once by the Vastile Construction Company and plans have been drawn by M. J. De Angelis, Rochester architect. The new theatre will be one of the finest community houses in Western New York. It will seat 1,600, with 1,000 seats on the ground floor, 500 in the balcony and the remainder in loges. The house will front 80 feet on Main street and have a depth of 180 feet.

Alberta Exploitation Stunt Jams House

Moving Picture World Bureau, Montreal, April 6.

SPECTACULAR results were achieved by Walter Davis, manager of the Empress Theatre, Edmonton, Alberta, in a very unusual stunt for the presentation of "The Eagle," starring Rudolph Valentino. Manager Davis had no less than 2,500 souvenir gold pieces struck off for the occasion, these being very similar to $20 gold pieces. The Empress Theatre took on the appearance of a young mint and immediately there was a tremendous rush for the souvenirs, which were distributed only among patrons. On the obverse side of the medal was stamped a likeness of Rudolph Valentino with the words "Rudolph Valentino in The Eagle." On the reverse side was the impression of the Russian eagle emblem with the inscription, "Empress Theatre, Edmonton, Alberta." The people literally stormed the theatre.

GOT NEW PATRONS

A co-operative arrangement with the Halcyon Club, a local social organization, brought substantial returns to the Imperial Theatre, Ottawa, during the week of March 29. This was obtained through the presentation of a local sport picture, "Ottawa on Skiis," a two-reel subject, as a part of the regular program during the week. Manager James Moxley added many newcomers to the patronage of the Imperial.

LEDUC RETURNS

After being identified with the theatre for some years back, Fred Leduc has once more become proprietor of the Casino Theatre, Ottawa, the house having been controlled for 18 months by Messrs. Froman and Petigorsky, who have now retired. During this recent period the theatre was operated under the title of "Majestic Theate," but Mr. Leduc at once decided that the old name was good enough and so the old sign went back into place. The Casino presents feature pictures, serials, comedies and vaudeville.

A BIG BILL

Pete Kehayes, manager of the Capital Theatre, Ottawa, had an extraordinarily big bill during Holy Week, running a double-feature program, including the second run of "The Ten Commandments" and "My Brother's Keeper," a picture released by the Typographical Union. Prices ranged from 10 to 25 cents.

KELLS VERSATILE

Apart from his duties as assistant manager of the Regent Theatre, Ottawa, H. F. Kells has found time to become prominent in the art world of the Canadian capital. Not only has he gained fame as an artist and short story writer, but he has now blossomed forth as a sculptor. He has recently exhibited a statue of a young girl which he has called "What Are the Waves Saying?" and this work has aroused much praise.

Middle West Active

A new theatre in Brookings, S. D., possibly two in De Pere, Wis., and work begun on one at Aberdeen, S. D., are in the records of the week. F. R. Thompson has completed plans for this proposed new 800-seat house in Brookings. Saxe Amusement Enterprises, which now operates the Grand at De Pere, is considering at least one theatre more there. Excavation is under way at Aberdeen for the new Finkelstein & Ruben house which is expected to be ready by August 1. The State at Winona is to be remodeled and a new organ is to go in at Rochester, Finkelstein & Ruben announce. The Falke at Remsen, Ia., has been taken over by Rah and John Beck, Elmer Ohlendorf and Ray Wenz.

Two Ascher Openings Soon in Chicago

Moving Picture World Bureau, Chicago, April 7.

THE Ascher Circuit reports the new Highland Theatre at 79th and Ashland Avenue, Chicago, seating 3,500, will soon be ready for opening, and the Colony Theatre at 57th and Kedzie avenue, seating 2,500, will be opened in another month. The work on the new Sheridan now going up at Edgecomb place and Sheridan road is being rushed for an early fall opening.

WEBER TO SPURR

M. J. Weber has leased the Dreamland at Galena, Ill., to Frank Spurr.

NEW COMPANY

Morris G. Leonard, Samuel S. Seigel and Barnet Hodes have organized the Springfield, Ill., Theatre Company, with offices at 162 North State street, Chicago. The new company has a capital of $150,000 and will build and operate picture theatres. The new organization is affiliated with the Great States Theatre Circuit.

ELLIOTT RETURNS

Clyde Elliott of the Evanston theatres is back from an extended eastern business trip and reports the work on the new Evanston house will start as soon as the weather moderates.

LAMB DUE SOON

Charley Lamb of the Palm Theatre, Rockford, Ill., is expected back shortly from his trip to the West Coast.

FORM FILM CO.

Al Seidel, A. Ebel and M. Seidel have organized the Film Company, with offices at 5649 South Michigan avenue, Chicago, to manufacture and deal in all kinds of film.

CONSTRUCTION BEGINS

The Lawndale Theatres Corporation has started work on the new movie theatre at Roosevelt road and Komensky avenue. The house will seat 3,000. R. Levine and Company have the construction contract and Rissman and Hirschfield have worked out the engineering plans.

TRANSFER CONTROL

The Orpheum Circuit completed arrangements with Balaban & Katz and Lubliner & Trinz, owners of the new Tower Theatre, being erected at East 63d street and Harper avenue, Chicago, whereby the Orpheum Circuit will assume the management and operation of this theatre, to be opened April 11. This will be the Orpheum Circuit's ninth theatre in Chicago. The stock of the corporation leasing the Tower is owned by Orpheum Circuit and Lubliner & Trinz Theatres, Inc., the latter of which is the company owned jointly by Balaban & Katz and Lubliner & Trinz.

MOORE CHANGES

George Moore, for many years manager of the Orpheum Theatre under Jones, Linick & Schaefer, is now with the Ascher circuit as manager of the Chateau Theatre on the North Side. Harry Swan, former manager, is with the Adelphi in the Loop.

IRENE RICH, WARNER BROS. STAR, will be seen, next, in "Silken Shackles," a drama that embraces a story giving this great artiste full play for the remarkable talents that have set her apart from the great majority of actresses. Miss Rich seems to be occupying a niche of her own in filmdom.

Oklahoma Greets Tom

Tom H. Boland, popular manager of the Empress Theatre at Oklahoma City, has fully recovered from a severe operation for appendicitis and is back on the job. Tom says that a good man can always come back. His many friends rejoice with him at his speedy recovery.

The Empress Theatre at West Tulsa, Okla., has been purchased by W. T. Fleming.

Cleveland Theatre Robbed of $3,000

Moving Picture World Bureau, Cleveland, April 7.

BURGLARS broke open the safe of the Warner Brothers' Circle Theatre, Euclid avenue and East 101st street, Cleveland, in the wee small hours last Monday and got away with the week-end receipts, estimated to be between $3,000 and $4,000. The theatre office is on the mezzanine floor. Police think the burglars entered by way of the fire escape.

WORKED TOGETHER

William Raynor, manager of Reade's Hippodrome, and Henry Dykeman, manager of Keith's East 105th Street Theatre, both playing "The Cohens and the Kellys" for a simultaneous first-run engagement last week, cornered the paper market to exploit the picture. They distributed 30,000 heralds, placed 500 window cards in prominent display places, and increased their newspaper advertising all along the line. The results are what they hoped for.

DEIBEL ILL

Word comes from Youngstown that Christy Deibel, prominent in the motion picture field of exhibition and equally so on all golf courses east of the Mississippi, has the "flu," but is convalescing.

WOOD IN CITY

P. J. Wood, general secretary of the Motion Picture Exhibitors' Association of Ohio, was in town last Friday on his tour through the territory on association business.

OPENS APRIL 19

Keith's new Palace Theatre opens in Akron on April 19. Shows will be continuous and will include both vaudeville and pictures. Frank Hines, who has been manag r of Keith's East 105th Street house in Cleveland, has been appointed manager of the Akron Palace. Henry Dykeman, former assistant manager at Keith's Palace, Cleveland, is now managing the East 105th Street house.

FURRER SELLS TO NAFUS

John Furrer has sold out his interest in the Rivoli Theatre, Defiance, to his associate, F. G. Nafus. Nafus will go it alone from now on.

BARTH BACK

M. C. Barth, who recently sold out his interest in the Majestic, Cleveland, is back on the exhibitor horizon again, this time as owner and manager of the Glen Theatre, which he recently purchased from N. Gerson.

NEW MASTER

Te Castle Theatre, Wade Park avenue, Cleveland, has a new master. Albert Horowitz has purchased it from M. Mottl.

CHILDS SELLS

F. E. Childs has sold his Roma Theatre in Bellaire, Ohio, to J. Bronsky.

Two More Big Theatres For Detroit

Moving Picture World Bureau, Detroit, April 7.

THE James M. Robertson Theatrical Enterprises, already operating the Cinderella, Roosevelt and De Luxe, three of the largest residential theatres in Detroit, announces through General Manager George W. Sampson that negotiations have been closed to build two new large theatres on the East Side.

Work on one will start within 60 days, the site having been selected but its exact location being withheld for a few days. It is to be of Chinese design and very out of the ordinary. It will seat 3,500 and its policy will be pictures and vaudeville. The cost will be not less than $2,000,000, including property, building and equipment.

The second will be on Mack avenue, near Alter road, and will seat 2,500, excavation to start within 30 days. The building will contain stores and offices, besides the theatre.

NEWMAN BETTER

C. C. Newman, manager of the Newman Theatre at Sturgis, is still somewhat under the weather after a long siege of illness He expects to be able to return to his duties, however, with the arrival of warmer weather.

Omaha Appointment

August Herman, former assistant manager of the Rialto Theatre at Omaha, has been appointed manager of the Strand here. He succeeds Arthur Cunningham at the Strand, who went to Des Moines to take over the management of the Capitol at that place. The Rialto and Strand at Omaha and the Capitol at Des Moines are all owned by the A. H. Blank interests.

NOW OPENING

This is the season when many theatres in the lake resort sections reopen for the spring and summer months. Theatres already opening are: Town Hall Theatre, Indian River; the auditorium at Ida and the Averill Theatre at Averill.

EARLY VACATIONS

Vacation season is over for many theatre owners. Henry S. Koppin has returned after spending several weeks in California; Alex. Schreiber is back after a trip to Miami, which combined business and pleasure; Col. W. S. Butterfield returned after six weeks at Miami Beach, and H. S. Gallup of Marquette is back from his trip to the Orient.

SHAFER LEAVES

Walter Shafer, for five years manager of the Fox-Washington Theatre for the Fox Film Corporation, resigned last week to become general manager of the Koppin Theatrical Circuit. E. W. Simons suceeds Shafer at the theatre post for Fox.

Salesman Tries Hand With Mo. Theatre

Moving Picture World Bureau, Kansas City, April 6.

HE Byers Theatre of Excelsior Springs, Mo., formerly owned by R. B. Christian, now is under the management of A. H. Kloepper, former United Artists salesman.

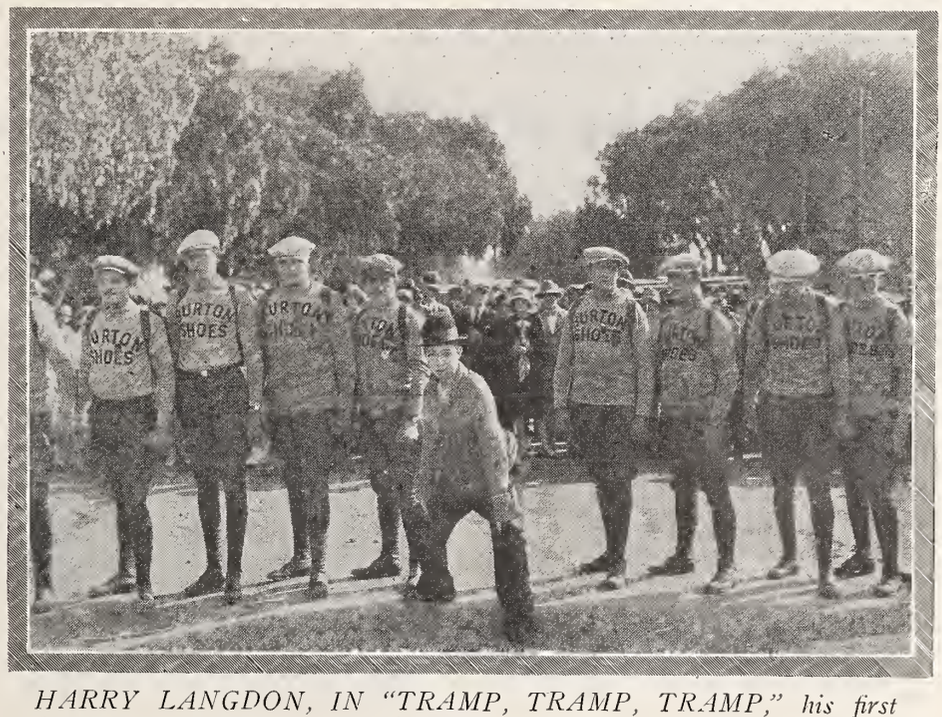
VISITORS

Among out-of-town exhibitors in Kansas City this week were: L. Bruenninger, Lawrence Theatres Company, Topeka, Kas.; C. F. Sullivan, West Theatre, Wichita, Kas.; T. S. Wilson, Casino, Excelsior Springs, Mo.; Frank Weary, Farris Theatre, Richmond, Mo.; Carl Cummings, Community Theatre, Gower, Mo.; Willard Frazier, Paola, Kas.; F. W. Meade, Meade Theatre, Kingman, Kas.

LEHMAN IMPROVES

Lawrence Lehman, manager of the Orpheum Theatre, Kansas City, who underwent an operation at a Kansas City hospital the other day, is greatly improved and soon will be able to return to his work, it was said.

See Pages 526 to 529 For Exhibitor Helps



HARRY LANGDON, IN "TRAMP, TRAMP, TRAMP," his first feature length comedy production for First National release, has jammed so much laugh material into six reels that anything you, the exhibitor, may tell your patrons regarding "the laughs" will be "the truth, the whole truth, and nothing but the truth," so help you—.

Schenectady Exhibitor Is Again Robbed

Moving Picture World Bureau, Albany, April 7.

WHEN it comes to being pickings for burglars and hold-up men, Virgil N. Lappeus, manager of the Hudson Theatre in Schenectady, N. Y., carries off the honors. Burglars jimmied the door of the Lappeus home one night last week, and then made off with $928, which constituted a portion of the receipts of the theatre and which had been hidden in the bathroom of the house for over Sunday. It was only about a year ago that Mr. Lappeus, who was then manager of the Griswold Theatre in Troy, and who lived outside of the city, was set upon by hold-up men but managed to beat them off and escape with his wallet.

MISS SUCKNO TO WED

Miss Noma Suckno, who was manager of the Albany Theatre in Albany for a time, following her father's death, but who later on leased the theatre as well as the Regent, handled by her brother, to the Strand interests, is to be married this summer. Miss Suckno's engagement to Ben F. Kraft, was announced during the past week.

ROADS OPEN

With the roads once more open, T. H. McCarthy of Fair Haven, a well-known exhibitor, in town last week was not so much interested in booking pictures as in driving a new car back home. Mr. McCarthy spent a short time along Film Row but did no booking. He reported business as having been fairly good throughout the winter.

RED LETTER DAY

Last Saturday night was a red letter one for Claude Fish, owner of the American Theatre in Schenectady, for, as president of the bowling clubs of the Electric City he presided at a banquet at the Elks Club that marked the close of the year. Mr. Fish has served as president of the bowlers for two years, and handed out the prizes last Saturday night to the best pin topplers of the past few months. Mr. Fish was a contestant at the recent national bowling tournament in Toledo, but did not come within the money.

VISITORS

Frank Green of Castleton, a well-known exhibitor, showed up along Film Row during the week, booking several pictures and dating others in. Mr. Green is now operating three days a week. A. T. Thornton, who runs the Walden in Williamstown, Mass., and caters almost exclusively to the college students, paid one of his periodical visits to Film Row last week.

MARX CONVALESCENT

Chris Marx, who runs the Rialto and Highland Theatres in Utica, was recently operated upon for appendicitis but is now on the road to recovery.

DISCONTINUES FIDDLIN'

Ed Walsh of the Albany Theatre in Schenectady has decided to discontinue his country store and old fiddlers' contests but will keep on booking amateurs for one night each week.

OPENS MAY 15

"Pop" Lintor plans to open his new theatre in Utica on or about May 15, and will use "Three Faces East" as his opening attraction.

AL ROBBINS VISITS

Al Robbins of Syracuse, who ran a theatre in Ithaca for some time, was in Utica last week as the guest of his brother, Nate, who remained long enough away from New York City to welcome him.

THE WEEK'S RUMOR

There was a rumor along Film Row during the past week that the Schine Brothers of Gloversville had bought out Charles Masonske, who has the Grand in Johnstown.

OPTIMISTIC

Mrs. Dennis Regan, who runs the Star in Greenwich, was along Film Row last week for the first time in two or three months. Mrs. Regan spent much time in dating pictures and said that she anticipated a good spring and summer business.

A NARROW ESCAPE

Julius Berinstein had a shock last week when a bakery adjoining his Hudson Street Theatre, in this city, was destroyed by fire. The theatre was saved by a firewall.

ELABORATE PLANS

J. H. Gerner, who will handle the Lowville Opera House, expects to open on May 6 and has booked "The Merry Widow" for three days. Mr. Gerner is spending a considerable sum in refitting the theatre. He has installed a couple of new Simplex machines and a new booth.

CAME TO GRIPPES

Two well-known exhibitors are recovering from the grippe. James Papayanakos is once more up and around in Gouverneur, and Mike Kallet of Rome is back on the job, although admitting a little weakness in the underpinning.

BREAKS RECORDS

Vic Warren of Massena broke all house records with a recent showing of "Mike," following heavy exploitation. Mr. Warren, who already owns one or two automobiles, added another to his gas stable last week.

Chifos Buys Another Ohio Theatre

Moving Picture World Bureau, Cincinnati, April 4.

THE Strand Theatre, Middletown, Ohio, heretofore owned by Gustavos Chifos, John Dimitrou and James Pappas, has been purchased by Theodore Chifos, who owns and operates the Sorg Theatre in that city. The consideration is said to have been $100,000. Theodore Chifos will continue to manage the Sorg, while Gustavos will be the managerial head of the Strand. The two theatres in question are the largest in the city.

CLOSED FOREVER

The doors of the Keith-Albee Theatre, Columbus, Ohio, were closed for good a fortnight ago. W. W. Prosser, who opened the house 20 years ago, closed the theatre.

HOWARD EXHIBITING

Charles Howard, who was formerly in the game at Minneapolis, in the exchange end, is building an open-air theatre at St. Marys, Ohio.

TWO MORE

The State Theatre Co., Youngstown, Ohio, will erect a $750,000 picture house and dance hall on West Federal street. J. H. Davis, treasurer, is in charge. It is also reported that Famous-Players Lasky Co. will erect a $300,000 house at Toledo, Ohio.

Drought and Strike Alarm California

Moving Picture World Bureau, San Francisco, April 2.

WHILE business conditions are still in good shape in Northern and Central California, the territory tributary to San Francisco, considerable apprehension is being felt over the lack of rain. Drought conditions are commencing to prevail and unless there is rain at an early date crops will be affected and business interests will suffer. A strike in the building trades in Greater San Francisco is threatened, so that great uneasiness is also being felt there. So far there has been no falling off in business in either the city or in the country districts, but a very uncertain condition prevails.

CHASE MANAGING

Al Crooks of Eureka, Cal., has resigned as manager of the State Theatre, owned by George Mann, and has been succeeded by James P. Chase, formerly located at Eureka. Mr. Crooks was a recent visitor at San Francisco to line up new connections.

PUBLIX CHANGES

Several changes have taken place in the personnel of the San Francisco house of the Publix Theatres Corporation, following the recent convention at Atlantic City. Charles M. Pincus, manager of the Imperial Theatre, has been transferred to New York to fill an important position in the publicity department of Publix Theatres. He has been succeeded at the Imperial by Charles Kurtzman, who has for several years been with Nat Holt as director of publicity for the California Theatre, and more recently with the Granada Theatre in a similar capacity. His former duties, in turn, have been taken over by Herbert Poland, until recently with the St. Francis Theatre. Charles M. Pincus has left for New York to assume his new duties. Horton Kahn, house manager of the California Theatre, was one of ten selected at the convention to participate in the course in theatre management, arranged by Publix Theatres, and has likewise left for New York.

ATKISSON A VISITOR

O. B. Atkisson of Oakdale was a recent visitor at San Francisco, this being his first trip to the metropolis since taking over the Rialto Theatre. He was formerly located at Livermore.

JOHNSON RECOVERED

Gus Johnson of the Star Theatre, Newman, gladdened the hearts of friends in San Francisco by making his appearance on Film Row recently, the first visit in several weeks. He spent three weeks in a hospital, shaking off an attack of influenza, but is his old self again.

WILL BUILD

The Famous Neighborhood Theatres, Inc., has taken out a permit for the erection of a one-story theatre building on Twenty-fourth street, near York, San Francisco. The estimated cost of the structure is placed at $65,000.

COLORFUL OPENING

The formal opening of Hayward's new $150,000 picture theatre was an event of March, city and county officials assisting in making it a colorful affair. The house, financed partially by Supervisor Charles Heyer of Hayward, has been leased to the Golden State Theatre & Realty Corp. and is being conducted under the direct management of J. J. Horwitz.

FOLLOWS BOOM

The breaking up of the immense landed estate of Miller & Lux and the division of this property into small farms, has caused a miniature boom at Los Banos, Cal. M. A. Harris has purchased property and plans for the erection of a picture theatre have been announced.

Along Exchange Row

With the Men Who Sell the Pictures

Buffalo

Moving Picture World Bureau, Buffalo, April 6.

Colonel Howard F. Brink, manager of the Educational exchange, visited Gotham the past week to confer with home office officials and look over the sights along the Gay White Way. The colonel has had his buggy all dolled up in fresh paint and ready to start his annual spring drive through the tall timber for new business. He declares exhibitors are now booking more short subjects than ever before.

A SPRING ROBIN

The worst thing that came back from the Atlantic City convention of the Paramount boys was the yellow and black sports coat worn by Ernie Williams, ad sales manager at the local exchange. Ernie sprung the noisy garment on the office without warning and several folk in the exchange almost fainted on the spot.

REAL ESTATE NEWS

The office of the Associated Exhibitors in the Pathe exchange is being enlarged to accommodate the augmented staff and increased business. Manager John M. Sitterly says General Sales Manager E. J. Smith has so much faith in the growth of Buffalo that he has purchased 75 acres in Williamsville, a suburb, which he expects to turn into gold some day when the city limits go beyond that town.

PARADISE LOST

J. E. Dickman of the Fox sales force took that first treatment for the revegetation of the scalp. Or, rather, he took part of it. He visited the beauty parlor, sat in the elcctric chair and stood for everything until the vibrator arrived. When they started that running around his dome, Emmy started for the ceiling. When he came down, he reached for his $1.50, threw it on the table, picked up his coat and hat and ran. Emmy says he would rather he bald than tickled to death.

Kansas City

Moving Picture World Bureau, Kansas City, April 6.

R. E. Churchill, F. B. O. branch manager, after giving his desk a hurried last "once over," left for Los Angeles to attend the F. B. O. sales convention. C. D. Hill, district P. D. C. manager, was a Kansas City visitor, leaving for St. Louis later. A. H. Levy, former Fox representative, has joined the Educational sales staff. After a visit with Kansas City state right exchanges, Lou Rodgers, general sales manager for Arrow Pictures, left for Omaha, Neb. Spring is almost here—and A. H. Chaffee, First National cashier, has purchased a marriage license. W. E. Truog, assistant district sales manager; Harry Taylor, branch manager, and Bob Gary, exploiteer, all of Universal, had to hurry to catch a Chicago train to attend the Universal Middle Western sales meeting. Hard work has earned W. C. Haynes a promotion from city salesman of Universal to special representative. Ben Taylor, former city salesman for Fox, has succeeded Mr. Haynes as Universal city salesman. E. M. Saunders, western sales manager, and J. E. Flynn, district manager, Metro-Goldwyn, were Kansas City visitors. The Paramount branch assumed a vacant appearance with Ben Blotcky, branch manager; R. C. LiBeau, district manager; Earl Cunningham, exploiteer, and the entire sales force attending a sales convention in Atlantic City. Four territorial screenings will be conducted before a price schedule is determined on First National product in the Kansas City territory in the future, according to William Warner, acting branch manager.

Promotions

Associated Exhibitors, Inc., through General Sales Manager E. J. Smith, announces the following promotions:

J. W. McFarland as manager of the Detroit exchange; Oscar Kuschner as manager of the Indianapolis exchange. Homer C. Borger as chief booker and auditor. W. Z. Porter as assistant to Mr. Berger. John Daly as Detroit salesman. Jack Osserman as manager of the Des Moines branch. Paul Bush as manager of the Kansas City office.

Pittsburgh

Moving Picture World Bureau, Pittsburgh, April 6.

Manager R. S. Wehrle of First National is back after a short visit at the New York home office of F. N. Harry Reese, city representative for United Artists, has returned to his duties after a few days' illness with the "flu."

RECENT VISITORS

Recent visitors included Mrs. Elizabeth Richey Dessez, head of Pathe's Educational Department; Jack Leary, Pathe's West Virginia representative; M. C. Howard, home office representative of the Standard-Federated exchange, and E. W. Elder, First National's West Virginia representative.

SPRING COLDS

Three employees of the First National exchange are suffering from the "flu" and at last reports all were on the road to recovery. Those afflicted are Alexander Parke, assistant manager; "Cap" R. J. Kinder, city salesman, and Miss Sarah Miller, secretary to Mr. Parke.

GEORGE A. ROBERTS

who has been appointed assistant to Fred C. Quimby, Short Subject Sales Manager of Fox Film Corporation

San Francisco

Moving Picture World Bureau, San Francisco, April 1.

Several members of the local staff of Universal journeyed to Los Angeles to attend the sales convention the first week in April. The delegation included C. A. Nathan, branch manager; W. C. Getty, director of exploitation, and Joe Huff, I. Wolf, Jack Fraser and Karl Krueger, of the selling division.

CANTWELL MOVES

Julius Cantwell, for five years with Progress Features, San Francisco, has tendered his resignation to become connected with the local Pathe Exchange, taking over the duties of Howard Butler, who is now with Associated First National.

COHEN RECOVERS

Reuben Cohen of the E. L. C. Company, 298 Turk street, San Francisco, is again on Film Row following an absence of seven weeks. His stay away was not in the nature of a vacation, however, as much of the time was spent in the hospital, where he underwent a serious operation.

WHAT FRED LACKS

Fred Woldenberg, with All Star Features Distributors, 209 Golden Gate avenue, left recently on a trip through the Sacramento Valley. Exhibitors are always glad to see Fred, and he would receive a rousing welcome this trip if he would take a rain along, a storm being badly needed.

Cleveland

Moving Picture World Bureau, Cleveland, April 5.

David Blythe, P. D. C. home office special representative, on a tour of exchanges, stopped off in Cleveland last week and called on the local P. D. C. family, including Robert Cotton, division manager, and George Erdmann, Cleveland branch manager.

ALMY LEAVES

Clifford E. Almy, for nine years manager of the Cleveland exchange for Metro-Goldwyn, has packed up his household goods and set them up in Buffalo where he has moved in as manager of the Warner Brother's branch office.

ON WAY WEST

Ward Scott, local Fox exchange manager, Roger Ferri, in charge of publicity for Fox in this territory, and David Davidson, city salesmen, are now on their way to California to attend the Fox convention.

Oklahoma City

Moving Picture World Bureau, Oklahoma City, April 6.

Harry C. Matchett, inspector, State Industrial Commission at Oklahoma City, has been appointed traveling salesman for P. D. C. at Oklahoma City and will travel the western half of the state. Ralph Isaacs has been appointed traveler for the Home State Film Exchange at Oklahoma City.

FAMILY GATHERING

W. P. Moran, manager; W. S. Quade, M. B. Tritch, James Amis and Glenn Ellison, salesmen for Universal Exchange at Oklahoma City, left on March 27 for a family meet at New Orleans.

NEW SALESMAN

Cliff Johnston has been appointed P. D. C. salesman at Oklahoma City.

Before booking consult Shoulder Reports.
See Page 526.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Here Are the 133 Points of Contact Scheduled for Your Mental Stimulus

PRACTICALLY all of the trade papers covering the Publix convention at Atlantic City made mention of the '133 points of contact" display arranged by the home office advertising department, but in the general run of the story there was no room for extended mention.

Through the courtesy of M. A. Bottsford we are enabled to repeat the classification here. It is impossible to condense this into the limit of a page or two, but we are giving it in full, feeling that it possesses a value far about that of the usual reports in this department.

Keep this issue on your desk. Refer to it whenever you need inspiration. It will help you to recall a stunt to fit practically any picture you may wish to put over. It is a compendium of ideas that will mean hundreds of additional dollars to any manager who will use it regularly and intelligently.

The cut on this page shows the central section of the display. In its entirety it covered the entire wall of the sun parlor of the hotel, or a space more than 200 feet long. Each square gives one idea.

Ideas on the Square

It was the outgrowth of a rather vague idea, explained by the placcard reading "Within the law. A mighty drama of the Ten Percent, starring Publix managers."

The "ten percent" refers to the margin allowed for additional publicity, which is to be kept within ten percent of the anticipated increase. The title was the suggestion of E. B. Roberts, assistant to Lem L. Stewart, who works with Mr. Bottsford.

The title led to the utilization of the miniature theatre, an accessory, the screen of which was lettered "Better advertising rather than more of it."

This was topped by a piece of compo board painted sky blue and announced as a sample of the blue sky which is the limit to advertising endeavor. On either side, for more than a hundred feet stretched concrete examples of what could be done along the lines of better advertising within the law of the ten percent, each on a differently colored square.

Plenty of Ideas

Both Stewart and Roberts spent several days digging from the files examples of good ideas, and this listing comprehends practically every means of approach, though it naturally does not list every side issue.

But as it stands, this list is a compilation of about every good angle. The display made such a hit with the managers that Lem may hire a "top" from the Ringlings next year and have room enough to display an analytic list.

Meanwhile here is a list that will mean real money in the bank if you will consult it regularly. Make a practice of going over it at least once a month to keep the ideas fresh in your recollection.

POINTS OF CONTACT

Banks—1-sheet in lobby showing how Indian head on one-cent piece was "Vanishing American." Various other tie-ups such as window displays urging bank accounts as direct tie-up with picture for example "Too Much Money."

Automobiles—Picture of local American Venus standing on running board of automobile used as a ballyhoo, with picture appearing in newspaper advertisement paid for by the Automobile company.

Bakeries—Signs on bakery wagons and enclosures in wrapped bread.

Street Cars—24-sheets on the sides of street cars running on all lines in town car cards.

Real Estate Companies—Double truck tie-up with a real estate company whereby it designated its new addition as "The Enchanted Hill."

Wooden Indians—Three very excellent feature stories in the newspapers on the history of a "locally" famous wooden Indian in Lincoln, Nebraska, in connection with "The Vanishing American." These feature stories all had three column headings and were splendidly written.

Sidewalks—Stenciling the name of the picture and theatre on the sidewalks.

Traffic Signs—Hanging cards on traffic signs in downtown section of cities for such pictures as "The Thundering Herd," warning pedestrians to keep traffic regulations in order to avert "the thundering herd."

New Construction—A colorful banner dropped from about the seventh story of a new building being erected after it has been announced that a dummy would be dropped from the top of the building.

Steeplejacks—Newspaper publicity, all that could be desired on a steeplejack stunt was used by our Howard Theatre in Atlanta. This publicity included prints of the picture and stories.

Menus—A leading restaurant in Lincoln, Nebraska, put on a "Vanishing American" dinner for which the bill of fare was printed on the blank stock herald on this attraction.

A Set of Six

Thrcugh the courtesy of Arnold S. Rittenberg, Publicity Director of the Fulton Theatre, Jersey City, and incidentally Secretary of the A. M. P. A., we are able to offer a set of six layouts on The Merry Widow used by him in his campaign for the Fulton. The first of these will be presented here next week, with the remaining five following closely.

The set of six represent as many distinct types of advertisement, and will show both the newspaper display and the actual layout from which the printer worked. Taken in connection with the previously published examples from M. W. Larmour and Cliff Lewis this set will comprise a veritable school of competent layouts.

Every point of contact with the outside public is a definite advertising opportunity
WITHIN THE LAW
A Mighty Drama of the Ten Per Cent
PUBLIX MANAGERS

ONE HUNDRED AND THIRTY-THREE POINTS OF CONTACT

The central portion of the display of the home office publicity department that got the attention of all managers at the Atlantic City convention. Lem L. Stewart and E. B. Roberts dug out everything in the files for his display.

Keep This on Your Desk and Use it Every Day

Cows—A street ballyhoo in the form of a cow was used in two of our cities for "Go West." In each instance the cow was a registered thoroughbred and newspaper stories were secured on the fact that the high-born cow had gone into the movies.

Dairies—Delivery wagons of dairies were bannered for "Go West" and attachments were printed for all bottles of milk delivered into the homes, on the basis of "Go West" having a cow in the picture.

Dancing Academies—A Merry Widow Ball was staged in at least six of our cities at the leading Dancing Academies. The Management awarded cups to the couples best performing the "Merry Widow" waltz. This applied of course to other pictures involving dancing.

Department Stores—The outstanding tie-up of this nature was the "Womanhandled" Sale by which the theatre secured extensive publicity in the department store ads, window displays, on the counter and in mail order copy in connection with the picture "Womanhandled."

Parking Space—One of our theatres in Poughkeepsie attached a card to the steering wheels of all parked automobiles advertising that free parking space was available while seeing "Sally, Irene and Mary."

Doors—The conventional stunt of putting cards on door knobs, also putting banners or announcements cards on revolving doors going into office buildings.

Office Buildings—For Harold Lloyd's picture "Safety Last," several of our managers hung 24-sheet cut-outs on the top of office buildings of not too great a height. These cut-outs showed Harold Lloyd falling from the face of the clock.

Beauty Shops—Beauty Shops take the form of window displays and direct mail copy sent out at the expense of the beauty shop in connection with a picture like "His Secretary," in which a beauty shop has a prominent part.

Business Colleges—One of our theatres advertised "His Secretary" by holding a contest on the stage to determine the speediest secretary in his city. The business college went to the expense of quite a bit of newspaper and direct mail advertising, all of which directly mentioned the picture.

Money—Several of our managers have used a novelty herald of an unusual nature. The herald has a penny pasted on it and bears the announcement that this plus 39 cents will admit the bearer to any current performance of the picture.

Conventions—One of our managers was fortunate enough to be playing "The Iron Horse" during a very large railroad Convention. He was successful in having the picture announced before the general assembly of the Convention.

Circuses—A couple of our managers in the South were fortunate enough to play a picture like "Sally of the Sawdust" while they had a circus wintering in their city. They were able to use many parts of the circus both for street parades and for exhibits in front of the theatre.

Aeroplanes—The aeroplane is a splendid tie-up when it comes to sensational advertising such as sky writing, dropping of heralds with a certain number of passes included, painting the wings and fuselage with the name of the attraction and theatre.

Books—The book tie-up consists of window displays in book stores handling novels which have been made into pictures.

Book Stores—We never experience any difficulty in getting access to a book store's mailing list to advertising a picture made from a well known book.

Libraries—We have been very successful in securing displays of lobby cards in libraries when the picture is made from a famous book.

Book Marks—The library is usually willing to insert book marks in all outgoing books when the picture is made from a well known novel.

Ambulances — We banner ambulances whenever we have a good comedy which lends itself to the caption "you'll die laughing at this picture."

Drug Stores—We are successful in having drug stores include with their outgoing packages a herald written in the form of prescriptions advising customers to see the current picture at our theatre.

Confectioners—It is easy to get a confec-

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

OWING to the extra length of the photoplay, "The Bat," there was room on this program for only two musical presentations, in addition to the Mark Strand topical review. One of these musical numbers was presented by George Lyons, the singing harpist of the orchestra, and the other was supplied by Ben Bernie and his Hotel Roosevelt Orchestra. The entire show was 2 hours in length, of which time "The Bat" took up 1 hour and 27 minutes. The topical review used up 8 minutes, as usual, while Ben Bernie and his musicians did their stuff in 22 minutes. George Lyons was given 3 minutes.

Each of the four de luxe performances of the day was opened by George Lyons in an especially ararnged harp presentation. Sitting at his accustomed place in the orchestra, Lyons opened with Irving Berlin's latest hit, "Always," and then went into a special harp arrangement of "I Wonder Where My Baby Is Tonight." He then closed by singing "A Cottage Small by a Waterfall." Lights for this number were as follows: Foots and borders of large stage in blue; 2 orange Mestrum floods of 150 amperes from the dome on the new cyclorama drawcurtains which close in the small production stage from proscenium arch to proscenium arch; white spots on the artists from the bridge; musicians of the orchestra flooded with light blue from the bridge.

Following the Mark Strand Topical Review came Ben Bernie and his orchestra of 12 musicians. Bernie and his men appeared on a bare stage backed up by silk drapes of light blue, masked in by blue cyclorama cloth. The fabric which forms the center part of the backdrop was backed up by a neutral blue drop and on this was thrown, from the sides, a steel blue light from open-box lamps. Bernie's repertoire for this engagement included "The Song of the Vagabond," "Pretty Little Baby," "I Love My Baby," a special saxophone solo, "St. Louie Blues," and "Scherezade."

A Fox Release

TOLD FORTUNES FREE IN WINNIPEG TO SELL THE WHEEL TO PROVINCE PATRONS

H. W. Jernberg, of the Province Theatre, rigged up a wheel of fortune shown in detail on the right. It was placed in the center of three doorways, as shown in the picture on the left. Anyone could give it a spin and get a whisper from the oracle. Notice the "Program at a glance card to the right of the wheel. That's good, too.

You Don't Need a Press Agent With This List

tioner to put on a new drink special named after a star or picture playing at our theatre. Of course the mirrors in the shop are always painted with the name of the theatre and picture playing.

Napkins—We furnished paper napkins to restaurants, imprinted with matter about the current attraction, in many cities.

Cafes—For a picture such as "Stage Struck" in which Gloria Swanson is shown cooking hot cakes, some of our cities were successful in having large banners put on the marquees of restaurants specializing in hot cakes.

Police—One of the best campaigns ever to reach this office's attention was a policemen's popularity contest put on in Dallas with "Irish Luck." An immense amount of newspaper publicity resulting in splendid box office receipts was obtained on this stunt.

Birthdays—Several of our theatres have the policy of sending out the well known birthday card. Dates of birthdays are secured from civic clubs, the Bureau of Vital Statistics, insurance companies, etc.

Flower Shops—For a picture such as "The Garden of Weeds" a tie-up was made with a number of flower shops to distribute seeds inside of heralds of this picture, telling people how to keep from having a garden of weeds. The flower shops also took newspaper advertising.

Eggs, Ads and Schools

Easter—Many of our theatres arranged municipal Easter Egg Hunts, securing a large enviable front page account for their current attraction.

Crowds—Our manager in Jacksonville gained considerable advertising by throwing heralds from the top of an office building into a crowd of three or four thousand people who had gathered to see a famous football star catch a football thrown from the 15th story of the building.

Classified—Several of our theatres received full page streamers every day on the current attraction by tying up with the Classified Department of the newspaper, whereby the names of several people are inserted each day in the Classified Columns to receive passes.

Schools—One of our managers had a clever tie-up with all of the public schools, whereby he distributed blotters in the form of 12 inch rulers printed with the caption "it is a good rule to see Mary Pickford in 'Little Annie Rooney.'"

Boy Scouts—An organization of this kind can be used in many, many ways, such as repairing the toys collected by our theatre for a Benefit Christmas time, staging parades, carrying banners on a certain picture after we have had a private showing of it, etc.

Athletics—This is one time we never overlook—to announce our pictures between halves at big football games and at other sports attracting enormous crowds. One tie-up of this nature was made in Memphis, whereby moving pictures of the game were made, at which time it was announced that the pictures would be shown that night at the Strand Theatre.

Telephone—We tie up with the newspaper whereby a certain number of people are called on the telephone. These people are given passes to the current attraction upon presenting proof that they are the ones who have been called. We also call people on the telephone advising them directly that such and such a picture is playing at our theatre.

Telephone Pads—Some of our theatres furnished the business organizations with telephone pads good for a month at a time. In addition to the space for memorandums the pads carried an announcement of the current bookings at the theatre.

Old Fiddlers' Contest—Reams and reams of newspaper publicity are received through staging an Old Fiddlers' Contest in which requests are made for old time musicians to appear on the program at the theatre.

Charleston Makes Money

Charleston Contest—Taking advantage of a fad, marvelous results have been secured through staging Charleston Contests. Valuable newspaper publicity always results.

Pioneers—Any picture such as "The Covered Wagon" or "North of 36" offers an opportunity for feature stories in the newspaper concerning their experiences in pioneer days. The more local the angle can be made the better it is.

Ghosts—Several of our theatres were successful in ararnging for a Ghost Story Contest in connection with such a picture as "Phantom of the Opera."

Mysteries—Under this general heading we classify the ingenuity of a manager who capitalized on the fact that there had been a number of unexplained mysteries in his city by writing dramatic ad copy which seemed to connect these mysteries with "The Phantom of the Opera."

Co-operative Advertising—This stunt needs no explanation. It is represented by the single and double truck co-operative ads which have appeared practically all over our circuit with such pictures as "The American Venus."

Identification Stunts Especially useful with a picture like "The Merry Widow" for which we have recommended having a woman disguised as a merry widow visit a number of stores, with a prize awarded for her identification.

Clocks—A favorite stunt is to have a number of clocks in a window display with one big clock which it is announced will stop during a specified day. Prizes have been offered for the persons estimating nearest the time when the clock will stop.

Pencils—A variation of the clock stunt is to have a number of pencils scattered in a window with a prize offered for the person who can estimate nearest to the number of pencils displayed.

Taxicabs—Tie-ups with Taxicab Companies whereby the taxicab carries an announcement of a picture or coming attraction. One of our theatres has an arrangement whereby a person desiring to go to the theatre any Monday night will be brought down free of charge by the local taxicab company between the hours of seven and eight.

Flagpoles—One of our managers put a large banner or flag on the flagpole of every downtown building in his city, bearing the name of the picture and theatre.

Telegraph Poles—Arrows bearing the name of the current attraction are tacked on all telegraph poles in the downtown section and point toward the theatre.

Churches—Very often we are successful in having ministers preach sermons on the subjects of such pictures as "The Wanderer" and "The Miracle Man."

Sunday School Classes

Sunday Schools—In several cities where we do not play on Sunday, Sunday School classes meet at the theatre. Each member is pledged to tell three people during the week what the curernt attraction at the theatre is to be. In at least one city we have had a tie-up with Sunday School classes in all the churches, whereby we have secured permission to post paper in the Sunday School classrooms, in exchange for the privilege of allowing the Sunday School to have a theatre party for the class having the best attendance record.

Telegraph Companies—For a picture such as "The Pony Express" the local Telegraph Company will deliver messages containing copy on the picture free of charge.

Insurance Companies—Excellent co-operative advertising is obtained by having an Insurance Company issue a blank policy to the theatre covering any broken rib sustained by patrons while laughing at a comedy attraction.

Midnight Matinees—This stunt is such a distinguished stunt in many of our southern cities that we can most certainly classify it as a point of contact.

Laundries—We pay for the printing of covers going the shirts sent home from

A Metro-Goldwyn Release

TWO MORE STUNTS ON MIKE FROM LOEW'S STATE THEATRE, ST. LOUIS

On the left are seen the Marines working in the lobby on the strength of one of the episodes in the picture. On the right is the Mike and Dog contest in which the boys and dogs are judged as a unit. This promises to take the place of the Jackie Coogan contest and has been worked with real success in a number of other cities.

Each Paragraph is a Rent-paying Suggestion

laundries. We also banner the wagons of the laundries.

Factories—Theatres in manufacturing centers employing large numbers of people will find it very valuable to place display cards on the time clocks.

Civic Organizations—Very often we distribute special heralds at the noon-day luncheons at the Civic Clubs, which in turn are taken home to the wives. By giving each club an invitation performance once or twice a year it is easy to keep their good will for a thing of this sort.

Radio—The possibilities of this means of contact of course are inexhaustible and are determined solely by local circumstances.

Music Stores—Especially valuable for advertising a picture made from a musical comedy such as "Sally, Irene and Mary" of "The Merry Widow."

Victrolas—In many of our cities we have allowed the local Victrola Company to put on a little act featuring its newest models, in return for which the Victrola Company does extensive advertising in the paper announcing the show, gives window displays and sends out copy over its mailing list. The same thing applies to the Duo Art Piano.

Popular Songs—Our manager in Memphis recently succeeded in having a full page ad inserted by a music store on one popular song only, which was to be featured at the theatre in question the coming week.

Poster Contents Popular

Posters—It is not difficult to interest local art stores or the Art Departments of public schools in staging Poster Contests to advertise pictures, such as "Moana" and "Robin Hood." By starting the contest well in advance, especially in the schools, the children carry home the news of the picture's coming and it creates word-of-mouth advertising even before the picture is shown.

Governors and Other Officials—Including official people in a stunt wherever possible, always gets splendid newspaper publicity.

Cut-Out Lobbies—It is not necessary to detail the method of dressing one's theatre front with cut-outs from the paper furnished on the attractions.

Inside Advertising—One of our managers reported an unusual advertising display in an unusual position. He fixed up a beautiful display in one of his lower boxes which was lighted for about four minutes only during the showing of his screen advertising.

Dolls—It is easy to interest the girls of one's city in a Doll Dressing Contest, especially if it is announced that the dolls will be donated to a local orphanage.

Boats—It is easy to interest boys in making boats, aeroplanes, etc. for such a picture as "The Air Mail." Others of our managers, in cities where boats form a part of the transportation system, have succeeded in procuring display space on the boats and ferries in question.

Candy Stores—The old stunt of arranging for kisses to be displayed in the windows and to be given away in specially printed sacks, is a good one.

Grocery Stores—A valuable stunt for a small store, especially when a special sale is announced, is for the theatre to arrange to furnish the large paper sacks imprinted with copy concerning the picture playing.

Hotels—In larger hotels especially, it is valuable to arrange with the Clerk to have special copy inserted in the mail boxes of the guests.

Babies—One of our theatres in Colorado was successful in arranging for a Most Popular Baby Contest which drew large business and co-operative advertising from the photographers interested.

Men's Stores—A window display can be arranged with any type of men's furnishing store on almost any picture. This is the common variety of window display.

Ladies' Stores—The above paragraph applies to ladies' stores.

Using the Bachelors

Bachelors—Excellent newspaper publicity can be secured from a stunt whereby it is announced that bachelors will be admitted at a special performance of such a picture as "Let's Get Married."

Mothers' Day—The paragraph on "Bachelors" applies to Mothers' Day, when it is announced that mothers over fifty will be admitted.

Fathers' Day—The above paragraph applies to Fathers' Day equally as well.

Christmas Matinees—Column after column of free publicity is received at Christmas time when our theatres collect food and clothing for the poor people. This is institutional as well as current advertising.

Take a Chance Week—This stunt has been fully explained before. It is well worth classifying as a point of contact.

Fashion Shows—These are now put on so generally that they need no explanation. They result in excellent co-operative advertising and free publicity in the newspapers, as well as direct mail advertising on the part of the stores co-operating.

Electric Shops—A window display so unusual as to be separately classified was reported by one of our managers with "Lightnin'." An electric shop handling a brand of goods called "Lightnin'" fixed up a "lightning" flash which could be seen for several blocks up and down the street. He also took co-operative advertising in the newspapers.

Hats—A stunt whereby a hat store donates a hat which will be given to the lady who can wear it most becomingly.

Shoes—The same stunt as above applies to shoes. It was worked successfully in many of our theatres with "A Kiss for Cinderella."

Buffaloes—One of our managers reported a big dinner given for the old-time buffalo hunters, at which all of the civic and newspaper officials were present in connection with "The Thundering Herd."

Goats—One of our managers staged a goat contest, awarding prizes for the finest goat in connection with "Little Annie Rooney."

Dogs—A splendid stunt is a contest to find the biggest dog, the smallest dog, the ugliest dog, the prettiest dog, etc. It is recalled that a stunt of this sort at one time stopped traffic in one of our smaller cities because of the number of dogs brought to the theatre.

Scales—The ordinary weighing scales can be turned into temperament indicators by having a false front pasted over the figures so that the arrow points to such classifications as "pride, stubbornness," etc.

Treasure Hunts—This stunt has been given enough publicity so that no explanation of it is needed. It is highly successful.

Fruit Stores—It can be arranged to have a limited number of oranges distributed, wrapped in a cover printed with copy about a picture such as "The New Klondike."

Tie Up With a National Apple Week

Apple Week—Theatre tie-ups with National Apple Week, October 31-November 6, Asheville, for instance, featured in the News Reels views of the local apple exhibit, with close-up pictures of the prize winning fruit. Advertised through co-operative newspaper representative and "curio." Apples displayed in the lobby.

Coloring Contest—The old stunt of having color pictures of the stars is always a good one.

Designing Contest—For a picture such as "A Dressmaker From Paris" it is best to have a Designing Contest whereby prizes will be awarded for the most stylish dresses designed. Mediums for announcing a contest of this nature—on the screen, placards in department stores tying up with the theatre, lobby cards and the newspapers.

Barber Shops—For a picure such as "A Social Celebrity" we are tying up with barber shops on the basis of Menjou's playing the part of a barber.

Department Stores—Special—It is not difficult to arrange with one's department stores to enclose heralds in packages being sent directly into the homes of prospective patrons.

A Metro-Goldwyn Release

A CLOSE UP AND DISTANT SHOT OF MIKE'S COTTAGE IN THE STATE, ST. LOUIS

This is rather more ornamental than most of the box car huts used for lobby display on this surefire hoakum, but excellent business seems to have justified the additional care in presentation. The Loew house put in about everything they had on this picture, knowing that it would please those who most readily responded to exploitation.

Any Single Item on This Page is Worth Big Money

Automobiles—Special—Theatres whose lobbies are large enough to exhibit a new model of a well-known automobile, arranged on a treadmill so that the wheels will turn under the car's own power. Co-operative advertising can be secured, announcing that a free ride in the new car will be given to all patrons of the theatre desiring same.

Jazz Bands—Almost any dance orchestra which is just acquiring a name will be glad to perform free of charge for the sake of the advertising received. This is a stunt often used by several of our managers. The orchestras usually take ads in the newspapers announcing the engagement.

Patriotic Societies—A special appeal can be made to the members of various patriotic societies when the picture is appropriate. As for example, with "Irish Luck" special efforts were made to interest the Ancient Order of Hibernians.

Lamp-Posts—One of our managers placed special display frames around all the lamp-posts on his block. That applies to a judicious use of the Better Films Committees. The capitalization of its merits can be made into real assets, so that when pre-views are held, with the combination of having the picture recommended by the Better Films Committee, it really means something.

Newspaper Advertising—This all important contact, of course, should be included without needing any explanation. It involves all sorts of advertising from announcement and teaser ads to the huge display ads.

Consuls Can Help It

Consuls—While "He's a Prince" was playing our circuit several of our managers succeeded in stirring up quite a bit of interest as to whether or not the picture represented a burlesque on the Prince of Wales. In each instance the British consuls gave out a lengthy story on the picture which made splendid publicity.

Private Dances—Often, at the large private dances our managers send people to distribute novelties, such as gold coins for "Madame Sans Gene."

Dancing Opportunities—Tie-up with a dancing academy which instructs a large number of pupils. It is easy to get free talent for prologues and co-operative advertising in the newspapers by the teachers, who announce that their pupils will have the opportunity to appear on the local stage.

Direct Mail Advertising—The all important mailing list, of course, is included in the points of contact.

Newsboys—We place banners on the backs of newsboys for such a picture as "The Last Edition."

Street Ballyhoos—We mention ballyhoos under the general heading, with the intention of detailing any particular or ontstanding ballyhoos.

Holidays—Some of our managers have the ingenuity to capitalize on a holiday, such as St. Patrick's Day, when they are playing a picture such as "Mike," by distributing little shamrocks on the street, printed with an announcement of the picture.

Calendars—In the smaller cities it is especially valuable to distribute calendars good for a month at a time, carrying announcement of the daily program for the month.

Wrecks—Almost any wreck, such as that of an automobile in the prominent part of town, can be bannered in such a way as to tie up with the picture playing at the theatre.

Programs—A conventional program is included in the list of points of contact as well as the heralds furnished by the exchanges.

Inside Ballyhoos—For a picture such as "The Phantom of the Opera" we have an inside ballyhoo in the form of a man dressed as the Phantom, who runs through the house screaming; who appears on the stage under a ghastly light to announce the picture.

The Screen—Slide and trailer advertising is included as a matter of record.

Fires—One of our managers had the quickness of mind to make a huge banner on a picture such as "The Eternal Flame" which he placed in front of a big building on fire, and for which a large crowd had gathered.

Play Up the Fire Towns

Firemen—It is possible to secure banners on fire engines and good newspaper publicity in the form of fires, personal experiences, etc., when playing a picture involving the Fire Department to any great extent.

Postal—For a picture such as "The Air Mail" it is possible to tie up with the Post Office Department.

Navy—In a picture involving the navy, such as "The Midshipman," "Masters of Men," etc., tie-ups with the navy in the form of street ballyhoos, special naval decorations at the theatre, paper pasted on the naval display cards, etc.

Army—The above paragraph applies to the army as well. Tie-ups with the army have been successfully put over for "Behind the Front" all over the circuit.

National Guard—In one of our cities where a new unit of National Guard was being organized a twenty-minute stage act was put on free of charge by the unit in question, for the sake of advertising.

The American Legion—Where tie-ups with the army and National Guard are not possible for a picture such as "Behind the Front," the American Legion is then as good and in many instances better. One of our cities received front page publicity on "Behind the Front" by showing the picture in advance to soldiers who had received decorations in the war.

Hospitals—In large cities splendid publicity is received through showing pictures in advance to hospitals, etc.

Checks—For pictures such as "Miss Brewster's Millions" we tie up with the banks, whereby checks for a small amount, say 15c or 25c, are handed out by a bank interested in promoting savings accounts. These checks are given out as heralds in advance of the picture showing and it is announced on the screen that Miss Brewster wishes to share her millions to the extent that any one opening a savings account with an initial deposit of $10, for example, may use the check to help make up the amount.

Hose—Considering the ever changing styles in hosiery it is an important tie-up through the fact that so many actresses endorse one particular brand, enabling the theatres to secure co-operative advertising and in many instances sample hose to be given away at a time when a picture presenting a star who has endorsed the brand is playing at the theatre.

Life Savers Always

Life Savers—Companies selling candies of this nature are always eager to tie up with the various pictures, whereby Life Savers are given out as samples, attached to a herald describing a picture forthcoming.

Relics — Exceptionally good newspaper publicity as well as display value can be secured by advertising for relics to be exhibited in the lobby. Very often a relic, particularly for historical pictures, will date back to the time of the picture, resulting in a feature story in the newspaper.

Scientific Men—For a picture such as "The Lost World," involving scientific hypothesis, feature stories can be secured in the form of interviews with such men, giving information in the popular style about items which create interest to see the picture.

Essay Contests—Under this general heading we group all such efforts for publicity through the old familiar Contest, for use with such pictures as "Abraham Lincoln," "When Knighthood Was in Flower," etc.

Special Costumes—Under this heading we would classify the advertising gained by dressing the ushers and house staff, in advance, in costumes which tend to create interest in a forthcoming picture. An example of this is the excellent way in which many of our managers advertised "Mike" by dressing their usherettes in overalls and railroad caps a week before the picture played.

A Metro-Goldwyn Release

TWO EXAMPLES OF THE USE OF THE THREE SHEET CUTOUT ON MIKE

That on the left is from the Majestic theatre, Louisville, with the caption "A barrel of fun inside." We don't know what the girls are doing, maybe they just happened along. On the right the same cutout is made the basis of a window display for the same house. Here it is used to put over a phonograph display very adequately.

Newest Cinderella Stunt Uses a Pattern Entry

First National Releases

HERE'S A NEW IDEA FROM THE PETOVIA, MADISON, N. C.

A three-sheet for Abraham Lincoln was mounted on a Ford, which also towed a six-sheet trailer for Frivolous Sal. It's a clever idea for getting two attractions over without letting them run together. Each is distinct.

Pirate Leon Errol Captures Pittsburgh

One of the social events in the Pittsburgh calendar is the annual ball for the benefit of the Harmanville Convalescent Home, sponsored by the socially elect. The list of Patronesses reads like the roster of Pittsburgh's best, and the guests are the remainder of the social Who's Who.

This year the ball was to be a pirate party, and Allen S. Glen, of First National, sent a special man from the home office to see just how far he could hook Clothes Make the Pirate to the event.

Close connection was made, and stills of the picture were used to illustrate the stories of the forthcoming event, these being planted by the publicity agents for the ball, supplementing those for the Grand and Liberty theatres. The first of these is a Davis and the Liberty is a Rowland and Clark theatre.

Stores Kicked In

A three sheet, specially fixed up, was Moving Picture World—Grossbard Feb. 5 used as an attractor in the lobby of the bank where the Ball Committee has established an office, and stills and posters were laid off to the department stores and more fashionable shops which were driving on costume material, since all guests were to come as pirates. The stores welcomed the supply of pictorial material, and the stores also used a double truck the day before the ball, the two theatres being given credit in the anouncement.

Powland and Clark supplied a quartet for one of the features of the ball, and the intimacy of the title, plus Erroll's musical comedy favor, brought large business to both houses.

From another angle the story was hooked to the Pittsburgh ball team, the "Pirates" of today, and the sporting goodstores all gave strong windows. It was duck soup for the lucky theatres.

Two Good Ones

Two good small stunts were worked by the Allen Theatre, Cleveland, to supplement the regular drive on Clothes Make the Pirate.

One was the familiar drawing contest. This time an incomplete sketch of Leon Erroll as the Pirate was run, the contestant to fill in the missing outlines to the best of his artistic ability. Enough of the cut was retained to give it pictorial value to those who did not compete.

The other idea is newer. Clothes deals with early New England and prizes were offered for the best tongue twisters based on the peculiar names of the characters. This had real comedy value and helped to bring a business that compelled a shut down several times a day.

Cinderella Stunt Was by a Pattern

E. C. Kingman, who used to shoot in stuff from the Rialto theatre, Macon, Ga., three years ago, has bobbed up again. He writes that in the interval he has been selling film out of the New Orleans Paramount exchange But he was built for a manager, and he is "back home"; this time as assistant manager and publicity man for the Majestic theatre, Jackson, Miss.

To show that the thinker is still running well, he sends in a variant on the Cinderella stunt, which he worked on A Kiss for Cinderella. Almost always this has been a try on stunt at a shoe store. Kingman put his slippers in a showcase in the lobby and announced that they would be given the woman whose foot most nearly matched Cinderella's.

Just the Outline

Entrants merely outlined the stockinged foot on a piece of paper and brought or sent it to the theatre. The stunt was worked on the level, for he writes that it took several days to eliminate the contestants as many of the outlines were so nearly alike, but finally a winner was decided and she was invited to pick any pair of shoes in the city and send the bill to the Majestic. She did not have to take the exhibition pair. This made the offer seem even more generous. Many women came in on this who would not have submitted to the publicity of a public tryon.

Mr. Kingman has been fortunate in effecting a deal with a local dancing teacher who stages prologues in return for the advertising she and her pupils receive. For Cinderella he showed a girl in rags and by flashing off the lights permitted her to change to the ball costume. About twenty girls were used in the production.

For Stage Struck he had an amateur bill of nine good acts, and he is building up a fine local stock company that is going to make real money for the house.

A United Artists' Release

THOSE BLACKFACE KIDS HAVE SOLD A LOT ON ANNIE

Nothing has done more to announce that Mary Pickford has gone back to her best-liked role in Annie Rooney. This display was planned by H. C. Farley, of the Empire Theatre, Montgomery, Ala. It brought the patrons in.

Heavier Rules Give a Much Better Panel Effect

Sells a Dog Story With Little Talk

The Metropolitan Theatre, Baltimore, puts over The Clash of the Wolves with a minimum of text and a maximum of cut arguments. There are two sales lines, one just below the signature and one just above the small features. Most of the selling is done with the dog, and this cut has strength. It's plan book stuff, but no local artist could do better; few as well.

A Warner Brothers Release

CLEAN SELLING

There is a heavy underline for The Sea Beast, but this is effectually cut off from the current space with the three minor features. This gives Rin-Tin-Tin the space mostly to himself.

There is nothing spectacular about this display, but it is seldom that you get such thoroughly good selling in a space. This is partly due to the open display and in part to the absence of an excess of sales talk. This shows two virtues. It tells enough and it does not tell too much. Knowing when to stop talking is often more useful than knowing what to say.

Heavier Rule Work Increases Emphasis

Some weeks ago we reproduced a display with a line background for a set of panels. We expressed the opinion that while the layout was decidedly good, it might be improved by making the rule design a little heavier.

Ciff Lewis, of the Strand Theatre, Syracuse, N. Y., put the suggestion to the test, and if you will compare the result with the original, we think you will agree with the suggestion.

The idea of a background is to throw the panels into relief. If the lines are made too strong they overshadow the panels. If they are too weak there is not enough contrast. In a three column width a three point rule such as this is about right, with a two pica space between. A four column space would stand a six point rule with the same interval, but only a six column should carry twelve point and even here that would be a little too large. Cliff has followed the idea nicely and we think that he very ably proves the point.

Simple Display to Sell New Chaplin

Don Nichols does not waste many words selling Charlie Chaplin in The Gold Rush at the Paris Theatre, Durham, N. C. He knows that it is ample to tell that he has the picture, but he does tell that this is "A dramatic comedy written and directed by Charlie Chaplin."

A United Artists Release

A CHAPLIN THREE THREES

He probably could not sell an additional ticket with ten times the space, so it would be foolish to invest in more space. He could not sell more tickets with fifty times the copy, so he saves ink. It's a nice example of efficient economy.

Well Set Title Carries the Idea

The title itself is the chief sales feature of The Ancient Mariner. The Zelda Theatre, Duluth, Minn., puts the title over without making it fight everything else in the space. It even slants the lettering without making it unreadable, and it gets a fine display in about two fives.

WILLIAM FOX
Presents
"The Ancient Mariner"
WITH
EARL WILLIAMS
CLARA BOW
LESLIE FENTON—GLADYS BROCKWELL
A vital, pulsating, modern story, plus the most picturesque fantasy ever screened, makes this the entertainment feature of the season.
Based on Samuel Coleridge's Classic Poem
Bargain Noonday Matinees—11 to 1 p. m. 10c
Comedy—CLYDE COOK In "Starvation Blues"
STARTS TODAY
ZELDA
DULUTH'S BIGGEST LITTLE THEATRE
Next: "The Golden Strain"

A Fox Release

STRONG DISPLAY

It is the poem title that is going to sell this production. Most everyone knows the poem, and it will sound interesting to the very few who do not. The title, then, is the thing to play up, and here it gets a large display in a very small space.

The space is fairly closely set, but there is enough white around the title to permit it to stand out. The black mass of the cut

A First National Release

GETS OVER BETTER

Matches Column Cut With Column Box for a Two

gives it isolation on two sides, and you cannot come anywhere on that page without getting that title.

Four star names and three lines of selling talk find good display and in ten inches the Zelda has done better than many houses have with three and four times the space allowance. This is because the house is willing to take small type lines, knowing that a six point line well displayed is as good as an overcrowed ten point and better than a packed eight.

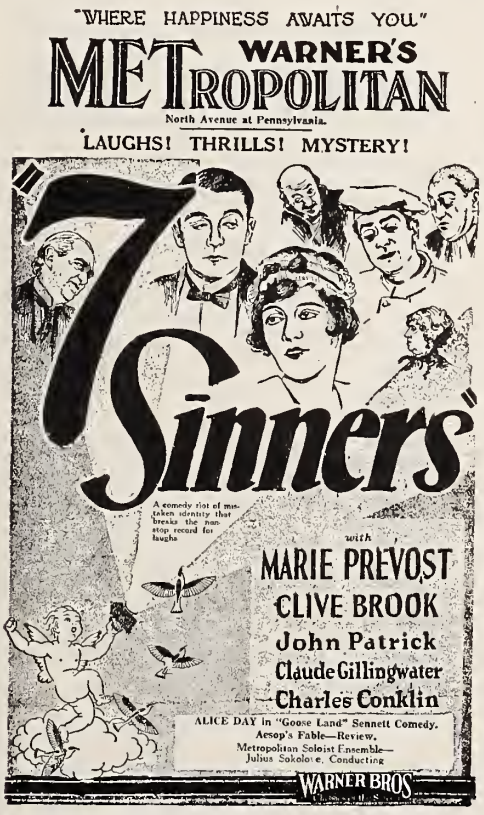
The cut is an important part of the display, for it really is an attractor. It looks interesting, and the ghostly white ship is much better than a stronger black one would be. The Fox art department has supplied an unusually good set of cuts for this title. They are designed to get the attention of the reader. Practically all of the cuts we have seen used pack a real wallop.

But the cut would not have saved a space packed with black type. Here only two bold sections are used; the title and the first two names. The rest is light face and more prominent because it is light.

If your printer is given to the use of all bold faces, show him this. He may get the idea.

Gets a Large Space From a Plan Book

Warner's Metropolitan Theatre, Baltimore, uses mostly plan book cut for Seven Sinners, mortising to let in the added attractions.



A Warner Brothers Release

MOSTLY PLAN BOOK

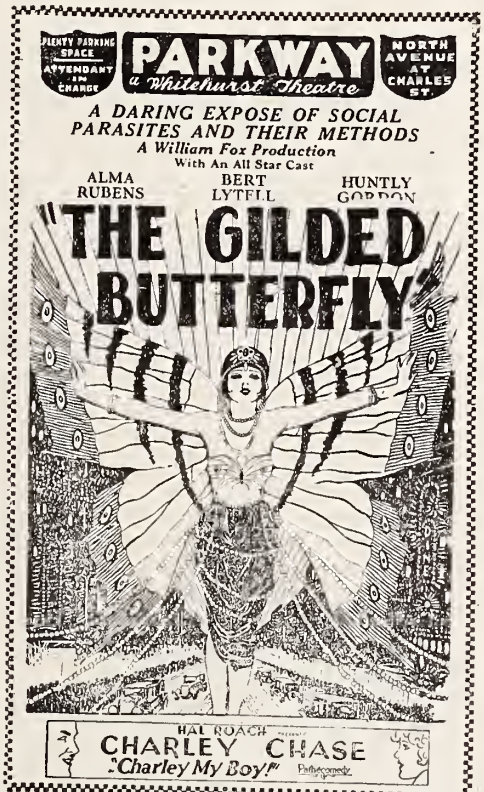
The cut is very satisfactory, but it does not work well with the signature. One trouble is that the cut is made to exactly fill a three-column space. Had it been the usual six-inch width, it would have been possible to have bound the signature to it by running a three-point rule around the entire space, but it was not possible as the cut set too close to the column rules.

The tint gives an effective ground, but it makes no provision for the hook-in to the signature. The only saving grace is the fact that a part of the top is open. This gives some connection to the white space signature, but it looks a little unfinished.

Staff artists should hold the signature in mind when they design cuts. They are too apt to centre on their work, making it difficult to connect.

Flash Cut Appeal Is a Good Seller

This rather flashy cut on The Gilden Butterfly, used by the Parkway Theatre, Baltimore, probably proved a good seller. It suggests the style of play that will appeal to those to whom the cut makes appeal, and they will find from the sales line that this is "A daring expose of social parasites and their methods." This should complete the sale.



A First National Release

AN APPROPRIATE CUT

The sales line would have been better in upper and lower. It would have been better still had it been given a little white space, for it is crowded between cut and signature until you have to look for it. Apart from that, this is a useful space for this type of presentation.

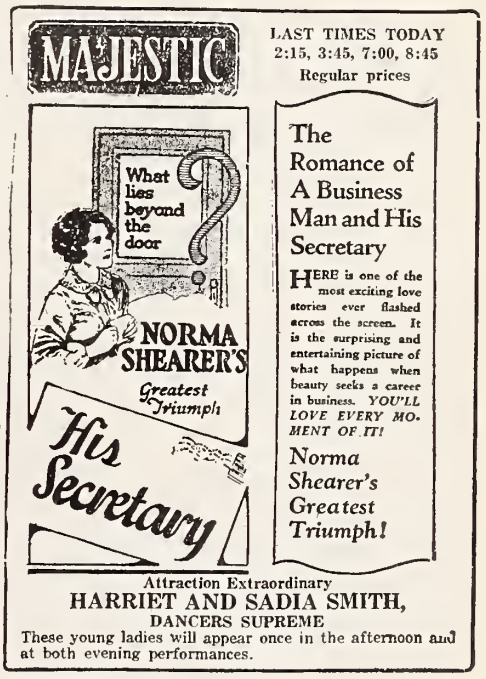
First and Third

Warren Irvin did so much business with The Merry Widow that he ran it for six days instead of the four originally allotted. He broke the four-day record and then got third best on a week's run record.

The interesting part, however, is that he did this without special stunts. He just put out a little more paper, used a little larger ads and got more windows, but he did use 24-sheets where sixes are generally his limit, and this had a strong moral effect.

Carroll's Layout is Orderly Selling

This layout on His Secretary from L. W. Carroll, of the Majestic Theatre, Burlington, Vt., looks a little stiff at first glance, but if you will study it, you will find that Mr. Carroll has produced a singularly good selling advertisement.


MAJESTIC
LAST TIMES TODAY
2:15, 3:45, 7:00, 8:45
Regular prices
What lies beyond the door
NORMA SHEARER'S
Greatest Triumph
His Secretary
The Romance of A Business Man and His Secretary
HERE is one of the most exciting love stories ever flashed across the screen. It is the surprising and entertaining picture of what happens when beauty seeks a career in business. YOU'LL LOVE EVERY MOMENT OF IT!
Norma Shearer's Greatest Triumph!
Attraction Extraordinary
HARRIET AND SADIA SMITH,
DANCERS SUPREME
These young ladies will appear once in the afternoon and at both evening performances.

A Metro-Goldwyn Release

GOOD SELLING

It is a clever use of a one column cut in a two column space, the drop being six inches.

Since the cut was lined, Mr. Carroll figured that a second panel would give balance, so he matched the size and fills the panel with one of the best displayed selling spaces we have seen in a long time. He has to use short width, so it looks compact. He selected good copy and gave it a wonderful display. There is nothing about this being the best or the biggest or anything of that sort. The strongest line is the repetition of "Norma Shearer's greatest triumph." The rest is just interesting talk that convinces you that here is a picture you should see.

And then just below is the announcement of a pair of local dancers. Long ago Mr. Carroll discovered that the local act makes money, and he uses them whenever he can.

The Majestic is part of the Grey Circuit. Mr. Grey seems to be a good picker.

We want some good all-type ads, please.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

OUR GANG.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. Lots of comedy and they all liked it. They are going to watch for the next MacLean picture, and am sure we will have a crowd. Good tone, appeal, 90 per cent. No for Sunday or special. Draw town and country class, town 900. Admission 10-25, specials, 35. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

F. B. O.

BLOODHOUND. (4,800 feet). Star, Bob Custer. A tolerably good program. Good tone. Appeal, 50 per cent. No for Sunday or special. Draw oil field class, town 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

CHEAP KISSES. (6,538 feet). Star cast. Another good picture from F. B. O., who have not turned out a bad picture since they stopped buying foreign junk. Good tone, great appeal. Yes for Sunday and special. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. A good western, but I did not buy this one from F. B. O. Got it from Oklahoma Specialty. F. B. O. pictures are good, but Oh, Boy! When they send over their pictures real prints you get. Tone, good. Sunday and special, no. Appeal, 100 per cent. Oil and farm class town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

DRUSILLA WITH A MILLION. (7,301 feet). Here is a production that is a decided change from the usual run of pictures, and patrons seemed to enjoy it greatly. Second day business better than first. Deserves a play in every theatre. Draw mixed class, town 3,000. L. O. Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. Mighty fine. Not as good as "Over the Hill" or "Old Nest," but good entertainment. Some came twice to see it. We like this kind. Good tone. Hundred per cent. appeal. Yes for Sunday and special. Draw business and farmer class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

GALLOPING HOOFS. Star, Johnny Walker. A very good (serial type) picture, but not extra. If you like racing, get this one. Good tone. Appeal, 60 per cent. Draw oil field class, town 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

KEEPER OF THE BEES. (6,712 feet). Star, Robert Frazer. Well, we knocked 'em dead with this. The school kids sponsored it. We advertised well. They came and everybody has been happy since. It's all they claim it is, but don't follow the story very closely. Everybody liked it. Fine scenery. Business and farm class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Very good. Played at Bellwood on Saturday night. We received your picture, Fred. Many thanks. Wish a few more would send us one. Tone and appeal, good. Sunday and special, no. Business and farmer class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

O. U. WEST. (6,020 feet). Star cast. Very good picture. All right for cities and large towns, but not here. Tone, good. Sunday and special, no. Oil and farm class town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

SILENT STRANGER. 5 reels). Star, Fred Thomson. Good program offering. Good story and plenty of action. Good tone and appeal. Yes for Sunday, no as special. Draw farmer-merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Placerville, California.

STEPPING LIVELY. (5,315 feet). Star, Richard Talmadge. Good action picture for Saturday, but we had bad weather. Tone and appeal, good. Sunday and special, no. Business and farmer class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

TEXAS BEAR CAT. (5,550 feet). Star, Bob Custer. Good western. The last of F. B. O. and thank God for it. I may play more F. B. O. pictures but will come from some other exchange if I do. Nuff sed. Tone, bad. Sunday and special, no. Appeal 99 per cent. Oil and farm class town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

THUNDERING HOOFS. (6,812 feet). Star, Fred Thomson. This picture pleased our Saturday night crowd as well as any Tom Mix picture we ever showed. This is our first Thomson picture, and believe me he will be a money maker for us. Good tone, appeal 100 per cent. No for Sunday or special. Draw town and country class, town 900. Admission 10-25, 35 specials. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

YOUTH AND ADVENTURE. Star, Richard Talmadge. My patrons liked it. Full of comedy and thrills. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

First National

CHASTITY. Good picture. Rental right on this. Good tone and appeal. Yes for Sunday, no as special. Draw merchant-farmer class, widely scattered town 1,600. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DARK ANGEL. (7,211 feet). Star, Vilma Banky. This picture did not draw well, but pleased all who saw it. Book it, as it will please the majority. Good tone and appeal. No for Sunday or as special. Draw mixed class, town 1,800. Admission 25c. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

ENTICEMENT. (6,234 feet). Star, Mary Astor. Considered here a very raw sex picture, nothing else. Tone, no. Appeal, no. No for Sunday or special. Draw business and farming class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

FINE CLOTHES. (6,971 feet). Star, Percy Marmont. This just about got by; not a bad film, nor a particularly good one. Local patrons absorbed it and let it go at that, and did not consider themselves highly offended. Special, never. Attendance fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

I WANT MY MAN. (6,174 feet). Stars, Milton Sills, Doris Kenyon. Thumbs down on this here. Why will producers give pictures such titles, and directors be so inconsistent? In the early scenes the doctor tells Gulian that on account of his eyes he must not become excited and within fifteen minutes he tells Gulian that his wife has left him and run off. Being blind he will not go home and be dependent on his family, then a few minutes later the mansion of his millionaire father is shown. Yet he does marry a nurse in France and with no visible means of support. A very poor Sills picture full of old stuff. Did not draw well either night at 15-25. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

KNOCKOUT. (7,451 feet). Star, Milton Sills. It is a knockout. Seemed to please everyone. Lots of comedy and still more action. Was a little too long. Could have been improved by leaving a reel or two out. Tone, okay. Special, no. Good appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

THE LADY. (7,327 feet). Star, Norma Talmadge. I am a little late in running this one; had it bought for some time and waited for a sure enough off night and put it on. It was sad and absolutely rotten as a drawing card here; they walked out on it. Small town patronage. A Mitchell, Dixie Theatre, Russellville, Kentucky.

MAKING OF O'MALLEY. (7,571 feet). Star, Milton Sills. A good picture as a whole, but they had to put in one smutty scene. It's funny they can't make one out of a hundred clean nowadays. Tone, mostly good. Sunday, yes. Special, no. Appeal, good. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MY SON. Star, Nazimova. Only this picture was spoiled by very poor lighting and printing which made a very dense print of it, I would have said this was a fine picture. Even with its faults, it was a good picture, with Nazimova and Hobart Bosworth as dramatic leads and Jack Pickford and Charles Murray in the lighter end working hard. It should please the small town patrons, as it did ours. Good business for two nights at fifteen and thirty-five cents. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

ONE YEAR TO LIVE. (8,064 feet). Star cast. Good entertainment. Picture nicely directed and excellently photographed. Had no walkouts and some of those who attended made some nice remarks about the production. Others criticized the climax in which an old "lady killer" was forcing his attentions on the heroine. Doubtful tone, good appeal. Maybe for Sunday, no for special. Draw mixed class, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Herberg, Amuse-U Theatre (about 200 seats), Melville, Louisiana.

ONLY WOMAN. (6,700 feet). Star, Norma Talmadge. This is a fine picture and shows

good direction. There were some good comments on it from the few who saw it. Miss Talmadge does not draw here for some reason. Just about made expenses. Prints in bad shape. Fine tone. Appeal, 75 per cent. Yes for Sunday and special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

ONE YEAR TO LIVE. (8,064 feet). Star, Aileen Pringle. A rather slow, tiresome picture. A poor title; poor, dense photography. French setting. An old worn-out plot. However, the cast, Pringle, Mackaill, Theby, Moreno, and Conklin, do their best to bring out the poor story. It did not make a good program picture, as Pringle is not a drawing card here. We did only fair business first night and less second night at ten and twenty-five cents. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

SALLY. (6,635 feet). Star, Colleen Moore. An interesting piece of entertainment. Nothing to go wild over, however, being about three reels too long to be snappy. Comedy parts were greatly exaggerated. Patrons seemed to like it very well, however, and it drew for the second night very well at 10-25. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

SCARLET SAINT. Star cast. This is a good picture but nothing extra. We had no complaints and I asked about six people how they liked it and all said good. T. F. Murphy, Shuler Auditorium, Raton, New Mexico.

SPLENDID ROAD. (7,646 feet). Star cast. Good for one day, especially Saturday. Should be classed as little better than the average western. F. Murphy, Shuler Auditorium, Raton, New Mexico.

UNGUARDED HOUR. (7 reels). Star, Milton Sills. This was a fair show and pleased about 75 per cent., but it seems a shame to waste Milton Sills in a picture of this type. Put him in a real he-man picture and he will please all. Fair tone and appeal. No for Sunday or special. Draw mixed class, town 1,800. Admmission 25c. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. Dandy picture. Plenty of action and our folks liked it. A second run picture with us, but okay anyway. Better than lots of first runs. Tone, good. Sunday and special, questionable. Appeal, 95 per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. Our Friday and Saturday western crowds liked this immensely. Several inquired as to what kind of a horse it is that can keep up a pace alongside a fast moving train, such as happened in this picture. What say, Buck? Tone, okay. Appeal, 90 per cent. No for Sunday or as special. Draw mixed class, town 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

CYCLONE RIDER. (6,672 feet). Star cast. This was the cause of many fine comments by our regular Sunday and Saturday patronage. Reed Howes does fine work, as does Alma Bennett. The picture is crowded with action, humor, and good photography. If the print had not been in such miserable condition, we would feel grateful to Fox for this unusual thrillodrama. Lincoln J. Carter's stories usually have plenty of action, in fact, so much they are difficult to picturize. Ralph K. Russell, Pastime Theatre, Cushing, Iowa.

FIGHTING HEART. Star, George O'Brien. Another knockout, but failed to draw for us. Pleased those who saw it. However, do not know why they failed to come. Tone, good. Sunday and special, yes. Appeal, 99 per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

Mrs. Jack London, widow of the famous author, and Ralph Ince compare the continuity of "The Sea Wolf" with the story as originally written. Mrs. London worked with Mr. Ince on the new production of this great story which will be released by Producers Distributing Corporation.

THE FOOL. Star, Edmund Lowe. A wonderful picture; liked by all who saw it. Fair business. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

GOLDEN STRAIN. Star, Kenneth Harlan. A good picture of old western army post days. Well acted and the photography was fine. Some good action. Did poorly at the box office, but second night's receipts were as good as first. That's O. K., isn't it? Picture winds up with a good Indian fight and there is a rich sprinkling of humor throughout picture. It's a good program attraction where westerns are liked. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw mixed class, town about a thousand. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GOLDEN STRAIN. Star, Kenneth Harlan. Good picture with plenty of action. Many stopped to tell us they liked it. Tone and appeal, good. Sunday and special, no. Business and farmer class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

IN LOVE WITH LOVE. (5,677 feet). Star cast. Just a good show that will interest a family class of people and should interest others. The title is about as descriptive as none at all and only serves to keep people away who would like the show if they saw it. Tone, fair. Sunday, yes. Special, no. Appeal, 90 per cent. Moose Theatre, Elizabethtown, Pennsylvania.

LIGHTNING. (8,050 feet). Star, Jay Hunt. Some picture, but failed to get any business with same. Expected big crowd, but drew a blank. Failed to gross enough to pay the high rental. Lay off. Tone, good. Sunday, no. Special, questionable. Appeal, 75 per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, North Carolina.

LIGHTNING. (8,050 feet). Stars, Jay Hunt, Madge Bellamy. A good presentation of the play that immortalized Frank Bacon. A little slow for the average fan, but very satisfactory to the general audience. Tone, O. K. Appeal, good. Yes for Sunday, no as special. Draw general class, town 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SCARLET HONEYMOON. (5,080 feet). Star, Shirley Mason. A light comedy drama, only fair. No business on this—why, I don't know, as Shirley always draws well here, but the people must have "smelled" this one for some reason. Gone tone, appeal 70 per cent. Yes for Sunday, no as special. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

THUNDER MOUNTAIN. (7,508 feet). I liked this a great deal. It seemed to be logical all the way through and yet it portrayed the backwoods life of Kentucky just as the people want to have it shown. I sincerely hope that it was not educational, and yet it did show that ignorance is the basis of most evil and carried a worthwhile moral in the interesting story, which goes to make a picture worth-while. Yes for Sunday. Appeal, 85 per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TIMBER WOLF. (4,800 feet). Star, Buck Jones. Good action picture with Buck up to the standard for a scrap, which is a real one. All Jones fans will like it. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. A good Jones comedy drama. Should be well liked among his fans. Have seen better Jones pictures, but this one will satisfy. Good tone, appeal 80 per cent. Special or Sunday, no. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

Metro-Goldwyn

THE CIRCLE. Star, Eleanor Boardman. Voted here a piece of very uninteresting film fare. The box office draw was terrible. The picture as a whole I should classify as "just one of those things" and the smaller the community the worse you may fare. Special, not in a lifetime. Attendance, poor. David W. Scymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CONFESSIONS OF A QUEEN. (5,809 feet). Stars, Alice Terry, Lewis Stone. A wonderfully acted picture; not for roughnecks, but the more critical audience. Everything in this one is good. Worth running most anywhere. The title may keep them out, but if you can get them in they will be more than satisfied. It is a different kind of costume picture—the costumes are worn in only about one reel, as "costume" stuff. Good tone, appeal 95 per cent. Sunday yes. Special—with boosting. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

EXCUSE ME. (5,084 feet). Star cast. The best I ever ran—it was a sure knockout. Played it Saturday night and it filled my house the next Saturday night. Good tone, appeal 90 per cent. Yes for Sunday, no as special. Draw oil field and farming class, town 250. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. One of the very best vehicles Miss Shearer has ever appeared in. Just splendid, every foot of it and registered 100 per cent. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LIGHTS OF OLD BROADWAY. (6,437 feet). Star, Marion Davies. This picture met the approval of our patrons. Very entertaining and chuck full of good comedy. Does not resemble or copy "Little Old New York." Tone, okay. Appeal, very good. Yes for Sunday, no as special. Draw general class, town 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MERRY WIDOW. (10 reels). Star, John Gilbert, Mae Murray. A truly wonderful picture. Gilbert is superb, Murray does fine work. Praise is all this picture deserves. Tone, O. K. Appeal, excellent. Yes for Sunday and as special. Draw general class,

town 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. This is some picture. We advertised it big and were not sorry, as every one was more than satisfield, so naturally we say to run this one and boost it and you can face your audience without blushing unless it's the flush of pride. Some picture—one you can be proud of. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. The best Coogan to date. Tone, okay. Sunday and special, yes. Great appeal. A. E. Jarboe, Royal Theatre, Cameron, Missouri.

OLD CLOTHES. Star, Jackie Coogan. A sure riot of fun and human interest. One of the best Coogans to date. Positively a clean-up if played right. Harry A. Neeale, Normandy Theatre, Brooklyn, New York.

PRETTY LADIES. (6 reels). Star, Zasu Pitts. Tashman and Ziegfeld Follies girls. One of the prettiest pictures for a high-class audience we have ever run. Everybody who saw it was pleased. Tone, okay. Sunday, yes. Special, no. Appeal, 80 per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SALLY, IRENE AND MARY. (5,564 feet). Star cast. Good but suggestive. Can get better crowds with good comedy than this kind. They don't want it. Tone, poor. Sunday and special, no. A. E. Jarboe, Royal Theatre, Cameron, Missouri.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. A fairly good comedy drama that has a weak title that will not draw in a small town. Our people take their fashions from the mail-order houses and go to pictures for entertainment, so didn't care to try a picture with a title like Slaves of Fashion. Tone, fair. Sunday and special, no. Appeal, 80 per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

SOUL MATES. (6,075 feet). Stars, Edmund Lowe, Aileen Pringle. A very good society drama. Some of the situations are very amusing. Story is by Elinor Glyn and her stories always make a hit with our patrons. This picture should please everyone. Good tone, very good appeal. Yes for Sunday. Draw downtown class, city 315,000. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

WHITE DESERT. (6,464 feet). Star, Claire Windsor. It's seven reels long and there is a seven-reel story to fit it by Courtney Ryley Cooper. If there is a better picture of the railroad engineers tunneling through a snow covered mountain from which an avalanche of snow sweeps their camp over the cliff, then I want to see it. Tone, fair. Sunday, no. Special, yes. Appeal, 95 per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. Wouldn't consider this a wonderful production, yet a fair program and Marion is a little doll baby in all her productions and assures us of some business. Tone, okay. Sunday, yes. Special, no. Appeal, 80 per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Paramount

COBRA. Star, Rudolph Valentino. "A very bad picture, Mr. Seymour, a very bad picture," that was the comment I got on the display of this film. The sad portion of it was, I had positively no come-back—the picture was just what my patrons said leaving the theatre. You probably are going to buy—you know why, so if that's the case the price is the only thing that enters into the argument. Candidly, it isn't worth any more than the most ordinary program effort here. The plot is as thin as gossamer, the cast is good enough, but they had nothing to do. Summed up, a prize "Valentino" flop. Attendance, far better than the picture. Matinee, fair; night, pitiful. Patrons, health seekers and tourists. Pontiac Theatre Beautiful, Dave Seymour, Managing Director.

"IBENEZ TORRENT" furnishes this scene of a striking sequence with Ricardo Cortez and Greta Garbo doing intense acting; it is a Cosmopolitan production for Metro-Goldwyn-Mayer release.

GROUNDS FOR DIVORCE. Star cast. Not much. My patrons did not care for it. Sunday and special, no. Appeal, fifty per cent. Town and rural class town of 2,500. Admission 10-25. S. N. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

SPLENDID CRIME. Star, Bebe Daniels. This is a good picture and will please. Not big, but entertaining and well handled all the way through. Perhaps suited for Sunday. Appeal, 75 per cent. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

VANISHING AMERICAN. (10,062 feet). Star, Richard Dix. One of the finest pictures of all time. I had people in my house on the second night who had never been in the place before, and a good second night crowd, which shows that others liked it as well as I did. It is a high class production and should please everyone. Draw from town 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. This was a good picture, but got a rotten print. Could hardly get a part of it through machine. Lost money, but no fault of picture. People here did not know Syd. Tone, good. Sunday, no. Special, yes. Appeal, 100 per cent. Farm class and high school students town of 800. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. It's just good and sure, will stand up two days in small towns. You can advertise it to the limit; it will stand up. The exchange don't hold you up on it—very reasonable. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HOOSIER SCHOOLMASTER. (5,326 feet). Star, Henry Hull. An entertaining picture that will please most any small town audience. Easy to put over on account of previous advertising the book has received. We drew teachers and high school pupils from neighboring towns on it. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

HOOSIER SCHOOLMASTER. (5,326 feet). Star cast. A picture that sure will draw the crowd. Tied up with the schools and did a nice business and this company won't rob you for rental. Good tone. Yes for Sunday, no as special. Draw farmers and merchants, town 600. Admission 10-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

PRAIRIE PIRATE. Star, Harry Carey. Here's a real western (a Mexican) picture. Fast action, excellent photography, and good work on part of Carey. Will please the western fans and others as well. Carey's best in a long time. Tone, okay. Appeal, 85 per cent. Working and mixed class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

RECKLESS ROMANCE. (5,530 feet). Star cast. The story is always interesting. It is good entertainment. Many humorous situations. It will hold the audience. The performers carry out their parts well. Good tone and appeal. No as special. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

STEEL PREFERRED. (6,717 feet). Star, Vera Reynolds. A very instructive, entertaining program picture with enough drama and comedy to make it a picture worthwhile to any exhibitor. Tone O. K. Very good appeal. Yes for Sunday, no as special. Draw general class, town 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

United Artists

LITTLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickford. Played two days at special prices to pleased audiences, both young and old. This type of picture is better liked with our Mary. Tone, pure. Special, yes. Fine appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LITTLE ANNIE ROONEY. Star, Mary Pickford. Have seen this picture referred

to as a Gang Comedy. It is a Big Gang comedy. Comedy, pathos, fine cast, good photography, good story, and finally, fine direction. And say—Mary is the same little curly headed Mary of ten—fifteen—maybe twenty years ago, when, with the old Biograph Company she dug a place in the hearts of the picture fan that has never been supplanted by any other artist. Although a little mature for kid roles, yet she makes the part more realistic than any actress that I know of. Lots of them try it, but as a rule, they fail to put it over. To sum this picture up, with little Mary and a capable cast, good photography, good story, clever subtitles, some drama, and lots of comedy, what more could any exhibitor wish for in a picture to be satisfying. With very little advertising here, we played to big business two days at ten and thirty. These comments are from a 500-seat house in a farming and Indian Reservation country, playing to a mixed audience of business, farming, and laboring classes. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

LITTLE ANNIE ROONEY. (8,500 feet). Star, Mary Pickford. As good as any of Mary's, and a lot better than some. A laugh for every tear and the ten reels go so quickly you don't notice the length of it. Good music will help. Good tone, appeal 98 per cent. Yes for Sunday and special. Draw mixed class, town 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

MAN WHO PLAYED GOD. Star, George Arliss. Not so suitable for Arliss during the last scenes, although the first half picturing him as a great pianist who is deafened by an exploding bomb is powerful. Last half is a sort of "Pollyanna" affair that isn't bad, but ——. Tone, fair. Sunday, yes. Special, no. Appeal, eighty-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre. Elizabethtown, Pennsylvania.

SALLY OF THE SAWDUST. (10 reels). Star, Carol Dempster. This was well liked by everyone except those who are familiar with Griffith's former output; it seems quite apparent he is directing on his past glory, and his homey, homely touches of pathos look more like burlesque, even though the picture is one of the slapstick in spots. Tone okay (?). Appeal, ninety per cent. Yes for Sunday, no as special. Draw mixed class, town 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

WILD JUSTICE. (6,000 feet). Star, Peter the Great (dog). Best dog picture ever seen here, and we have played mostly all of them. Boys, its wonderful. Tone and for Sunday O.K. No as special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WILD JUSTICE. (6,000 feet). Fine dog picture. Should please any audience. Good tone and appeal. Yes for Sunday, no as special. Draw farmer-merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Universal

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. A good program picture with fine photography and lighting, with the exception of the storm scenes. An entertaining story. The escaping wild animals furnish both the comedy and the thrills, and the great Ascot Auto races furnish the big sensation for the climax. Altogether it was a pleasing picture and drew well for two days at ten and thirty cents. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

HIS PEOPLE. Star cast. This is certainly a fine production. Pleased as near 100 per cent. as any picture we have used in months. And say, that little girl, Blanche Mehaffey, is sure some doll. She is good to look at and a real actress. Why don't they show us more of her. Tone, good. Sunday and special, yes. Good appeal. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

HUNCHBACK OF NOTRE DAME. (11 reels). Star, Lon Chaney. A mammoth production in twelve reels. Lon Chaney is a wonderful impersonator of the hideous character, Quasimodo. This picture shows the cruelties of the law of long ago, and how the innocent suffered for the guilty. Big mob scenes. All start cast. Tone, okay. Suitable for any day. Special, yes. Appeal, ninety per cent. All classes town of 800. Admission 10-30 regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

LORRAINE OF THE LIONS. Star, Norman Kerry. Three days to wonderful business. A great picture that our patrons liked immensely. Play up the gorilla in this. Draw general class, city 35,000. Admission 25-35 C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

PHANTOM OF THE OPERA. (8,404 feet). Stars, Lon Chaney, Mary Philbin. A wonderful picture. Some color photography. Didn't please but about fifty per cent. here, though; too weird and hideous for our patrons. The same with all of Chaney's acting. Tone O.K. Appeal, fifty per cent. Suitable for any day, yes as special. G. H. Perry, People's Theatre, Cloverdale, California.

PHANTOM OF THE OPERA. (8,404 feet). Stars, Lon Chaney, Mary Philbin. A special that will please some but not all. Wonderfully produced, fantastic, weird, spooky—that gives one bad dreams. Tone O.K. Good appeal. O.K for Sunday, yes as special. Draw general class, town 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PHANTOM OF THE OPERA. (11 reels). Star, Lon Chaney. We can only bear out former reports on this one. It is a real picture and box office bet. Tone, good. Sunday and special, yes. Appeal, good. General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

RECKLESS AGE. (6,954 feet). Star, Reginald Denney. This is good entertainment. Pleased our audience. Quite amusing in spots, with thrills. Tone, okay. Suitable for any day. Special, no. Appeal, ninety per cent. All classes town of 800. Admission 10-30, regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. Comments good on this one. Hoot Gibson is well liked here. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SIEGE. Star cast. Fairly entertaining picture. Good cast. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

STELLA MARIS. (5,786 feet). Star, Mary Philbin. Good acting and pretty settings. Some did not care for story while others who had read the book, came. Tone and for Sunday O.K. No as special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. This is a picture that will please any mixed audience. There is good acting all through it, and enough comedy to hold the interest of any class of patrons. All classes. Admission 10-20. George Lodge, Green Lantern, Claymont, Delaware.

Vitagraph

PAMPERED YOUTH. (6,640 feet). Star Cullen Landis. Just a piece of film story. Poor picture material. Acting fair. Name awful. No business second night, application two men and one kid, no show. Tone, okay. Sunday, yes. Special, no. Appeal, 10 per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Warner Brothers

BEAUTIFUL AND DAMNED. Star cast. A pretty good program. Love story didn't take much here. They want Westerns. Tone, good. Sunday and special, no. Oil and farm class town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. A dandy good comedy drama that went over good. Made more money on this picture than the previous six pictures I played. Give us some more. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Oil and farm class town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

HIS MAJESTY, BUNKER BEAN. (7,291 feet). Star, Matt Moore. Here just junk. Too milky for anyone to see. If you play it you may lose all you paid for it and more, as we did. No tone, appeal, none. No for Sunday. Draw from town 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

LIMITED MAIL. (7,144 feet). Star Monte Blue. A very good railroad story, in fact, better than most stories of the railroad. A thrilling wreck, good scenery; all-in-all, worth running anywhere. Good tone, appeal a hundred per cent. Yes for Sunday and special. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mount Joy, Pennsylvania.

SEVEN SINNERS. (6,920 feet). Star cast. Nothing to brag about, but a fair program picture. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

TRACKED IN THE SNOW COUNTRY. (7,500 feet). Star, Rin-Tin-Tin (dog). Splendid picture of the "frozen north." A good plot, a splendid cast who did their parts exceptionally well, and some wonderful photography, made this a strong attraction, but the second night's business fell off owing to local conditions. No house need be ashamed of playing this. Tone O.K here. Strong appeal. Maybe for Sunday, no as special. Draw mixed class, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Independents

DANIEL BOONE, THROUGH THE WILDERNESS. (State Right). Star, Roy Stewart. A dandy good picture that made me no money, but on account of so much sickness and flu in the community. Good tone, appeal a hundred per cent. No for Sunday or special. Draw oil field and farming class, town 250. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

GO STRAIGHT. (State Right). Star, Owen Moore. A fairly good Saturday night show. Seemed to please almost everybody. It was better than I expected. We had an excellent print. Good tone and appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LOSER'S END (State Right). Star, Leo Maloney. Photographers went on strike on this picture or the laboratory, I don't know which. The print was awful dark, but it is a fair picture. Tone, okay. Sunday and special, no. Poor appeal. All classes in a big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WASTED LIVES. (Columbia Pictures). Star, Elliot Dexter. Goes to show that an independent can do a good picture as well as the big boys. Not a record breaker by any matter of means, and with a poor title a Saturday night house will be reasonably satisfied. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

8,828 Feet

"The Flaming Frontier"—Universal

Epic of Pioneer Days Dealing with Custer's Last Stand Is Tremendous Box-Office Picture

Epic Drama

Reviewed by C. S. Sewell

CAST:

Bob Langdon	Hoot Gibson
Betty Stanwood	Anne Cornwall
Gen. Custer	Dustin Farnum
Sam Belden	Ward Crane
Lucretia	Kathleen Key
Joncsy	Eddie Gribbon
California Joe	Harry Todd
Lawrence Stanwood	Harold Goodwin
Senator Stanwood	George Fawcett
Sitting Hull	Noble Johnson
Senator Hargess	Charles K. French
Penfield	William Steele
President Grant	Walter Rodgers
Grant's Secretary	Ed Wilson
Rain in the Face	Joe Bonomo

Story by Edward Sedgwick
Scenario by E. J. Montagne and Charles Kenyon
Directed by Edward Sedgwick

CUSTER'S LAST STAND!—When with a mere handful of soldiers at the battle of Little Big Horn he fought off an overwhelming deluge of Indians until his entire command was slaughtered, furnishes the keynote of the big Universal Super-production "The Flaming Frontier" a picture that will thrill and immensely entertain American audiences and prove a box-office magnet.

As glowing and romantic an episode as this is—one of the most sublime instances of undaunted courage against terrible odds in all history—it forms but one angle of the appeal of this picture, for around it, Edward Sedgwick who also directed the production has written an absorbing story of the injustice of a "ring" who preyed on the Indians and incited the uprising for their own ends and woven into the plot a charming love story, making the picture an epic of frontier days.

The screen story really centers in the person of Bob Langdon who is first seen as a pony express rider. Through the influence of General Custer with Senator Stanwood Bob secures an appointment to West Point and falls in love with Stanwood's daughter Betty. Stanwood is a real friend of the Indians and to discredit him, the corrupt Indian agent Belden seeks to frame up a scandal involving Stanwood's son Lawrence a weak-willed tough. Bob frustrates the plot and takes the blame and is expelled and returns west. Not satisfied, Belden plots with Sitting Bull to cause an uprising of the Indians and arranges so that Custer and his command are lured into the trap and massacred. Bob escapes as he has been sent to Major Reno for reinforcements. In revenge, Bob leads the soldiers that were left at the garrison, against Belden and rescues Betty who is in Belden's power. In the fight that follows, Belden is killed and his entire settlement set on fire. Lawrence Stanwood's confession vindicates Bob, he is reappointed to the army and wins Betty.

Director Sedgwick in the early scenes has excellently succeeded in establishing the intrepid courage of the western pioneers and in building dramatic conflict in the schemes of the corrupt ring and the opposition to their plan offered by Custer and Senator Stanwood. Additional interest is lent by the introduction of General Grant to whom the squabble regarding the Indians is taken for decision. The sequences showing Bob at West Point are not only very well handled and exceedingly entertaining, but establish strong sympathy for Bob when he shoulders the blame for another's misdeeds and is expelled. There is also a strong element of comedy furnished by "California Joe" an excellent scout who loves his bottle a little too much and by Joncsy who bootlegs rum to the Indians, and also by Bob himself in the early scenes when he is a plebe at West Point.

Naturally the big scene in the picture is the attack on Custer by the horde of Indians, which has been reproduced with historical accuracy. The construction of the story is excellent, the whole narrative leading up to this, the tactical error made by Custer in dividing his forces, the gatherings of the Indian tribes in enormous numbers, the plotting of the villainous Belden, the ride of Betty to warn Custer and her capture by Belden's henchman, all combine in working up intense interest in the battle itself which is magnificently handled and wonderfully thrilling, and the spectators have been so well prepared for the sad ending to Custer and his men that the depressing effect is discounted and only the thrill of the battle remains.

Thousands of real Indians were used in the big battle scene and to see them coming from all sides in huge droves, literally dotting the landscape, to watch them at their campfires listening to the exhortations of the chiefs and medicine men and then bursting into wild rythmic war dances preparatory to taking the field, are sights long to be remembered. Mr. Sedgwick has succeeded in establishing strong sympathy for the red men and in showing that they were the victims of unscrupulous whites who preyed upon them, stole their supplies and sold their land pocketing the proceeds and in their attack on Custer's small forces as being goaded on by the villainous Beldon who deliberately sent wrong information to Custer and led him into the trap that he might be killed, knowing that because of his rugged honesty there was no other way to get him out of the way.

Right on the heels of this comes another thrill that is remarkably effective and keeps the interest at high pitch, the attack on Belden's headquarters and the rescue of Betty by Bon from the flaming buildings. Clever camera work and the use of color for the flames heightens the melodramatic effect.

Dustin Farnum gives an excellent characterization of Custer, but Hoot Gibson really dominates the picture in the romantic role of Bob, and he gives an exceptionally fine performance. Hoot fully measures up to the role and in the fight with Belden and especially by his wonderful riding where his horse's feet hardly seem to touch the ground, he scores big with the audience. Anne Cornwall is attractive and appealing as Betty, Harry Todd's comedy characterization of the tipsy scout keeps the audience in smiles, Ward Crane makes an excellent villain and the other members of the large cast give fine support.

"The Flaming Frontier" is well stocked with sure-fire situations and offers so many and varied angles of audience appeal that it registers high above the average as entertainment for all classes—a real super-production that should bring big money to your box-office.

This picture abounds in many scenes of striking beauty, with great sweeping landscapes and has been superby photographed. It contains an abundance of the best elements of the dramas of the great open spaces, an excellent story plus the thrill of the patriotic angle and the glamous of dealing with an exciting historical event, is punctuated with comedy and shows excellent characterization. It excites, thrills and entertains and inspires.

GOERZ

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"For Heaven's Sake"—Paramount

Newest Lloyd Comedy Even Better Than Others, Just as Funny Gags and Greater Plot Interest

Comedy

Reviewed by Epes W. Sargent

CAST:

The Uptown Boy ..... **Harold Lloyd**
The Downtown Girl ..... **Jobyna Ralston**
The Roughneck ..... **Noah Young**
The Gangster ..... **James Mason**
The Optimist ..... **Paul Wiegel**

Directed by Sam Taylor
Story by John Grey, Ted Wilde and Clyde Bruckman

MOST followers of Lloyd comedies—and this includes practically all picture-goers — think that each new Lloyd comedy is better than the last. This is because the new gags are fresh in mind. However there are few collectors of antiques who think that the old comedies are best because these reminiscences are hallowed by age. As a matter of fact there are certainly as many good gags in "For Heaven's Sake" as in the earlier efforts and at the same time considerably more plot. As a result it will more than hold its own with the previous Lloyds.

Even in his earliest efforts Lloyd strung his gag sequences upon a slender thread of plot, and each succeeding offering seems to have made progress in this direction until in this last presentation he achieves a material story to add interest to the purely physical action of the gags.

His character in the newest offering is best described in one of the sub-titles which declares that two earthquakes and a landslide would be regarded merely as a pleasing activity in real estate. His status is sketched in another title which refers to him as "a man with a mansion" and Miss Howland as "a miss with a mission." He is a placid, debonair man about town who buys a white automobile to match his white duck trousers and when his chauffeur rams a truck, he unemotionally removes himself from the wreckage, makes for the nearest garage and buys another. This forms one of the most amusing situations in the play. He pays a thousand dollars a minute for nine minutes use of the car, for it stalls on a spur track and is wrecked by a locomotive.

He goes "downtown" to search for a novel restaurant and on the way passes the street coffee stand maintained by an evangelist who hopes some day to open a mission. A match he drops in some papers, sets them afire, and when he undertakes to extinguish the blaze he uses a bucket of gasoline instead of water, with the result that the stand goes out of business.

When he asks the owner what the cost is, the evangelist, thinking he has heard about the mission, asks for a thousand dollars—and gets it. In gratitude he names the mission after the donor, to Lloyd's great disgust.

Going to protest, he meets the missionary's daughter and becomes interested. When she laments that the hardboiled prefer the pool parlor to the mission, he volunteers to bring them in.

He does this by the simple process of visiting the resort and inciting the toughs to chase him. He lands them in the mission, but does not know how to hold them. The police solve the problem for him by appearing in the doorway and Harold wins the crooks' allegiance by taking up a collection which includes all of the stolen property they have on their persons, giving them a clean bill of health with the police.

After that the mission becomes the social centre and when his club friends abduct him with the intention of preventing his marriage to the evangelist's daughter, his slum friends come to his rescue. There is a tremendous race to get back to the mission in time; a race that beats the famous run in "Girl Shy." Many of the stunts are as thrilling and far more dangerous than his acrobatic works on tall buildings in previous pictures. and the run is a constant succession of surprises, bringing the story to a screaming close.

Throughout the story there are surprise situations, one of the most original of which shows Harold and the girl apparently on the banks of a secluded lake. A distant shot proves it to be a backyard mudpuddle and the crescent moon is intermittently framed by the words "Crescent Laundry." This is so cleverly handled as to get one of the most spontaneous laughs in the comedy. There is another finely planned sequence when the Roughneck, through a succession of accidents, is led to believe that Harold could knock out Dempsey himself. But it scarcely is possible to catalogue the gags without listing them all, for there are not a dozen scenes without at least one laugh, and these sentimental bits are planned to gain laughs through contrast.

Miss Ralston has the feminine honors all to herself, but apart from Noah Young, who is the chief comedy feeder, it is difficult to make a selection. They form as fine a collection of "tough" types as Hollywood can afford, and they all work to the common end. The production is unusually good. It does not seem possible to inject many more laughs in a Lloyd comedy, but the production standard is constantly bettered.

With as good gags and as many, if not more of them, and with considerably more plot interest, "For Heaven's Sake" is a comedy whirlwind that will sweep an avalanche of coins into the box-office.

5,486 Feet

"Secret Orders"—F. B. O.

Evelyn Brent's Best—An Exciting Story of Spies and U. S. Secret Service in World War

Spy Melodrama

Reviewed by C. S. Sewell

CAST:

Eddie Delano ..... **Harold Goodwin**
Bruce Corbin ..... **Robert Frazer**
Janet Graham ..... **Evelyn Brent**
Spike Slavin ..... **John Gough**
Mary ..... **Marjorie Bonner**
Butler ..... **Brandon Hurst**
Cook ..... **Frank Leigh**

Story by Martin Justice
Scenario by J. Grubb Alexander
Directed by Chet Withey

AN INTERESTING story of secret-service work during the World War, that will provide thrilling and exciting entertainment for the average patron is unfolded in "Secret Orders," Evelyn Brent's newest starring vehicle in her series for F. B. O.

The story deals with Janet Graham who, typical of thousands of girls at the outbreak of the war, wanted to do her bit. Eddie, a friend, feigning patriotism persuades her to marry him at once so as to escape the draft, and immediately afterwards she learns that he is a common crook. Disillusioned, she enters the U. S. secret service and is detailed to discover a "leak" in the sailing of troop transports, and believing Eddie has been killed in a wreck, falls in love with Corbin, her superior. Posing as a German spy she learns that the cook is the spy she is seeking. Eddie shows up and Janet finds him robbing the safe to get the list of transport sailings. Corbin learning she is Eddie's wife believes he has been duped and she keeps up the deception, going with the cook to the German spy headquarters. Through a ruse she gets the chief spy out of the radio room and sends word to our battleships regarding a submarine in time to bring about its destruction. Corbin learns from Slavin, also in the service that Janet is really in the U. S. service and arrives in time to rescue her from the Huns and capture them.

There is a strong angle of mystery and intrigue, of plots and counterplots that keep the story moving at a rapid pace. The fascination of the usual secret service and spy situation is heightened by Janet's posing as a German spy and even presenting her credentials in proof. The result is fast-moving and exciting melodrama without a dull moment, the kind that will immensely entertain the average patron. All in all, it is about the best of the Evelyn Brent pictures. Miss Brent handles her role well and has been given excellent support. Robert Frazer appears as the hero, and Harold Goodwin as Eddie.

8,279 Feet

"Kiki"—First National

Norma Talmadge a Hit in Light Comedy Role, Production Offers Delightful Entertainment

Comedy Drama

Reviewed by C. S. Sewell

CAST:

Kiki	**Norma Talmadge**
Renal	**Ronald Colman**
Paulette	**Gertrude Astor**
Baron Rapp	**Marc MacDermott**
Adolphe	**George K. Arthur**
Pierre	**Frankie Darro**

Based on play by Andre Picard
Scenario by Hans Kraly
Directed by Clarence Brown

WHEN produced on the stage by David Pelasco "Kiki" the story of a very unusual little French girl, scored an enormous success, and now in its screen form as a First National production starring Norma Talmadge it bears every indication of a picture that will bring delight to motion picture audiences.

Kiki is a creature of the slums of Paris, utterly alone and of uncertain ancestry, vivacious, tempermental, quick-witted, shrewd, decidedly unconventional, and despite her hard battle with life she remains a thoroughly good girl morally, and fairly bubbles over with humor.

We make Kiki's acquaintance when, by a ruse, she gets Renal, a theatre manager to try her for the chorus. She proves so thoroughly out of place that she is fired. Turned out of her room and having spent her last cent for the awful clothes she wears, she goes to Renal for aid. He has just had a quarrel with his sweetheart Paulette and Kiki's wit and beauty when "dressed up" results in his taking her to dinner. Finding she has no home and loathe to turn her out he takes her to his home. She decides to stay—and does. She uses all her wiles to keep Paulette away and succeeds for a time, but her scheme is discovered and in desperation when she is told to leave, she feigns a cataleptic trance so that she can stay, Renal feels sorry for her and finally when she suddenly "wakes up" and kisses him and tells him of her love, he plans to make her his wife.

It requires a big stretch of the imagination to believe that there is anyone in real life like Kiki or who could do the things she does and get away with them, but nevertheless she is a fascinating character and as portrayed by Norma Talmadge is altogether delightful.

There is a romantic angle which is different and pleasing, for Kiki's unconventional behavior all along has for its goal the winning of Renal's love but it is really the comedy aspect of her character that is the predominating feature, and "Kiki" is really romantic farce comedy that will keep an audience in chuckles from beginning to end.

The development of the story gets decidedly away from the usual screen production. Certain of the situations threaten to be risque, as for instance when she is in Renal's home, but great care has been used to see that there is never a suspicion of Kiki's innocence. The means by which she finally succeeds in winning Renal are decidedly unusual and clever and provide excellent entertainment, especially where to save herself from being put out she feigns a cataleptic fit and keeps her arms and legs and entire body in whatever position it is placed, just like a big doll. The scenes with Renal when she is in this condition offer delightful comedy. There are a number of good laughs developed along lines that are good clowning and pretty close to slapstick, in the earlier reels where Kiki almost spoils the show when as a chorus girl she persists in doing everything backwards and finally falls off the stage landing on the harp. Thoroughly amusing are the bits of business showing the scrapping behind the curtain until it is raised and then the audience sees the scrappers as the best of friends, only to have the fight resumed the minute the curtain is down again.

Norma Talmadge is excellent as Kiki. The role is much lighter than her accustomed characterizations, in fact it is a bubbling light comedy role with only now and then bits of deeper emotion, but Miss Talmadge brings to this as with all of her interpretations, the ability to enter into the spirit of the character to an unusual extent and to give it the numerous little touches that make it realistic and effective. She certainly proves in Kiki that all of the comedy talents of the Talmadge family are not monopolized by her sister Constance.

Ronald Colman gives an exceptionally smooth and finished performance as the theatrical manager, a polished gentleman exactly the opposite of Kiki, and Marc McDermott is excellent as an old roue, while Gertrude Astor gives a good portrayal of the other woman, Paulette. Aside from the star, one of the best roles is that of the porter, admirably portrayed by George K. Arthur. Some of the most amusing scenes in the picture occurs in his clashes with Kiki.

Clarence Brown has finely directed this story and succeeded not only in bringing all of its delightful humor but in establishing the right balance to maintain at its full effect the elusive charm of the character.

"Kiki" should prove a source of delight to motion picture audiences.

5,786 Feet

"The Nut-Cracker"—Asso. Exhib.

Story of Henpecked Husband Who Fakes Loss of Memory Proves an Amusing Farce Comedy

Farce Comedy

Reviewed by C. S. Sewell

CAST:

Horatio Slipaway	**Edward Everett Horton**
Martha Slipaway	**Mae Busch**
Oscar Briggs	**Harry Myers**
Isaac Totten	**Thomas Ricketts**
Julia Totten	**Martha Mattox**
Saki	**George Kuwa**
Senor Gomez	**George Periolat**
Senor Gonzales	**Albert Priscoe**

Based on novel by Frederick S. Isham
Scenario by Madge Myton
Directed by Lloyd Ingraham

STARRING Edward Everett Horton, an actor who has distinguished himself for his droll portrayal of comedy roles, Associated Exhibitors is offering "The Nut-Cracker," a comedy adapted from a novel by Frederick S. Isham.

Lloyd Ingraham has directed this story as out and out farce comedy. Horton appears as Slipaway, a henpecked husband who allowed himself to be imposed upon by a scheming girl who pretended she was in need of assistance. His wife caught him with the girl who threatened breach of promise. Dazed, Slipaway met with an accident and waking up in the hospital feigned loss of memory. A lucky plunge in the stock market brought him wealth and he posed as a Peruvian capitalist. His wife got track of him and dressed up and set to work to win him all over again. Finally she has him kidnapped and stages a fake operation. Thoroughly frightened, he falls over and conveniently recovers his memory. Finding his wife has learned her lesson, they are reunited with every prospect of happiness in future.

There are a number of amusing situations in this picture, especially the stock market scene and the sequence where Horton posing as the Peruvian is forced to dance the tango. The titles are good and while the humor is rather lacking in spontaneity it should get a lot of chuckles from the average patron and provide pleasing entertainment.

Horton is congenially cast and gives a good performance and the same is true of Mae Busch as his wife and Harry Myers as a friend of the family.

"A Love Sundae"

(Pathe—Comedy—Two Reels)

IN THIS snappy Mack Sennett comedy Alice Day is supported by Ruth Taylor, Danny O'Shea, Eddie Quillan and Joseph Young. She falls for the lovemaking of Danny, the village sheik, but Ruth, a city flapper, vamps him away from Alice. Then Alice gets even by playing jokes on Danny at a barn dance, and goes off with Eddie, the local soda dispenser. Their fathers arrive just in time to stop the puppy-lovers' wedding. This subject is notable for the good work of Miss Day and also for a number of mirth-provoking situations that should please fans everywhere.—**Sumner Smith.**

7,850 Feet

"Sandy"—Fox

Elinore Meherin's Novel of Girl Who Defies Conventionality Makes Corking Good Picture

Drama

Reviewed by C. S. Sewell

CAST:

Sandy McNeil	**Madge Bellamy**
Douglas Keith	**Leslie Fenton**
Ramon Worth	**Harrison Ford**
Judith Moore	**Gloria Hope**
Ben Murillo	**Bardson Bard**
Angus McNeil	**David Torrence**
Isabel McNeil	**Lillian Leighton**
Timmy	**Charles Farrell**
Alice McNeil	**Joan Standing**

From the novel by Elinor Meherin
Scenario by Eve Unsell
Directed by Harry Beaumont

ADAPTED FROM A WIDELY read novel by Elenore Meherin, which has been syndicated through hundreds of newspapers in all parts of the country, William Fox is offering "Sandy," a Harry Beaumont production featuring Madge Bellamy and Harrison Ford, which should prove a popular box-office attraction.

Characteristic of this author's works, "Sandy" is a story of a type of modern girl found in this jazz age, and it has been developed along lines to catch the popular fancy. Sandy, in her search for thrills, defied life's conventions, believing that in doing so she would hurt no one but herself, but she learned her lesson and found that she had brought sorrow to others.

"Sandy" is a more than usually frank character study. We meet her as a jazz-mad girl who, against the wishes of her parents, runs around with an exceedingly rapid set of young people. The breakdown of an auto after a party places her in a compromising position and she grudgingly marries an overbearing rich chap of her father's selection. Life is not happy and her husband's cruelty results in the death of their baby. She goes away for a rest and meets Ramon, an architect, and becomes so infatuated that she finally throws convention to the winds and remains with him happily until a woman with whom he had an affair in the past, appears. Sandy leaves and goes to her cousin Judith, and it is not long before she has Judith's sweetheart Douglas madly in love with her. Ramon reappears and arranges a rendezvous and when Sandy refuses to return to him kills himself and tries to kill her. Douglas coming to her rescue takes the blame and is tried for murder. Sandy learns of this and getting up out of her sick bed rushes to the court and confesses. This was too much for her strength and she succumbs after restoring to Judith her sweetheart Douglas.

Although you excuse her minor indiscretions and such remarks as "marriage will put no ball and chain on my Charlestoning," no effort has been made to gloss over her open defiance of conventionality, and audience sympathy will be largely alienated when she takes Judith's sweetheart away from her, nor is there a stretching of logic to bring about final happiness for Sandy. Having chosen her road, she pays the price, and the moral this brings out is a forceful one.

This exceptionally searching analysis of one type of modern girl certainly holds your attention and entertains you even if she does not get your sympathy. The manner in which the story is developed adds vastly to the interest, for the picture is full of surprises, new situations are continually developed unexpectedly and at no time can you sit back and forecast the action that is to come or say how it will all end.

In the role of Sandy, Madge Bellamy is a revelation and does the very best work of her career, instead of the demure creature we so often see her, she is an excellent example of the care-free, vicacious, daring, convention-flaunting flapper, and she never looked more beautiful. Harrison Ford gives a good portrayal of the architect and Leslie Fenton is good as Douglas. The others in the cast fully measure up to the requirements.

"Sandy" is a thoroughly interesting picture and, backed by the big exploitation value of the syndicated story, it should get the crowds and prove an excellent attraction for the majority of theatres.

7,363 Feet

"The Blind Goddess"—Paramount

Excellence of Story, Production, Acting Makes This Mystery Drama a Genuine Treat

Mystery Drama

Reviewed by Epes W. Sargent

CAST:

Hugh Dillon	**Jack Holt**
Big Bill Devens	**Ernest Torrence**
Moira Devens	**Esther Ralston**
Mrs. Clayton	**Louise Dresser**
Redmond	**Ward Crane**
Kelling	**Richard Tucker**
Taylor	**Louis Payne**
District Attorney	**Charles Clary**
Detective Chief	**Erwin Connelly**
Judge	**Charles Lane**

Based on novel by Arthur Train
Scenario by Gertrude Orr
Directed by Victor Fleming

NOT OFTEN DOES IT happen that all three factors of success are found so evenly blended in a story as in "The Blind Goddess," but in this capital mystery story, handicapped by a non-committal title, plot, production and playing are equally good, making for an harmonious whole that leaves this one of the most thoroughly interesting plays of the current season. It has comedy, pathos, suspense, all in generous measure, and the result is an artistic delight that also should prove a highly popular success. Some fine productions make poor box office attractions through their very merits, but here is a story that will intrigue the lover of cheap melodrama and at the same time appeal with even greater force to the most discriminating. It is a rare combination, and should prove a highly profitable one.

The novel by Arthur Train was written from familiar ground, for the District Attorney's office in New York City has given him many plots, but this is more than plot. It is a fine example of expert workmanship in the development of the plot factors into a complete, comprehensive and gripping story. More than that, it is a story that rings soundly true in its every factor, and each forthcoming event is so well anticipated that there is never a pause while the mind seeks to reconcile facts. It is one of the best examples of well balanced construction brought to the screen in a long, long time, and the scenarists deserve equal credit with the author. They have transferred it from type to picture without a single jarring note.

Provided with an ideal cast, even to the minor characters, it is almost faultlessly played without over action. The director gets the most from his scenes without overstressing. This was particularly noticeable in the scenes in the District Attorney's office and the courtroom where an eagerness to bring out the most to be had might easily have excused overemphasis. The scenes were handled with a deftness of touch that built the interest to a tremendous closing scene.

Twenty years before the story opens Eileen, the wife of "Big Bill" Devens, has gone out of his life with another man. Their daughter has grown up in the belief that she is dead. Her silence has been bought by Devens. Now the maternal urge asserts itself, and she seeks to be taken back. In an interview late at night Devens persuades her that any move will crash the sensational shrine the girl has built about her mother. Eileen renews her promise of silence and goes, leaving behind the key to her cheap hotel room. Deven's partner slips into the house unnoticed to tell that his crookedness in city contracts is about to be exposed. Devens, innocent sharer in the graft, declares that he will face the music and take punishment, if necessary.

Kelling kills him to avoid exposure and Eileen is traced by the hotel key. Hugh Dillon, Moira's fiance, learning of Eileen's relationship, resigns his place in the District Attorney's office to defend her, but cannot cope with the well greased machine, plus circumstantial evidence, but at the last moment the woman is cleared, and Moira, understanding, takes him back.

Jack Holt, back in business suits after a long vacation on the ranch, is a forceful hero, and Ernest Torrence, as the political leader, does one of the finest character sketches of his career. Louise Dresser is excellent in a role somewhat similar to her "Goose Woman," but it is Esther Ralston who proves the great surprise. She is brilliantly beautiful, photographing far better than in "The American Venus" and moreover she does a surprisingly fine piece of acting; particularly in the more serious scenes, all of the others contribute materially to the effect, but these four have the outstanding roles, and they could not be in better hands.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Mordaunt Hall, Critic of "The Times" Addresses Fox Cameramen's College

A METROPOLITAN motion picture critic's views on the newsreel as an institution and the problems of the American newsreel in the oreign field were discussed at the last session of the Fox News Cameramen's College.

Mordaunt Hall, motion picture critic of the "New York Times," and Clayton P. Sheehan, foreign manager of Fox Film Corporation, were the speakers of the evening at the meeting of the college, held in the offices of Fox News, recently.

Mr. Hall made a distinct impression on the members of the College with his opening remark, to the effect that, in all the years of his experience within the film industry and as a motion picture critic, he has never been bored by a newsreel. The variety, the movement, the news interest, the novelty and the brevity of the subjects of the newsreel of today compel interest, he said, and for this reason, the newsreel is quite often the most interesting part of a theatre program.

That women are particularly interested in newsreels was a point stressed by Mr. Hall, and he cited numerous reasons for this interest, among which were the fashion subjects, baby pictures and other items of a like feminine appeal that are usually included in the reels.

One of the views held by Mr. Hall regarding newsreels is that a theatre in which these reels would be shown primarily, and to the exclusion of all other material, would prove of great interest to more than a limited group of the movie-going public. He said he, personally, would very much like to see such a theatre established.

Clayton P. Sheehan, recently appointed to the position of Foreign Manager for Fox Film Corporation, followed Mr. Hall with an illuminating and informative discussion of the achievements and present standing of the American newsreel in the foreign field.

In the opinion of Mr. Sheehan, who spoke from first hand knowledge, acquired on his personal tours, during the last two or three years, to the various countries of the Orient, Australasia, South America, England and the European continent, the American newsreel has been one of the prime factors in advertising America and American goods to the world in general. The peoples of the various countries of the world where American films and American newsreels are shown have seen and noted products of American industry on the screen, and because they liked these things, have demanded them, even to preferring them to products of competing commercial nations that, in many instances, have had long years of supremacy behind them.

And not alone in terms of trade have the American newsreels spread knowledge of America to the world at large. According to Mr. Sheehan, the Latin races, prior to a few years ago, being devoted almost exclusively to the indoor life, as exemplified in athletic contests of every kind. This phase itself is reflected in the newsreels, in the pictures quite often seen of big cross-country runs, massed drill gatherings and the like taking place in foreign lands.

Great care should be taken, however, that, in the American newsreels that are sent to the different countries of the world, America be not thrust at the peoples of these countries to the point where it is resented. The older countries are waking up to the fact that America has long dominated the motion picture art and beginning to contest, if not at once for supremacy, for a firm foothold in their own markets. For this reason, American films must become more and more international and less purely American, if they are to retain their prestige throughout the world.

ETHLYNE CLAIR
This newest of screen beauties has been selected by the Stern Bros. to play "Mrs. Newlywed"

Sesqui-Centennial Exposition Film From Educational, Free

"LEST WE FORGET," a dramatic portrayal in one reel of many of the most tremendous episodes of America's struggle for independence, has been offered to exhibitors free of any exhibition charge by the Executive Committee of the Sesqui-Centennial International Exposition.

Educational Film Exchanges are distributing this subject, which is issued to inform theatre-goers of the purpose and details of the great exposition to be held in Philadelphia from June 1 to December 1, 1926, in celebration of 150 years of American independence. Prints and posters are now in all Educational Exchanges, and exhibitors are invited to make requests for the picture. Posters as well as the picture itself, will be provided free.

In the presentation of this stirring little feature, reviving those thrilling memories of the fight for independence that are so dear to the heart of every true American, the Sesqui-Centennial Executive Committee enjoyed the patriotic cooperation of Mr. D. W. Griffith, to whom the Committee feels deply indebted for the excellent dramatic portrayal of the great historical events pictured in "Lest We Forget."

"The Sesqui-Centennial Exposition," said Mr. E. W. Hammons, president of Educational Film Exchanges, Inc., "is not a local event of interest solely, or even chiefly, to Philadelphia. It is a great national celebration of public rejoicing over 150 years of independence to which every good American should contribute in some way. Not only Educational, but Mr. Griffith and the Sesqui-Centennial Committee are inspired by patriotic motives in the parts they are playing in production and distribution of this patriotic subject. The Committee has issued a call to exhibitors to enlist as Motion Picture Minute Men of 1926, and we feel sure that they will gladly rally to this call, making their contribution to this great American independence celebration through the presentation on their screens of this stirring appeal to all Good Americans."

Boston and New Haven Exchanges for Red Seal

MAX FLEISCHER stated when he assumed the presidency of Red Seal Pictures, that within a brief period he will have distributing centers in all the principal key cities. The latest Red Seal Exchanges will be in New Haven and Boston, both of which will be opened on April 15th, the New Haven Exchange being operated in connection with Lester Tobias and the Boston one with Tobias and H. S. Snyder.

Tobias is one of the oldest man in point of film distribution in Connecticut, if not the oldest, and is still a young man in point of years. He opened the first buying exchange in New Haven, thirteen years ago, for Mutual Pictures. Tobias also held important sales positions with Famous Players, First National, and Selznick. His New Haven exchange, which serves the showmen of the entire state, is at 130 Meadow Street.

Associated with Tobias in the Boston Exchange, which will be located at 44 Church Street, is A. G. Snyder, also a well known figure in the New England picture field. Snyder was the owner of the Pioneer Film Corporation and the Dependable Film Corporation in the Massachusetts capital.

Tobias will also handle the sales end of the Boston Exchange and has a good representation at the new Metropolitan and other big theatres for Red Seal Pictures.

Fleischer is authority for the statement that already there are fifteen first run theatres in Connecticut which have contracted to use Red Seal featurettes. This includes the Hoffman Brothers and the Poli chain of theatres.

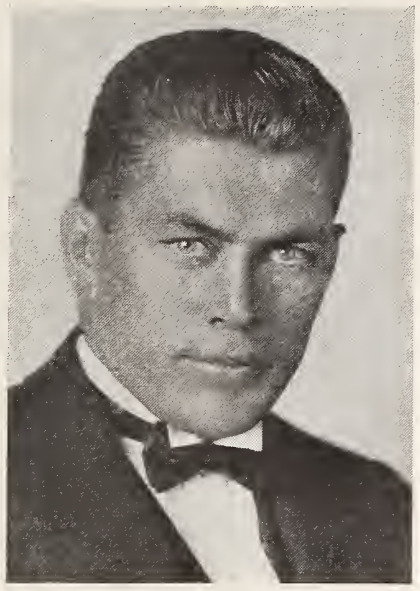
"Madame Mystery" is Theda Bara's First for Pathe

THEDA BARA'S first Hal Roach two-reel comedy, "Madame Mystery," attracts attention to the fine short feature program offered by Pathe for the week of April 18th, which also includes "Hayfoot, Strawfoot," a Mack Sennett two-reeler; chapter ten of the Patheserial, "Casey of the Coast Guard"; "The Inside Dope," a Grantland Rice Sportlight; "Hearts and Flowers," one of Aesop's Film Fables; Pathe Review No. 16; Topics of the Day and two issues of Pathe News.

The current Grantland Rice Sportlight has wide appeal. Every line of sport and every expert in every line has a particular line of "inside dope" in the form of individual technique. This issue of Sportlights shows inside dope of riding horseback, billiards, golf, skiing, swimming and many others.

Pathe Review No. 16 shows "Berlin Today," Pathecolor views of the Prussian capital in Republican guise; "The Book of Numbers," the manufacture of telephone directories and "Plundering the Sea," further camera record of the Arcturus Oceanographic Expedition led by Dr. William Beebe.

"Hearts and Showers," an Aesop Film Fable; Topics of the Day No. 16, and two issues of Pathe News complete the April 18th Pathe short feature program.



GENE TUNNEY
Leading contender for heavyweight fistic championship of the world, signed by Pathe to make a serial picture

"The Bar-C Mystery" For Release April 15

A NEW and effective method of producing a serial picture was adopted by producer C. W. Patton in the filming of Pathe's latest serial, "The Bar-C Mystery," starring Dorothy Phillips, which is scheduled for release on April 25.

Instead of the usual method of planning each episode as a separate unit or picture, the entire ten episodes of "The Bar-C Mystery" were considered as a feature and the scenes "shot" accordingly. This enabled the Patton company to take all the necessary scenes on one location before moving to the next, even though the location might appear in each of the ten chapters of the film.

Director Robert F. Hill displayed keen showmanship ability in selecting the cast for "The Bar-C Mystery," which in addition to the star, Dorothy Phillips, offers Wallace MacDonald, Ethel Clayton and others.

Jerry Mandi Signed By Hal Roach-Pathe

Hal Roach has signed Jerry Mandi, rising young screen artist, to a contract covering a period of five years, in which this popular player will portray all types of roles in comedy pictures for Pathe release, and his first part in a Pathe comedy was a small bit in "Laughing Gas," a two-reel offering with Gertrude Astor, Tyler Brooke, and Katherine Grant in the featured roles. Hal Roach and director-general F. Richard Jones were so pleased with the newcomer's ability, that he was signed to a long term contract to enact all types of parts, with possibilities of being featured within a year.

Billy West Completes "Happy Days" for Weiss Bros.

LOUIS WEISS, of Artclass Pictures Corp. has been advised by Billy West, supervisor of production, that the first of the series of short subjects which Artclass will release this fall, has been completed. "Happy Days" is the title. It will form the first of the twelve two-reel comedies in the Winnie Winkle Series, presenting the famous newspaper syndicate comic characters of Martin Branner. Happy Days was directed by Arvid Gilstrom and employs a cast of well known screen comedians, including the Gas House Gang, a "Kid" contingent.

West Brothers will follow a regular schedule on the West Coast in turning out the Artclass short subject series, following "Happy Days" with the first "Hairbreadth Harry" film, also picturized from the famous newspaper feature of the same name of the "Philadelphia Public Ledger," with the initial production of the third series following this on the schedule.

Artclass also reports that "Guess Who?" the contest series of six single reels presenting twenty-five stars in each reel, is still sweeping the country, opening on April 5th in Dallas, with the "Dallas Journal" sponsoring the contest, in thirty houses for a simultaneous run. "Guess Who?" has also been tied up in Omaha with the "Omaha Bee" and in Minneapolis and St. Paul with the "Star" and the "News," respectively.

Indepedent exchanges in various centres are rapidly acquiring the new Artclass Short Subject Franchise covering these various series of single and two reelers.

Educational Pictures Scores Big Week, March 27

THE week ending March 27 was a week of spectacular success for Educational Pictures. Booking for all Educational Pictures showed the best record of the year with the exception of one week last Fall, and Educational's news reel, Kinograms, registered the best week in its history.

The last week in October saw a smashing record set up by Educational Pictures which, during this one period, played in almost 10,000 theatres. Last week saw Educational Pictures without any special drive and in the regular course of business set figures surprisingly close to those of October's record week.

A large number of new accounts added within the last few weeks brought the news reel, Kinograms, to the highest peak in its history. During the week ending March 27th theatres playing Kinograms regularly totalled slightly in excess of 43 per cent more than the number of accounts on the Kinograms books one year previously.

Exploiting Ko-Ko

Fred V. Greene, Jr., assistant to president Max Fleischer of Red Seal Pictures, has devised a special exploitation series of stunts and tie-ups with toy manufacturers for Ko-Ko the clown.

Reviews of Little Pictures with a Big Punch

"The Radio Detective"

Boy Scouts and Radio Furnish Keynote for Exciting Universal Serial Starring Jack Daugherty

Reviewed by C. S. Sewell

TWO popular angles of appeal, radio and boy scouts, serve as the basis around which a corking serial of adventure and mystery is being offered by Universal under the title of "The Radio Detective" with Jack Daugherty as the star.

The story is by Arthur B. Reeve in collaboration with F. J. McConnell, and introduces Reeve's celebrated character Craig Kennedy, the detective, who is a friend of the hero. Daugherty is cast as Eastern Evans who in addition to holding the secret of a marvelous invention, known as evansite which will revolutionize radio is also the master of a troup of boy scouts.

The melodramatic clash necessary is furnished in the efforts of an unscrupulous syndicate to gain control of the evensite and the determination of the hero and Craig Kennedy to preserve the secret at all costs.

Jack Daugherty handles the heroic role well and Margaret Quimby plays opposite him as the niece of Craig Kennedy, while Jack Mower as an unscrupulous radio expert heads the opposition. William Crinley has directed the serial so that the action is fast and exciting, with the usual suspense and punch at the end of each episode.

The first three chapters which present numerous clashes between the opposing forces over the Evansite bring into play familiar types of serial action which are handled with more than the usual snap. In addition, the activities of the boy scouts who come to the aid of their master form an integral part of the story and many of the details of scout life and procedure. This should prove especially interesting to growing boys, and combined with the regular serial appeal, and the fascination of radio, "The Radio Detective" offers excellent entertainment for serial fans.

"Buster's Skyrocket"

(Universal—Comedy—Two Reels)

BUSTER, MARY JANE AND TIGE, in the newest of the Buster Brown series produced by Stern Brothers again succeed in furnishing excellent amusement for the kiddies as well as the grown-ups. This time, the trio play golf in the house while mother is away and wreck the place. Mother hires a near-sighted tutor who does not like Tige and the kid makes life miserable for him. Escaping from the schoolroom they hide in an auto trailer filled with fireworks that is ignited by a shot from a traffic cop. The fireworks start exploding and chase the kiddies, finally Tige lands on top of a big rocket and rides through the air, and at last the three come together in a heap. Tige, as usual does some excellent stunts and Arthur Trimble and Doreen Turner add to the merriment. While the fun seems a little more forced than in some of the other numbers, this is an amusing number and ranks well above the average two-reel comedy in entertainment value.—**C. S. Sewell.**

"Two Lips in Holland"

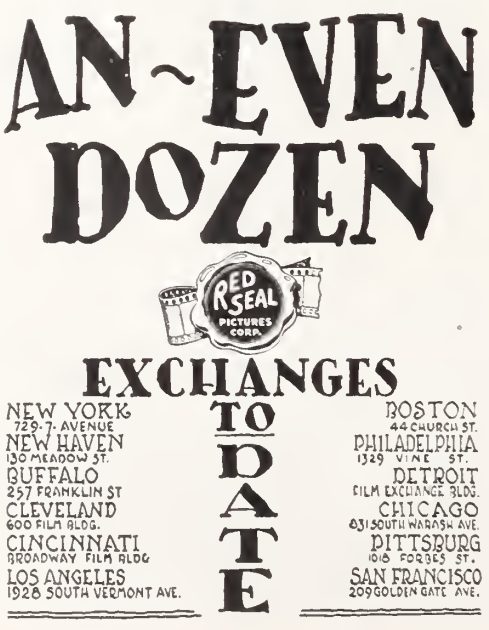
(Fox—Comedy—Two Reels)

A YOUNG fellow who is preparing to attend a masque ball in a Dutch costume gets mixed up with some immigrants, is seized and deported to Holland, where he gets "in Dutch" as he is an unwelcome suitor for the girl so far as her father is concerned. Jailed, he escapes and through a ruse runs away with the girl. Arthur Housman and Edna Marian have the leading roles. The locale of the action is different from the usual comedy giving opportunity for some entirely new gags and quaint atmosphere. There are a lot of amusing situations and the majority of patrons should enjoy this two-reeler, which is well directed and well acted. Housman is particularly good in a "drunk" scene aboard ship, and the girl is attractive in her Dutch costume. This comedy is refreshing and above the average. The laughs are numerous and the gags and slapstick cleverly worked in, and the action is fast. The Holland scenes are quaint, picturesque and thoroughly amusing. The customary chase scenes are well handled. —**C. S. Sewell.**

"Gun Shy"

(Universal—Western—Two Reels)

FRED HUMES is the star of this Universal-Mustang Western which deals with the romance of a stranger in the cattle country and a pretty school teacher. A blustering rival who calls himself the Pecos Dandy and has a reputation as a "deadshot" causes the girl to turn down Fred in order to protect him. A robbery is traced to this chap. Fred lures him away and licks him in a fight and then when the sheriff arrested the rival, Fred discloses that he himself is the real Pecos Dandy. There is the usual western action and a couple of unexpected twists that add to the interest making it above the average of the usual program western two-recler.—**C. S. Sewell.**


AN-EVEN DOZEN
RED SEAL PICTURES CORP.
EXCHANGES TO DATE
NEW YORK 729-7th AVENUE
NEW HAVEN 130 MEADOW ST.
BUFFALO 257 FRANKLIN ST
CLEVELAND 600 FILM BLDG.
CINCINNATI BROADWAY FILM BLDG
LOS ANGELES 1928 SOUTH VERMONT AVE.
BOSTON 44 CHURCH ST.
PHILADELPHIA 1329 VINE ST.
DETROIT FILM EXCHANGE BLDG.
CHICAGO 831 SOUTH WABASH AVE.
PITTSBURG 1018 FORBES ST.
SAN FRANCISCO 209 GOLDEN GATE AVE.

"The Bar-C Mystery"

Pathe Serial Starring Dorothy Phillips, Has Plenty of Thrills and Sure-Fire Western Action

Reviewed by C. S. Sewell

UNDER the self-explanatory title that discloses the exact type of the story, Pathe is offering "The Bar-C Mystery" directed by Robert F. Hill, with Dorothy Phillips as the star and Wallace MacDonald in the opposite role.

A magazine story, "Janie of the Waning Glories" furnishes the theme which deals with a secret gold mine which a western ranching wills to his New York sweetheart when his enemies believe that they have killed him. The girl, Jane, comes West to take charge of the property and the villain Robbins while trying to locate the mine poses as the hero's manager and Jane's friend. Under the nickname of "Nevada" and disguised with a beard, the hero aids Jane in her encounters with the desperados who are in Robbins' pay.

The picture is filled with typical western action with a generous sprinkling of villainy which takes different forms as the story progresses. The story moves at a good pace and holds the interest at all times and it should prove a thoroughly pleasing attraction for serial fans and all who like the vigorous action of the western type of story.

The first episode deals with the supposed death of the hero, the coming of Jane to the Bar-C ranch and showing her falling into the hands of Robbin's men and Nevada coming to her rescue. There is the usual carried over thrill and suspense. In the next episode Robbins who has gotten her into his power while Nevada is away stages a fake rescue but Jane finds herself a prisoner in the hands of a desparado and as the episode ends is about to back off a huge rock to save herself.

Dorothy Phillips gives a good performance as the girl and Wallace MacDonald makes a good hero. The cast also includes Philo McCullough as a capable villain with Ethel Clayton as his companion.

This serial is well-directed and there is plenty of snap and action. It should prove a good attraction for houses where serials are popular.

"A Swell Affair"

(Universal—Comedy—One Reel)

ONE of the most spontaneous and amusing of this series starring Arthur Lake. The fun revolves around a case of mumps. Thelma pretends to have this disease to keep from seeing Cuthbert who immediately goes to a hospital and tries to catch it. Arthur in the meantime has bound up his face and called on Thelma. The hospital quarantines the house. Cuthbert slips into the mump ward and catches a real case. Arthur escapes from the house and Cuthbert appears and is rushed in with the others and soon the whole family has it. Poor Arthur is kept outside and watches Cuthbert with Thelma through the window. There are a lot of real laughs in this single-reeler, and it should prove a winner.—**C. S. Sewell.**

West Virginia Paper Praises Aesop's Fables

IN a recent issue of the Advertiser, Huntington, W. Va., a news story under a one column display head lauds Pathe's Aesop's Film Fables as one of the wonder films, saying that there is no film comedy "that attracts such general favorable comment, or so much down-at-the-bottom laughter."

The Advertiser says, in part:

"Another of those delightful Aesop's cartoon comedies from the pen of Paul Terry is to be presented at the Lyric during the latter half of this week. It is entitled 'The Wicked City' and shows the far-famed Farmer Alf Alfa, the cat, mouse, pup, stork, etc., all doing their stuff in a metropolitan environment.

"There is, perhaps, today no film comedy that attracts such general favorable comment or so much down-at-the-bottom laughter as these cartoon funnies. The one to be shown the last half of this week is full to the very brim with fun, with action and the most delightful and impossible things performed by the famous Alf Alfa and his animal friends and enemies."

Lew Archer in Pictures; Quits Vaudeville Stage

Lew Archer, nationally known as a vaudeville star on the Orpheum Circuit, will make his debut in motion pictures as one of the leading comedians in the new Educational-Mermaid Comedy, "Creeps," which is nearly completed and will be an early Spring Educational release.

Mr. Archer, who is well known in every large city in the United States, is making his initial appearance before the camera in "fast company" for the Mermaid Comedy Company is recognized as one of the foremost in the business of making funny films. He was given a leading role only after Norman Taurog, director, had given him a screen test and found him an ideal type for starring roles in these fast action comedies.

Appearing with Mr. Archer wil be seen a galaxy of talent such as is seldom seen in a two-reel comedy. Phil Dunham will be co-starred, and the support will include such comedians as Stanley Blystone, Nita Garvin, "Moonlight" and others.

"Rice Sportlights" Will Show Foreign Topics

In order to broaden the scope of Grantland Rice Sportlights, distributed by Pathe, to include events and persons in foreign countries, John L. Hawkinson, producer of this series, left for Europe on the Berengaria March 31st, to gather new material.

Mr. Hawkinson will look over the sport situation in France, Italy, England and Scotland and while there will arrange for the photographing of the highlights of sport indoors, and outdoors, including all branches of sporting life.

Representatives will be appointed in those countries and the film will be included in the series now being shown throughout the world, but heretofore devoted mostly to American sports.

Four New Christie Pictures Finished

THE Christie Comedy studios have finished four new two-reelers which will soon be sent to the Educational Exchanges for release next month and in May. The four include two Christie comedies and one Bobby Vernon and one Jimmie Adams comedy.

The first is a Christie, "Shore Shy," which presents Billy Dooley, the sailor comedian, with a big supporting cast including Natalie Joyce, Bill Irving, Lincoln Plumer, Maud Truax and Jean Lorraine. This is another of the novel nautical affairs by Frank Conklin and directed by William Watson.

The other Christie comedy is "Papa's Pest," featuring Neal Burns and Vera Steadman, also produced by the same staff as "Shore Shy." It will be the doings, with some new wrinkles—always funny—of a hubby who is supposed to mind the baby but takes the kid out to a poker game instead.

The new Bobby Vernon comedy will be called "Till We Eat Again," and as the title indicates, shows a young couple in search of food. Bobby is supported by Frances Lee and Rosa Gore. This comedy was written by Sig Herzig and directed by Earl Rodney and Walter Graham.

"Gimme Strength" will be the new Jimmie Adams comedy, in which Adams is supported by Moly Malone, Jack Duffy, Kalla Pasha, Eddie Baker, Billy Engel, Bill Irving and Lincoln Plumer. Harold Beaudine directed.

Secretary of Treasury Attends Premiere of Serial

ANDREW W. MELLON, Secretary of the Treasury, Rear Admiral F. C. Billard, Commandant of the Coast Guard, members of the U. S. Senate and House of Representatives, diplomats and numerous high government officials attended a special showing of the Pathe-serial "Casey of the Coast Guard," at the Wardman Park Theatre, Washington, D. C., last week.

The U. S. Navy Band, under the direction of Lieut. Charles Benter, rendered special music and Lt. Commander S. S. Yeandle, aid to Rear Admiral Billard, Commandant, gave a talk in which he explained to the officials the workings of the Coast Guard as portrayed in the Pathe serial, woven around the life of the Coast Guard in their perilous duties of protecting shipping and setting up a defense against smugglers of rum, narcotics and jewels.

Fire Island Locations

Max Fleischer, head of the Inkwell Studios and president of Red Seal Pictures, together with his brother Dave, Film Director of Inkwell, spent a day on Fire Island, in the vicinity of New York City with several "actual" actors last week. The location will be included in Ko-Ko the clown's forthcoming cartoon special which deals with pirates, treasure and other thrills.

George A. Roberts Wins New Promotion With Fox

WITH the demand for Fox Films, Van Bibber, Helen and Warren, O'Henry, and Imperial Comedies growing, and with a similar situation existing in regard to Fox News reel and Fox Varieties, it was found necessary by James R. Grainger, general sales manager, to expand his short subject sales force which is now functioning under the supervision of Fred C. Quimby, short subject sales manager.

As the first step in this direction, Mr. Grainger has assigned George A. Roberts, veteran branch manager, special representative and film salesman, to the shorts sales department as assistant short subject sales manager.

In addition Mr. Grainger plans to allow Mr. Quimby to organize his own staff of salesmen to handle nothing but the one-and two-reelers released by the Fox company.

Mr. Roberts joined Fox in 1920 and worked as a salesman out of the Cincinnati exchange for two years. His excellent work there earned for him the position of manager of the Fox exchange in Washington, D. C., where he remained for more than two years. He was again promoted to the position of special representative, working out of the home office in 1924, which work he was doing when Mr. Grainger assigned him to be Mr. Quimby's assistant.

Short Films Syndicate Selling "Mutt and Jeff"

Hal Hodes, President of Short Films Syndicate, announces that this organization has closed contracts on the Mutt and Jeff series for the following territories:

Greater New York territory to the Hal Hodes Short Film Exchange; the Liberty Film Corporation for Southern New Jersey, Pennsylvania and Delaware; the Co-Operative Film Exchange for California, Arizona and Nevada and the Hawaiian Islands; the Fontenelle Exchange for Iowa and Nebraska; the Independent Film Exchange for Kansas and Western Missouri; the F. & R. Film Company for Wisconsin, Upper Peninsula of Michigan, Minnesota and North and South Dakota; the Standard Film Service Company for the Cleveland, Detroit, Pittsburgh and Cincinnati territories, and the H. & W. Distributing Corporation for the eleven Southern states.

Short Films Syndicate has sold its "Twisted Tales" series of twelve subjects to the Hal Hodes Short Film Exchange for Greater New York; the Standard Film Service Company for Cleveland, Detroit, Pittsburgh and Cincinnati; the H. & W. Distributing Corporation for the eleven Southern States, and the Liberty Film Corporation for Eastern Pennsylvania, Southern New Jersey and Delaware.

New Scenario Editor

Harold B. Lipsitz, formerly in the Fox West Coast Scenario Department, has been appointed Eastern Scenario Editor with that organization. Mr. Lipsitz succeeds Hamilton Thompson who has resigned.

ALL TIED UP. (F. B. O. Comedy). Three fat men are not bad for a comedy. A laugh once in a while. Mixed class. Admission 15-30, 25-50. Robert W. Hines, Hines Circuit (570 seats), Loyalton, South Dakota.

BRAINLESS HORSEMAN. (Fox Comedy). A Fox slapstick comedy that's fair. A few laughs but not many, but better than the average Fox comedy. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

BUCCANEERS. (Pathe Comedy). "Our Gang." The usual "Our Gang" comedy. Lots of laughs. Will keep any audience interested for the entire two reels. Should be on every program. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

CIRCUS FEVER. (Pathe Comedy). "Our Gang." The Gang is not quite up to par on this, although the average audience that likes juvenile stuff will like it. Farina and Jackie get all the laughs, but the rest of the kids help to create them, so there it is. You can use them. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

DINKY IN THE RESTAURANT, and DINKY AT THE CIRCUS. (Pathe Comedy). Good fillers on any program. Grown-ups and kiddies certainly enjoy them here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DOG'S LIFE. (Chaplin Comedy—Pathe). Had a big house to see Charlie in one of his old ones. We were fooled on the length. Be sure and buy some other short stuff to go with it. Everybody liked it even though most of the characters were of the good old hard-boiled days. L. E. Smith, Town Hall (300 seats), Pittsford, Vermont.

EDUCATING BUSTER. (Universal Comedy.) My first Buster. If all are like this they are some comedies. I saw only a portion but could hear the audience laugh. More laughs than in a dozen regular comedies. Mill and farming class town of 1,000. Admission 25 cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, N. Y.

A GOOFY GOB. (Educational Comedy). Star, Billy Dooley. Of all the sea gawks and salt water sheiks that have ever invaded the celluloid this bimbo is the most useless looking. If they don't laugh they can't. All classes town of 3,500. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania

GREEN ARCHER. (Pathe Serial). Just finished the last chapter of "The Green Archer" and want to state that this is the best serial I have ever had on my screen. My patrons were very highly pleased with this type of entertainment. This is the kind of a serial that appeals to both young and old. Give us more serials like "The Green Archer" and if possible give us a good jungle serial as we have not had one for quite a long time. Jos. L. Delisi, Liberty Theatre, Saltsburg, Penna.

HEART BREAKER. (Fox Comedy). Star, Syd Smith. Very good. Quite a few laughs. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

IRON MULE. (Educational Comedy). A one hundred per cent. comedy. Enough said. Sunday, yes. Appeal, one hundred per cent. Jerry Wertin, Winter Theatre, Albany, Minn.

KINOGRAMS. (Educational News Reel). We have been using this news reel for about eighteen months and find it to be a good one. We are satisfied with it. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

KINOGRAMS. (Educational). This reel seems to have universal appeal to young and old. They look for it on every Saturday night here in our house. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

LIFE'S GREATEST THRILLS. (Universal Short Subject). News reel shots but they are truly wonderful without a doubt. "Life's Greatest Thrills" will make 'em move around in their seats. Sunday and special, yes. Great appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Straight from the Shoulder, Jr.

Edited by VAN

A short, snappy comedy can take the curse off of a mistake in booking a draggy feature.

A strong-suspense serial full of action can hang the come-back sign up in patrons' minds.

A good scenic, an entertaining novelty can give that added touch of "class" and "pull" to your house.

Advertise 'em to your patrons and report 'em to your fellow exhibitors. VAN.

THE LION AND THE MONKEY. (Pathe Comedy). Sugar coated lumps of wisdom that have a bitter pill concealed may be the summary of these cartoons, but that doesn't affect their drawing power. Our Monday night crowd usually pass up a bum feature just to see them. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Penna.

LIZZIES OF THE FIELD. (2 reels). **Pathe Comedy).** This was a good comedy that brought many laughs. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

LOOK AND WHISTLE. (Fox). A Fox slapstick comedy, very few laughs. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

LOOKING FOR SALLY. (Pathe Comedy). Star, Ralph Graves. Showing Parisian wild oats Ralph returns from abroad to meet his parents who have picked a nice girl for him she is shuffled aside and he sees a caricature from which he runs. Sally is found to be the only girl after a great deal of monkey business that is fairly funny. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Penna.

MADAME SANS JANE. (Pathe Comedy). Star, Glenn Tyron. One of these he-women stories where the lover wears skirts to accompany his sweetheart on a European tour. Papa falls for him and it all turns out fine later. At that it's a lot better than the film it burlesques. All classes town of 3,500. Admission 15-30 Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Penna.

MAID IN MOROCCO. (Educational Comedy). Star, Lupino Lane. This acrobatic bird had the crowd in a good humor all the way through with his funny antics and rapid fire action. The kind of comedy that makes friends for the theatre. Get it. It's fine. Tone, okay. Sunday, yes. Fine appeal. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MADMAN'S OATH. (Pathe Frontier Series). One of the Indian Frontier Series, and a good one at that. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

MONTANA OF THE RANGES. (Universal Western). Star, Josie Sedgwick. Another two reel Western that helped to hold up a weak feature. Better not let these Western slip by you they are good. Prints new. Tone, good. Sunday, yes. Special, no. Very good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NEPTUNE'S STEPDAUGHTER. (Fox Comedy). Good. Lots of good clean slapstick comedy. Something doing all the time, will build up a weak feature. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

NO FATHER TO GUIDE HIM. (Pathe). Star, Charles Chase. Don't overlook this one. It's a pippin. It had the audience in a continuous roar. Not laughs, roars. This is a good comedy for the hard boiled ones. Working class city of 200,000. Admission 10-15-25. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

OFF HIS TROLLEY. (Pathe Comedy). Star, Ralph Graves. Very good comedy. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

OH, BRIDGET. (Educational Comedy). Star, Walter Hiers. Just fair and that is all. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pa.

A PEACEFUL RIOT. (F. B. O.). For the love of Mike, where did they dig this so-called comedienne? She can't do anything, and is worse in this one than in her first. It sure is a crime to star her. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

PIGSKIN. (Educational Comedy). Star, Lige Conley. A good football comedy, though not as good as the baseball comedy, "Three Strikes." High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Masachusetts.

PLAY BALL. (Pathe Serial). I have just finished this serial and am glad it's over. The poorest serial I have shown in a long while. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PLEASANT JOURNEY. (Pathe Comedy). "Our Gang." Very good subject with plenty of laughs. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

RASBERRY ROMANCE. (Pathe Comedy). Star, Ben Turpin. A good Ben Turpin comedy. They are getting better. Everyone we have run in tne last two months have been just a little bit better than the rest. All classes. Admission 15-25. David W. Sthayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SATURDAY. (Davis Dist.) Stars, "Kids," Just a fair substitute for an "Our Gang" comedy; has a few good laughs, but kids are amateurs. Will go over for a one-day showing. Fair appeal. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SECRET SERVICE SANDERS. (Rayart Serial). Star cast. Up to chapter eleven and is still pulling 'em in. A very good serial. Play it. Wonderful paper. Prints always good. Very good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SHOOTING WILD. (Universal-Western). This was a good comedy western; if the two reelers were all as good as this I would have no kick. Good tone and appeal. Yes for Sunday. Draw small town and farm class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SLOW DOWN. (Educational Comedy). Star, Cliff Bowes. This was a fine Cameo with a fair share of laughs in it. The film was clear as crystal and in fine condition. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pa.

TAILORING. (F. B. O. Comedy). Shame to charge people to see this. Working class city of 150,000. Admission 10-15. Mrs. Bessie Rutledge, Orpheum Theatre (300 seats), Fort Worth, Texas.

WAITING. (Educational Comedy). Star, Lloyd Hamilton. This was one scream from beginning to end. It is a K. O. At least here in our house it was. Hamilton usually produces good ones. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penna.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Accurate Exhibitor Information in Compact Form

ARROW

	Kind of Picture	Review.	Feet
		1925	
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994
In Borrowed Plumes (Welch-Daw)	Society melodrama	Mar. 27..	5,719

ASSOCIATED EXHIBITORS

			1925	
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000
			1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan.	23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb.	13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb.	20..	6,259
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb.	27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar.	6..	5,438
North Star (Strongheart)	Dog melodrama	Mar.	6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar.	20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar.	27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr.	3..	5,683

CHADWICK PICTURES CORP.

			1925	
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
The Bells (L. Barrymore)	Drama			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000
Some Punkins (Chas. Ray)	Rural comedy-drama	Dec.	26..	6,500
			1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan.	2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan.	9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb.	27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar.	6..	6,400

COLUMBIA PICTURES CORP.

Danger Signal (Novak)	Railroad melo.	5,548
Unwritten Law (Hammerstein)	Drama	5,345
Steppin' Out (Revier-Sterling)	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama	5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama	5,700
Ladies of Leisure (Hammerstein)	Drama	5,770
Screen Snapshots	Novelty	1,000

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

We Want To Eliminate Errors

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage, review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE CHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

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Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

Perfection

	Kind of Picture	Review.	Feet
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

EDUCATIONAL FILM CORP.

			1925	
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec.	5..	2,000
Marionettes	Color fantasy	Dec.	5..	1,000
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec.	5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec.	12..	2,000
Bachelor's Babies	Juvenile comedy	Dec.	12..	2,000
What's Up (Bowes)	Cameo comedy	Dec.	12..	1,000
Weak But Willing	Walter Hires comedy	Dec.	19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec.	19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec.	26..	1,000
			1926	
A Salty Sap (Dooley)	Christie comedy	Jan.	2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan.	2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan.	9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan.	23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan.	23..	1,000
Parisian Modes in Color	Special	Jan.	30..	1,000
Brotherly Love (Bowes)	Comedy	Jan.	30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb.	6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb.	6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan.	30..	1,000
Careful, Please	Hamilton comedy	Feb.	13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb.	20..	2,000
Sea Scamps	Juvenile comedy	Feb.	20..	2,000
Page Me (Vernon)	Comedy	Feb.	27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar.	6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar.	13 .	2,000
Light Housekeeping (Conley)	J. White prod.	Mar.	20..	2,000
Wireless Lizzie (Hiers)	Christie comedy	Mar.	20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar.	27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar.	27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar.	27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar.	27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar.	27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar.	27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr.	3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr.	10..	2,000
Congress of Celebrities	Hodge-Podge	Apr.	10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr.	10..	1,000

FILM BOOKING OFFICES OF AMERICA

			1925	
Great Decide	Pacemakers	May	9..	2,000
Fast Male	Pacemakers	May	30..	2,000

Quick Reference for Busy Exhibitors

	Kind of Picture	Review.	Feet
Texas Bearcat (Bob Custer)	Western drama	May 9..	5,550
Speed Wild (Flynn)	Melodrama	May 16..	4,7[illegible]
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elepbant Got It's Trunk	Bray cartoon	Oct. 17..	1.000
Ridin' tbe Wind (Thomson)	Western action dr.	Oct. 24..	5,010
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralpb Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Tbomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Bouy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000

FIRST NATIONAL

			1925	
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing Witb Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Silla)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffitb)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	9,900
Shore Leave (Bartbelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,340
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5..	6,617
We Moderns (Colleen Moore)	Typical of star	Dec.	12..	6,600
Clothes Make the Pirate (Errol)	Pirate travesty	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rusb drama	Dec.	19..	7,646
Joanna (Dorotby Mackaill)	Newspaper drama	Dec.	26..	7,900
Blnebeard's Seven Wives (star cast)	Comedy-satire	Jan.	2..	7,774
Infatuation (C. Griffith)	Drama	Jan.	16..	5,794
Just Suppose (Barthelmess)	Romance	Jan.	30..	6,270

	Kind of Picture	Review.	Feet
		1926	
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	6,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic drama	Mar. 27..	6,229

FOX FILM CORP.

			1925	
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,570
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,346
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Sbirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,362
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race borse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	13..	9,283
On the Go (Sid Smitb)	Comedy	Sep.	13..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefigbt drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When tbe Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,513
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,709
His Own Lawyer	Helen & Warren	Dec.	26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26..	2,000
Cupid a la Carte	O.Henry series	Dec.	26..	2,000
Parisian Knight	Van Bibber series	Dec.	26..	2,000
Iron Trail Around the World	Variety	Dec.	26..	1,000
			1926	
The Feud	Van Bibber series	Jan.	2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan.	16..	6,200
Whirlpool of Europe	Variety	Jan.	16..	756
Fighting Tailor	Imperial comedy	Jan.	16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan.	23..	5,467
Old Virginia	Variety	Jan.	23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan.	30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb.	6..	6,038
A Flaming Affair	Imperial comedy	Jan.	30..	2,000
A Bankrupt Honeymoon	Comedy	Feb.	6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb.	13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb.	13..	5,345
Officer of tbe Day	Imperial Comedy	Feb.	13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb.	20..	5,600
Egypt Today	Variety	Feb.	20..	707
Pawnshop Politics	Imperial comedy	Feb.	27..	2,000
Moving Day	Helen and Warren	Mar.	6..	2,000
Drops From Heaven	Varieties	Mar.	6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar.	6..	6,258
Woman of Letters	Helen and Warren	Mar.	13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar.	20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar.	27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	Apr.	10..	5,994
From the Cabby's Seat	O. Henry comedy	Apr.	10..	2,000

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,02[illegible]
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,040

Star and Type of Story When Needed

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

			1925	
Lady of the Night (Norma Shearer)	Underworld dr.	Mar.	14..	5.441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar.	28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human Interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep.	12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct.	17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
			1926	
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan.	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feh.	13..	6,688
Mare Nosturm (Rex Ingram prod.)	Ibanez Novel	Feb.	27..	.....
La Boheme (Gilbert-Gish)	Famous opera	Mar.	13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb.	27..	6,239
"Ibanez' Torrent" (Cortez)	Drama	Mar.	20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr.	3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr.	10..	6,750

PARAMOUNT

			1925	
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,603
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,546
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,700
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feh.	20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27..	6,314
Moana	South Sea study	Feb.	27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar.	20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb.	6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar.	27..	6,200
New Klondike (Thos. Meighan)	Comedy drama	Apr.	3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr.	3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr.	10..	5,020
Desert Gold (Hamiltn-Mason)	Zane Grey western	Apr.	10 .	6,850

PATHE

			1925	
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep.	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct.	10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct.	10..	1,000
Clever Feet	Sportlight	Oct.	17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct.	17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct.	17..	2,000
Air Cooled	Terry cartoon	Oct.	17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct.	24..	1,000
Closer than a Brother	Terry cartoon	Oct.	24..	1,000
A Punch in the Nose	Roach comedy	Oct.	24..	2,000
A Sweet Pickle	Sennett comedy	Oct.	24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct.	31..	2,000
Better Movies	Our Gang	Oct.	31..	2,000
Honor System	Terry cartoon	Oct.	31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov.	7..	2,000
Amundsen Polar Flight	Specialette	Nov.	7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov.	14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov.	21..	2,000
Great Open Spaces	Terry cartoon	Nov.	21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov.	21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov.	28..	2,000
More Mice Than Brains	Terry cartoon	Nov.	21..	1,000
Laughing Ladies (star cast)	Comedy	Nov.	21..	1,000
A Day's Outing	Terry cartoon	Nov.	21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov.	28..	1,000
Walloping Wonders	Sportlight	Nov.	28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec.	5..	10ep.
Bonehead Age	Terry cartoon	Nov	28..	1,000
One Wild Ride	Our Gang Comedy	Dec.	5..	2,000
Hold Everything	Comedy	Dec.	5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec.	5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec.	12..	2,000
From Rags to Britches	Sennett travesty	Dec.	12..	2,000
Haunted House	Terry cartoon	Dec.	12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec.	12..	1,000
English Channel Swim	Terry cartoon	Dec.	19..	1,000

Review Date Where You Need It Most

	Kind of Picture	Review.	Feet
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Laugdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,820
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooselaud (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevau)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com	Mar. 20..	1,000
Bar-C Mystery (all-star)	Feature version	Mar. 27..	4,756
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up In the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000

PRODUCERS DISTRIBUTING CORP.

		1925		
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkrant)	Tense drama	Dec.	12..	9,980
		1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel indnstry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb.	20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr.	10..	6,900
Danger Girl (Priscilla Dean)	Crook melodrama			
Made for Love (Leatrice Joy)	Drama			
Red Dice (Rod LaRoque)	Underworld melodrama			
Forbidden Waters (Priscilla Dean)	Comedy-drama			
Whispering Smith (H. B. Warner)	Melodrama-western			
Volga Boatman (W. Boyd-E. Fair)	Melodrama			
Paris at Midnight (Jetta Goudal)	Melodrama			

B. P. SCHULBERG PROD.

Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	4,714

	Kind of Picture	Review.	Feet
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

		1925		
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

		1925		
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,320
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,734
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
		1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor featnre	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219

UNIVERSAL

		1925		
Tricked (Cobb)	Mustang western	Sep.	13..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
[illegible]	Mustang western	Oct.	24..	2,000
Hidden Loot (Hoxie)	Action western	Oct.	31..	4,738
Boundary Line (Fred Humes)	Short western	Oct.	31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct.	31..	2,000
Triple Action (Pete Morrison)	Action western	Nov.	7..	4,800
Rustlers From Boulder Canyon	Short western	Nov.	7..	2,000
Kick Me Again (Puffy)	Comedy	Nov.	7..	1,000
Oh, Buster	Buster Brown	Nov.	7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov.	14..	8,948
Two Many Ducks	Mustang westn-com.	Nov.	14..	2,000
Beware of Your Relatives	Blnebird comedy	Nov.	14..	1,000
A Speedy Marriage	Century comedy	Nov.	14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov.	21..	5,419
Scarlet Streak (Dangherty-Todd)	Adventure serial	Nov.	21..	ep
Range Law	Mustang western	Nov.	28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov.	28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov.	28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec.	5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec.	5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec.	12..	1,000
One Man Ranch (Morrison)	Action western	Dec.	12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec.	12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec.	19..	6,700
Top Hand	Short western	Dec.	19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec.	26..	6,887
Buster's Nightmare	Buster Brown	Dec.	26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec.	26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec.	26..	1,000
		1926		
Call of Hazard (Humes)	Mustang western	Jan.	2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan.	2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan.	2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan.	9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec.	26..	1,000

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
Blue Blazes (P. Morrison)	Western	Jan. 16	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30	5,786
Man With the Scar	Short western	Jan. 30	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30	2,000
Hero of Piperock	Mustang comedy	Jan. 30	2,000
Her Lucky Leap	Century comedy	Jan. 30	2,000
Badly Broke	Bluebird comedy	Jan. 30	1,000
Hot Dog	Bluebird comedy	Jan. 30	1,000
Hearts of the West	Short western	Feb. 6	2,000
Helpful Al	Century comedy	Feb. 6	2,000
Montana of the Ranges	Short western	Feb. 6	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20	6,583
Big City (Marian)	Century comedy	Feb. 20	2,000
Big Game (Holmes)	Mustang western	Feb. 20	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20	6,596
Winking Idol (Desmond)	Western serial	Mar. 20	.....
Al's Troubles (Al Alt)	Century comedy	Mar. 20	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27	4,440
Gunless Bad Man (Mower)	Mustang western	Mar. 27	2,000
Tune Up (Puffy)	Comedy	Mar. 27	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27	2,000
Menace of the Alps	special	Mar. 27	1,000
The Set Up (Art Acord)	Western	Apr. 3	4,600
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3	2,000
Mortgaged Again (Lake)	Bullseye Comedy	Apr. 3	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10	1,000
So This is Paris (Edwards)	Bluebird comedy	Apr. 10	1,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31	6,227
Yearbound (Daw-Welch)	Melodrama	Feb	14	5,700
Tides of Passion	Drama	May	2	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20	6,550
Steele of the Royal Mounted	N. W. Drama	June	27	5,700
Happy Warrior	Drama	July	18	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8	7,632
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12	7,036

WARNER BROS.

		1925		
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4	6,694
My Wife and I (Rich)	Emotional drama	May	30	
Man Without A Conscience (Louis-Rich)	Drama	June	27	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1	7,139
		1924		
Eve's lover (Rich-Lytell-Lonis-Bow)	Drama	Aug.	8	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14	7,517
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13	6,741
Bride of the Storm (D. Costello)	Melodrama	Apr.	10	6,800

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925		
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6	5,000
Fearin' Loose (Wally Wales)	Stunt western	June	13	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
The Truth About Women	Sherman-Hampton	Aug. 2	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
	1925		
Daughters Who Pay	All star cast	May 30	5,800
Wreckage (May Alison)	Drama	Sep. 5	5,992

BRITISH NATIONAL PROD.

Nell Gwyn (Dorothy Gish)	Comedy-drama	See Paramount

C. C. BURR

		1924		
Youth for Sale (S. Holmquist)	Drama	Oct.	18	6,500
The Early Bird (Hines)	Comedy	Dec.	27	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23	6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)		2,000
Her First Night in Philadelphia		
Her First Night in The Jollies		
International Twelve		
Novelty Twelve		1,000
Famous Paintings	De Luxe dramas	2,000
Let's Go Fishing	Holland—scenic	Nov 1,000

JAFFE ART FILM CORP.

Broken Hearts (Lila Lee)	Drama	Mar.	20	7,800

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11	5,760
Before Midnight (Wm. Russell)	Crook melodrama	July	11	4,890
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24	5,800

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7	4,350
Riders of Mystery (Bill Cody)	Western	May	2	5,000
Gambling Fool (F. Farnum)	Western	May	9	5,000
Fighting Sheriff (Bill Cody)	Western	May	23	5,000
Border Intrigue (F. Farnum)	Western	May	30	5,000

LEE-BRADFORD CORP.

Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M. Clayton)		6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9	6,569

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21	4,900

POST SCENICS

Holland	Scenic	Nov.	7	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26	4,929
Midnight Limited (star cast)	Railroad melodrama	Dec.	26	5,855

RED SEAL

		1926		
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6	1,000
Reelview (Issue B)	Urban magazine	Feb.	6	1,000
Dolly Gray	Song car-tune	Feb.	6	1,000
Fish for Two	Gem of the Screen	Feb.	13	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20	1,000
Marvels of Motion	Magazine	Apr.	3	650
Song Cartune	Fleischer novelty	Apr.	3	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10	850
Hair Cartoon	Marcus cartoon	Apr.	10	550

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15	1,000
I Remember	Pastoral	Aug.	15	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

A Prologue Series for "Lupino Lane Comedies"

Specially Devised for Educational Pictures Corp. by Colby Harriman

WITH all due respect to feature pictures and the expenditures of time, energy, and money in devising prologues and presentations to accompany such pictures thereby emphasizing the theme of the picture, it is not amiss to again introduce in this department suggestions particularly relative to short subjects. There are few short subjects where one really finds the subject of such attraction that it warrants an individual presentation. To overcome economic objections we are submitting a scenic treatment which may be adopted to any or all of the "Lupino Lane Comedies" offered through the Educational Film Exchanges, Inc.

There is a variety of subject matter available to the producer and exhibitor booking these "laugh feasts." Therefore, it is comparatively simple to find suitable subject matter upon which various routines are to be based.

THE SETTING

The setting as indicated in the accompanying sketch consists merely of two fabric drops or legs hung in two. A sky drop or tab should be hung in three, and midway between the sky piece and fabric drop a wall set piece should be placed. A large moon box hereinafter described should be placed directly center. This is the basic setting upon which all the treatments are founded.

SUGGESTED TREATMENTS

The various treatments may consist of cut-outs of motifs indicative of the theme of the comedy. These may be cut out of paper or various colored cloth or they may be painted and cut out being sewn or pinned on the fabric curtains in two. They should be very colorful to contrast with the dark tone of the curtain which we suggest should be a black plush. Foliage such as vines, leaves, box trees, etc., may be used to dress the wall set piece up center. These may be changed according to the comedy theme such as oriental rugs, etc., being hung about the set piece.

THE MOON BOX

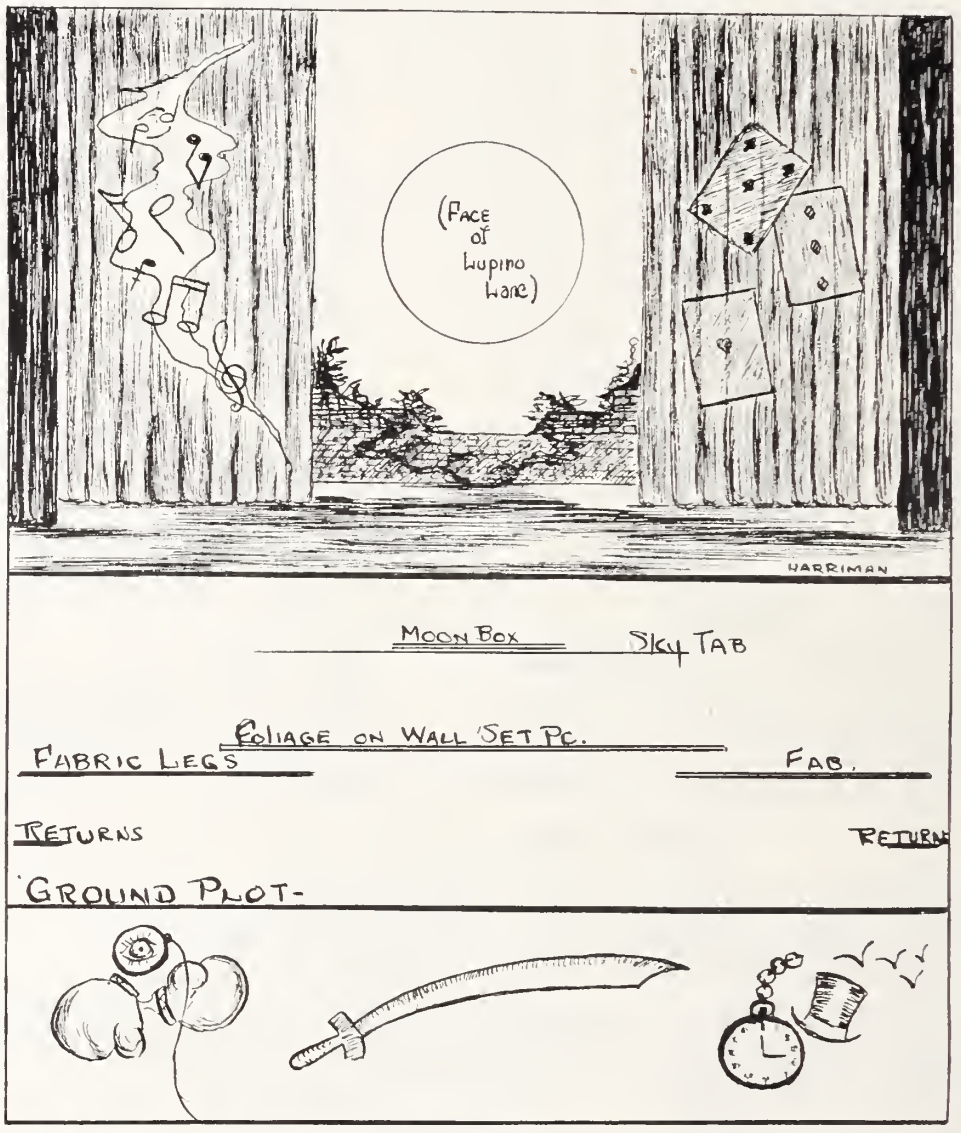
The moon box should be a specially constructed unit bearing the likeness of Lupino as indicated in the accompanying cut. This may be painted on the face of the moon box, the shaded portions opaqued so that the light back of the face will throw the image of the comedian on the moon. Another simple way is to have this painted on a slide, and a stereopticon placed back of the drop. This moon should be used in all routines.

SUGGESTED ROUTINES

There are innumerable treatments for the various comedies and we will briefly take the last four releases:

"Made In Morocco"

Scenic treatment should carry oriental motifs such as scimitars, beaded turbans, silhouettes of an oriental dancing girl, crescent moon. Here dancing girls garbed as harem



beauties may be introduced in a wild oriental number introducing a character dressed as Lupino Lane doing a comedy specialty dance, and the large moon with Lupino Lane's face suddenly appearing in the deep blue night sky.

"The Fighting Dude"

The scenic treatment should carry boxing mits, monocles. The set piece may have a series of palm leaf fans protruding at various heights above the set piece and staffs with various types of hats appearing. These may be attached to a batten so that they quiver during the routine. Here is an excellent opportunity for a comedy boxing fight with girls as the contestants. It may all be done in dance rhythm.

"Time Flies"

A huge clock with birds should be the scenic treatment. A bird effect may also be worked on the back drop. A character dressed in the Lupino Lane hick costume should be introduced and a vamp chorus of Summer girls for the action.

"Fool's Luck"

The scenic treatment may be as suggested in the accompanying sketch. Girls dressed with costumes covered with playing card motifs may be introduced or a very swagger English number with girls dressed as "Johnnies" doing a Tiller routine.

There are innumerable ways we might suggest and we could write pages on the possibilities of these excellent comedies.

Our suggestion is, see the comedy first but don't overlook the bet of a presentation to accompany it. This series offers a genuine opportunity to the presentation producer

CHARLESTON CONTEST SENSATION

HEY! Hey! Charleston! Score another for the wriggling, squirming, shuffling and knee-knocking gyration that during the last year has been creating a terpischorean sensation from coast to coast and from Texas through Canada.

Coasting along on the wave of popularity that this eccentric dance has occasioned the Rialto Theatre on Broadway, New York, rode to success during Holy Week, recognized through show business as the toughest week of the year. Through the medium of an open Charleston championship, the Rialto downed the hoodoo attached to the week preceding Easter Sunday and registered box-office returns that were considered remarkable from all angles.

The Rialto Charleston Contest, waged on the stage of the theatre, marked the first time that such a contest had been held in a Broadway theatre. And, as such, it made Broadway sit up and stand at attention for one of the best bo-office stunts of the season.

Realizing the intense popularity of the latest dance craze Manager Max Cooper, Exploitation Director Jack McInerney and Publicity Director Louis Lusty under the direction of A. M. Botsford and Ed Olmstead of the home office, decided no more appropriate time for such a contest could be found than Easter Week. As a means of attracting attention to the stunt and gaining newspaper publicity, leading stars of the Broadway stage and the luminaries of the night clubs were asked to officiate as judges of the contest. These Broadway celebrities, all of whom have large personal followings, included Jack Osterman and Kathryn Ray of "A Night in Paris," Irene Delroy, "Greenwich Village Follies," Eleanor Williams and Ted Claire, "Artists and Models," Allyn King and Ramsey Wallace, "Ninety Horse Power," Sophie Tucker, the O'Brien Sisters, Lillian Broderick, Betty Maurice, Eileen Ray, Grace Fisher, Norma Gallo, Sally Doran, Helen Groody and others.

For a week preceeding the contest it was announced nightly in such popular dancing centers as Roseland Ballroom, the Parody Club, Barney's Continental Cabaret, the Anatole Club, the Monte Carlo, the Dover Club and the Everglades. During this preceding week elimination contests were held on the Rialto stage at the conclusion of the regular evening performance. During this week announcement of the contest was also flashed on the screen in a special trailer.

During the week of the contest the front of the Rialto was especially decorated for the occasion. Three pennants, measuring thirty-five feet in length waved above the marquee. Streamers announcing the event were draped below the marquee, along with additional banners, pennants and other decorations. Confetti strewn around the front of the theatre and special frames with pictures of the judges gave the house an eye-compelling front that brought the crowds at every performance.

The contestants at each contest, matinee and night, were limited to eight so as not to delay the regular programme. The music for the dancers was furnished by the Melody Sextette, playing the Rialto. Bert Leighton, a well-known musical comedy and vaudeville performer, was engaged to act as Master of Ceremonies. A special feature was the appearance at each contest of two of the Rialto page boys. Appearing in their house uniforms the two little colored boys brought down the house at every performance.

In awarding the prizes it was decided upon to give Harold Lloyd loving cups in view of the fact that Lloyd in his latest picture, "For Heaven's Sake," opened for a long run at the Rialto the week following. This idea won additional newspaper space. The publicity and the special advertising won for the contest notice from every section of Greater New York and its environs. One of the winners of a cup came from New Jersey. Another winner had been in New York only six days and claimed the honor of being the champion Charleston dancer of Virginia. Still another came from Frisco and virtually stepped from a boat on to the Rialto stage.

All in all the contestants represented twenty-eight states in the union. They came in boh sexes and in all shapes and sizes—but they came. And so did the ticket purchasers.

A Charleston on Broadway? It couldn't be done said the wiseacres. But the Rialto Theatre did it in a way to make blase Broadway sit up and take notice.

Index to Prologues

Specific Subjects by Colby Harriman in Moving Picture World

FLAMING WATERS—F. B. O. Jan. 16
FIRST YEAR—Fox Jan. 23
BRAVEHEART—P. D. C. Jan. 30
WHAT HAPPENED TO JONES—Univ. Feb. 6
SEA BEAST—Warners— Feb. 13
PATHE NEWS— Feb. 20
IRENE—F. Nat. March 6
THE TORRENT—M. G. M. Mar. 27

"THE TALKING SPIRIT" Produced by Colby Harriman for General Presentations Company

THE first presentation offered by the newly organized General Presentations Company on their independent circuit opened at the Lyceum Theatre, Bayonne, N. J., on Monday.

The production is unusual from a picture house angle as it is primarily a talking act introducing Princess Yvonne, well known mind reader and mentalist, in a special setting. The featured player is presented as a "spirit," the act relying chiefly upon lightning effects for its convincing presentation.

As the closein curtains open, the set appears to be in blue haze, cloud effects operating over a nest of scrims in the foreground. Flame effects are slowly brought up on dimmers, accompanied by lighting flashes and the noise of thunder and wind. Up center, a hand slowly appears, then the dim outlines of a form clothed in flowing white robes slowly glides out of darkness. The figure comes to center as the accompanying music reaches its climax. There is a sudden cessation of the storm, the voice speaks, and the assistant to Yvonne starts working through the audience, revealing one of the speediest mind reading routines ever offered. After the series of questions and answers, the assistant asks the featured character one important question; she hesitates in her reply; the answer is implored by her assistant; she is about to answer it, when suddenly a flash appears, a puff of smoke, there is a terrific crash off stage, and the form has vanished. The curtains close.

The setting consists of a series of scrims and a black plush drop which form the ground work for the various electrical effects used in the unit.

SHIMON-SCHAPIRO IN SHEBOYGAN

THE Aurora Theatre on Michigan Avenue, Sheboygan, Wis., has been entirely rejuvenated. Redecoration, a new stage, new front and many other modern improvements, give the Aurora in Sheboygan a place in the sun, theatrically. The opening set for Saturday, April 3, with "Merry Widow" as the feature attraction.

Louis C. Shimon and William Schapiro of Milwaukee have leased the Aurora from J. O. Schmidt, who is retiring from the show business. Mr. Shimon has for the past three years been assistant manager and director of advertising and exploitation of the Milwaukee Theatre, Milwaukee, one of the most successful theatres in that city. He has high ideals of the responsibilities that a motion picture house has to its clientele, and will maintain a policy of presenting the best productions and short subjects that the market affords.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

As One Exhib. to Another, 3

DEAR BRO. EXHIB. Well, I got your long prepaid telegram wire and of course I had thought out most of what you said but I am anyhow sending you the money you spent because although I believe with the great Bard that "a penny saved is a friend indeed." yet still you did not know I had thought up almost everything and you could of used simply a stamp.

I wrote like you said and discancelled all the film "blocks" I had took except enough for one chip a day. Also I subscribed like you said to the best trade paper.

The great poet lawrate was thinking of exhibbing when he wrote about the place that "hath no fury like a woman's corn."

I was to of opened the U Nique Theatre on the first of April and had dodjers printed saying "Noah Strikes the Ark" (a trade term) but the ark come near running aground.

Mr. (contraption for mister) Peasley, he is the pres. of the electrical light plant, I went to him to get what he amusedly calls "juice" started in the Power photograph machine for showing pictures and he said, well, it will cost you something. How much? I asked. Fifty berries. So I forked out.

Then I am the mayor, says Mr. Peasley, and I must demand a fee for opening the street to get to the wires to see if they are all set to carry the "juice." How much? I asked. Fifty berries. So I forked out.

Then I am the police department head and must issue a lisents for you to show the theatre performance and that is fifty berries. Says this Mr. Peasley.

And he adds by saying, I am express agent and there is a back payment on the shipments for the former owner which must be paid before I can give you the film that has came. That is fifty more berries.

Friend Wrightway, exhibbing is sure the berries.

And then he says. I must also charge a fee to enter in the court house the sale of as he laughingly called it the "house". But why must it be entered? I asked. So you will always know you are sold.

So then I figured I was ready to have the show.

So I got the day's chip off the block of film and went to the U Nique and climbed up into the coop and read the book of destruction for the Power machinery and then I put carborns in their holders and I "switched on" the "juice" and nothing happened.

Maybe the carborn is not seated firmly I said to myself as it has to be in the book. So I grabbed the carborns to try them. The Power must of been short circussed because it knocked me down and burnted me like hot fire.

Mr. Peasley come up and saw me and said his son could fix it and would as he smilingly called it "run the show off" for twenty berries. Now I am not boastful but I know a thing when I learn it and I said all right. And you need music to be played from the piano my daughter will do it for ten berries, said Mr. Peasley.

And I will need them setes tonight, I meant to tell you I had rented them to the Sunday school tonight, said Mr. Peasley.

What right did you get to rent the setes, I assented.

I thought I told you but I am the local embalmer who owns them, said Mr. Peasley.

So I know where he got that word berries.

Well, my bro. exhib. I was then all set to "give a show."

But, as the great mind of the ages has said "there's many a slip before you leap." I let Mr. Peasley have the setes and hung out the S. R. O. (standing room only) sign and got the ticket window pretty clean and as you advised removed the cuspidor away from by the piano.

Then I officiously opened "the house."

The Cobb's Corners Silver Cornet Band was giving a concert at the Sunday School and could not be hired but I paid the town half wit fifty cents to perform on an according before the show.

Now, as one exhib. to another, what would you done if this following had happened to you? I am modest but I am willing to go as far as saying I done a fine little job of exploititation.

It was time for the people to come in and cars begun to pass on the high road. But they passed. And they kept on passing.

I asked the town half wit where so many cars was going. They all rides in this town, said the half wit his name is Joe. There is a hundred families and a hundred and three cars says Joe. They all rides to the city about twenty miles away and sees the theatre pictures there says Joe. They never stop here that is why old Peasley shut up this show says Joe.

Well, there come along one of the big oil gasolean tank autos (short for cars) and broke down right in front of the U Nique.

That is when I done my exploititation. Come in free and see the show I says to the oil gasolean driving feller. He done it and I quick got a card and being a window card writer in our garment business back in Albany, I painted a big sign and put it on the oil gasolean truck facing the road.

"See our show—twenty cents—three gallons of free gasolean will be put in your tank afterwards."

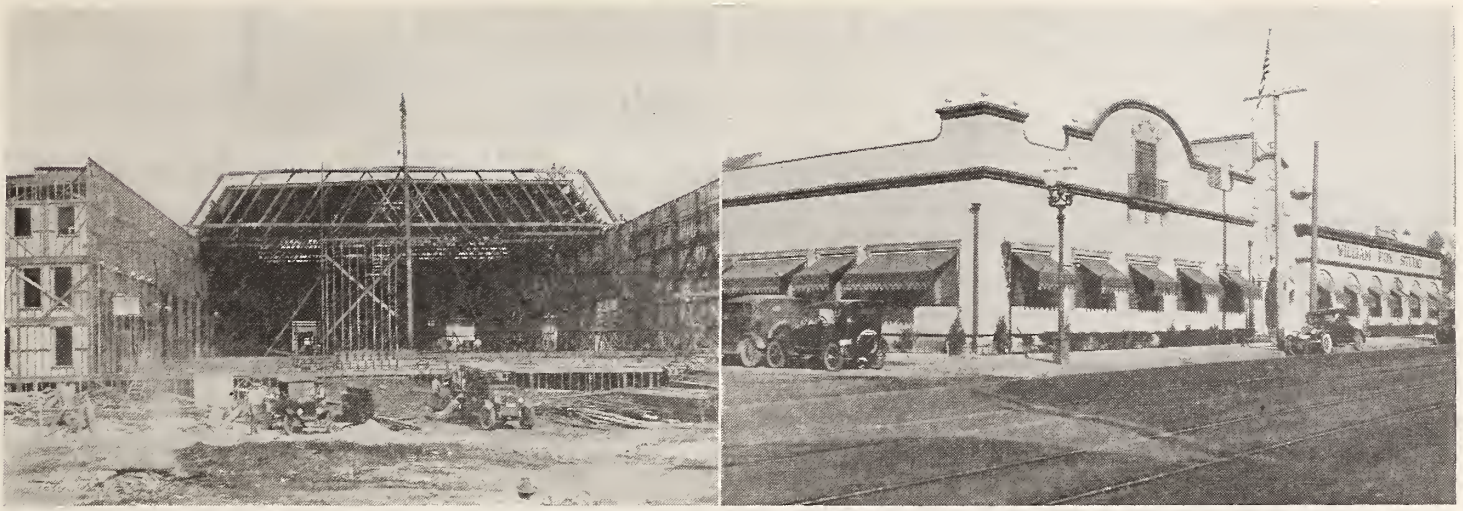
The cars soon started to stop and the people paid me each twenty cents and pretty soon there was a good crowd standing in the standing room vacated by the empty setes which were not there.

So Peasley's daughter played I miss thee every hour where the river shannon flows way down upon the swanee river then I'll be happy goodbye forever as a meddling overture.

Then Peasley's son worked the photograph projecting machinery and the people must of had a fine show because they hollered and laughed and stamped their feet and whisseled and yowled like they was having a fine time. The picture jumped up and down and stopped once in a while and they was so interested they near broke the "house" down yelling for it to commence again. All in all it was a great success.

In the meanwhile I had had the town half wit drain three gallons of gasolean out of each car and put it in a hole in the top of a barrel I had found and when the show was over we put three gallons of gasolean back in each tank and all was satisfied and said it was worth the money and I was a great feller.

One feller said it was the funniest evening he had ever had. The picture was called "Over the Hill" if you ever want to please your people. Well, so long, old exhib. I am, fraternistically thine, NOAH LOTT.



THE VAST FOX WEST COAST stage shown above will have no cluttering cables around the floor—everything overhead; the remodelled building as shown at right is in Spanish motif, and contains a half million dollars' worth of new equipment

Half Million Dollar Expansion Makes William Fox West Coast Studios Perfect

Huge Stage With Overhead Cables New Feature, as Well As Magnificent Little Theatre and Finer Photographic Facilities

ANOTHER half million dollar expansion program, the second to be announced in three months, providing for new construction, rebuilding, new equipment and replacing is in progress at the Fox Films West Coast Studios in Hollywood and Westwood, California. The principal items are a new stage, a new Little Theatre, a new stage lighting system and additional cameras and accessories. In addition to this, exterior and entrances to the studios have been entirely refaced in Moroccan design.

The new stage and its lighting system are of the latest possible design. Six smaller stages were wrecked to make room for the new stage. It is now in construction and occupies a site of 300 by 190 feet in the Hollywood lot. Along the west wall of this stage are three floors containing 88 new dressing rooms. The stage is the largest in the world. The lighting system is the feature of the new stage. It was perfected by Calvin Hoffner, electrical engineer at the Hollywood plant. All lamps used on all sets will be operated from overhead and all of the "octopi" or "spiders," with their tentacles of electrical cable, will be eliminated. Lights will be under remote control by simple switches similar to those used in dwellings and they will be housed on two deadfront switch panels in one of the walls near the floor. All lamps will shift on overhead runways operated from the floor. The new stage will be the only one lighted by this system. The equipment will cost $16,000.

Power Enough for City of 60,000

To provide current for the new lighting system a new power house has been constructed and two new 300 kilowat generators installed. This additional equipment, with that formerly in use, provides enough electricity to supply a city of 60,000 population. To distribute this current 20,000 feet of million C. M. cable has been laid underground at a cost of $25,000. This underground system is controlled from two switch panels of the latest design. Twenty-five additional rotary Ashcraft spots were also distributed about the plant.

At the Westwood studio, there is being installed another 300 kilowat generator to supply the electricity necessary to the outdoor stages and sets which are continually used there. At the Westwood lot there is also under construction the world's largest panorama and treadmill with a sky-backing on a steel frame. This alone will cost $20,000.

Along with the other details of the expansion program which has been in his charge, Hoffner has found time to supervise the installation of three new centrifugal pumps that have a capacity of 40,000 gallons of water per minute. A 350 horsepower—2200 volt motor operates the pumps and water scenes can now be made of almost any size without leaving the Hollywood studio.

A new office is being constructed for Hoffner at the Hollywood plant.

Big Investment In Cameras

New camera equipment for the Fox Studios has been added at a cost of $50,000. Of this Michael Lesching, head of the department, spent $10,000 for new lenses. These are the best that could be found on the market. The investment in cameras and accessories is now $125,000 and this equipment is rated as the best in Filmland.

Twenty Bell-Howell and Five Mitchells are in constant use. In addition the Fox Films West Coast Studios have four Akleys and two ultra speeds. Fifteen still cameras are continually in use on sets during productions.

Armin Fried, a graduate of Liepsig University, now in his tenth year of service with Fox Films, is camera technician and in charge of the machine designing department. He has perfected several inventions of vast benefit to the industry in general and the latest of these is a gyroscopic camera car. This is a platform on four wheels and with it the camera operator can follow action from room to room, upstairs and down, indoors and out and into any location where actors can go. This gyroscopic car was first used and proved its worth in the filming of "3 Bad Men." Fried is now constructing

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With thirty cameras in continuous use, each with a crew of four men, a staff of 120 camera men is working constantly under the supervision of Lesching.

$25,000 Theatre On Premises

The Fox Films Little Theatre on the Hollywood lot was opened with a showing of "Yellow Fingers," a South Sea drama starring Olive Borden.

It is one of the world's finest and best equipped studio show houses. It cost $25,000 and is a combination of Italian and Spanish architecture designed by William Darling, technical engineer of the West Coast Studio, and Thomas E. Manners, Los Angeles architect.

The interior is 59 by 25 feet, large enough to seat 150 spectators. The stage is equipped with a 9 by 12 foot screen and the remainder of the stage is artistically curtained off. It is large enough for small performances.

The finish is in darker colors and eighteen inch beaming on the ceiling is used for an indirect lighting system. The theatre is heated by an electrical furnace and ornamental grills in the panelled ceiling provide ventilation. The flooring is a feature of construction. An asphalt diaphragm protects from dampness the linotiling in the cement.

F. W. Laventhal, 4025A De Tonty street, St. Louis, has awarded contracts for his new theatre at Madison, Ill., and construction will start at once. The house will cost $50,000.

Parking Space Feature Also Fine Equipment In New Kenmore

THE new $500,000 Kenmore Theatre in Kenmore, N. Y., was opened Friday evening, January 29 with a private formal program which was attended by some 2,000 persons, including town officials, stockholders, exhibitors and exchange men from Buffalo and surrounding towns.

The event was the occasion for the largest gathering in the history of the thriving town. There were addresses by Henry J. Ebling, president, Kenmore Theatre, Inc.; John W. Cheetham, vice president; Clare L. Rickert, secretary; M. H. Lewis, director and original promoter and Joseph B. Mang, treasurer. The program opened with community singing, with the songs being thrown on the screen, followed by organ solos by George Albert Bouchard, formerly at Shea's Hippodrome, the Hotel Statler and the old Mark-Strand, who has been engaged as permanent soloist and the introduction of Mitchel Fitzer of Syracuse, who is the lessee and director of the Kenmore and who has been in the business for some 20 years. Mr. Fitzer also operates the Swan, Rivoli and Savoy theatres in Syracuse and the Strand in Auburn.

The Kenmore has a seating capacity of 1,565, on one floor, but provisions have been made to add a balcony when desired. The Wurlitzer organ is used. The booth equipment is the finest obtainable and includes two Simplex machines, 2 Hertner generators, one Brenkert spotlight, a Brenkert F-3 color machine, two Cinephor lenses, etc. A Dalite screen is used. The Becker Theatre Supply company of Buffalo furnished this equipment as well as the Automatic ticket machine and the Newman ticket chopper. The projection room is 24 by 28 feet. The Kenmore building extends along Delaware avenue for 241 feet. The theatre proper is 205 feet long and 66 feet wide. The auditorium is the acme of the theatre builders' art and experience. It is artistically decorated. The seats are deeply unholstered and there is extra wide space between rows providing extra comfort for patrons.

There is much parking space near the house which is being stressed in all the ads as an incentive to motorist picture fans.

W. L. Hamilton, manager of the Mission in Dalhart, Texas, has placed an order with Phil H. Pierce, Dallas, for a two-manual pipe organ.

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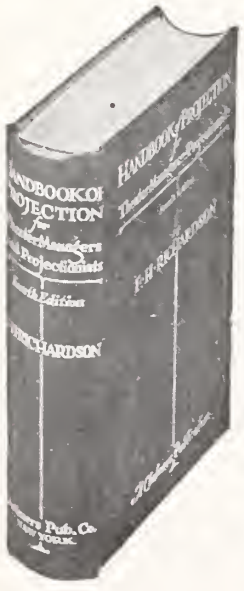

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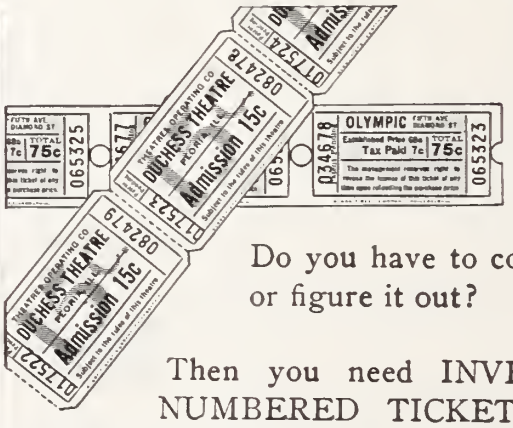

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Better Projection Pays

Belgium-Gevaert Film

J. J. DEMPSEY, Projectionist, Winthrop, Massachusetts, sends various samples of film along with this letter:

During the past few months, our theatre has been using features printed on film marked at edges—Belgium and Gevaert. The perforations on this type of film have square corners, which, as a rule, will cause more noise in running through a projector than another type.

On examination of this film before projection, in most cases the sprocket holes are found to have been cracked or strained excessively, which have caused me no end of trouble on one projector, which I shall call No. 1 for convenience.

The sprocket holes appear in this condition throughout the entire print, hence could not have been made properly. That is, they are either too near to each other or are too far apart. Either the perforating machine is out of adjustment, or the film has shrunk or buckled. In most cases prints have not given evidence of unusual wear, except for the cracked sprocket holes. In fact they mostly have the appearance of being new prints.

About five months ago, I had a new intermittent sprocket installed on projector No. 1. In three prints out of eight of this type of film, the intermittent sprocket would not pull the film. The sprocket holes ripped and film remained stationary at the aperture. As the film would run through projector No. 2 I immediately thought that some part was out of adjustment on No. 1. I checked over everything and the only condition I found that would have tendency to cause this trouble was the absence of circumferential movement in the intermittent sprocket.

Recently I received a print from Universal which started off with Eastman Kodak film, continuing for a reel and a half, when the Belgium film appeared. Fortunately, this print ran through both projectors, but the picture on the screen was unsteady. The sprocket holes on the Eastman part were perfect in every respect, while those on the Belgium part were strained when I received the print. I took pains to note that my projectors caused no further damage to the strained holes.

This goes to prove that the trouble lies in the perforating of certain prints, or that the film has a tendency to shrink. This is the only trouble I have experienced along this line, and it has been with one certain type of film only.

The deduction I have made is that the new sprocket might be slightly oversize, and, combined with a difference in perforations, caused this condition.

I am sending a sample of this film for your inspection. Would like to have you compare it with a strip of Eastman. You will find that in a strip one foot long, there is one less sprocket hole in the Belgium film than in the Eastman. That is 64 in the Belgium and 65 in the Eastman. This would be sufficient cause for buckling at the intermittent.

I am also sending a small strip of this Belgium film with the name Eastman Kodak on one side. This imprint has been transferred from the negative, I believe, but might give the exchange a chance to say it was Eastman film. Producers will use good film for themselves but as for us——.

I concluded, after deliberation, to send your letter and the film samples to the Eastman Company, which I did and now have their reply. I could not myself be quite sure what you meant by "circumferential play" when you said the intermittent lacked it. Probably you meant that the adjustment was so snug that there was no play at all in the sprocket when it was on the lock, but that would have nothing to do with damaging the film.

The Eastman Company say:

"Friend Richardson: Referring again to your letter of September 21 and the difficulty as described by Mr. Dempsey, inasmuch as the film in question is not of our manufacture we do not feel that it is up to us to discuss it in the way we would if we made the film. We have carefully measured the samples, which we are returning together with the letter, and for your information we submit the following.

The black sample shows a shrinkage of one half of one per cent, together with a slight shrinkage but both are normal and no more than would be expected in film which has been in use for some time and seemingly there is no reason why it should not go through the projector with a fair degree of steadiness, provided of course the projector is in good condition. We find, however, that the black sample is considerably below the average thickness and this in part may account for the condition of the perforations, more especially if mixed with scenes printed on film of normal thickness. Under these conditions it would become affected more quickly in comparison with thicker film, more especially if used on a projector having excess gate tension.

The tinted sample is of normal thickness or approximately .005¾'—.005⅞', and this being the case will stand up better than the black sample. It was found that the squareness and centering of the perforations in both samples are good. It may, however, be possible that the unsteadiness can be attributed to slight variation in shrinkage in various sections of the film.

It often happens that when intermittent sprockets are replaced they are not thoroughly inspected to see if the teeth are burred as is frequently the case. When found to be in this condition, honing with a fine stone would remove any imperfections of this kind, and prevent further trouble of the nature Mr. Dempsey describes.

For your information, the dimensions and shape of the perforations on Eastman film are different from those on the film submitted, as will be noted by comparison with the small sample marked "KODAK" along the edge which we are enclosing.

Film which shows perforation mutilation as per the black sample would naturally be unsteady on the screen in comparison with film in which this effect was not present.

As a result of prolonged experiments and practical tests the Eastman Kodak Company proved beyond question of doubt that our present perforation has distinct advantages, including increased wearing properties, over the type formerly used, and about eighteen months ago we changed over entirely to the present standard. It will be of interest to you to learn that since the adoption of our present type of perforation we have definite information on the improved physical properties of our film from the projection standpoint.

We trust the foregoing will be of service to you."

The Eastman Company hesitated about taking this matter up at all, since very naturally it does not like to publicly discuss another manufacturers product. They finally did, however, which I hold to be right and proper. The Eastman Company is too big and too broad to be suspected of making the slightest attempt to "knock" the other fellow's product in order to gain commercial advantage. The Eastman Company is so big and so broad that none but the confirmed jackass would even think of voicing any thought of that kind, hence Eastman can and should discuss such matters, pointing out any errors found in manufacture which tend to produce injury to the business.

I would especially direct the attention of Brother Dempsey, as well as all other projectionists, to the advisability of carefully inspecting all new sprockets under a magnifying glass. Great damage is sometimes done to film where this is neglected, and a sprocket with rough-edge teeth comes through—as they sometimes do. This department has called your attention to this matter before.

As to the shape of sprocket holes, the fillet corner (rounded corner) sprocket hole, S. M. P. E. has finally officially adopted the because after exhaustive research and test it was found to be the strongest, and to operate best in projection. I WOULD SUGGEST THAT FOR THE GOOD OF THE PROFESSION THAT EVERY PROJECTIONIST WHO RECEIVES FILM WITH SPROCKET HOLES WHICH HAVE SQUARE CORNERS SIT HIM DOWN AND WRITE A VIGOROUS PROTEST TO THE PRODUCER OF THE FILM, IF YOU KNOW HIS ADDRESS, AND TO THE EXCHANGE IF YOU DO NOT, PROTESTING, AND DEMANDING FILM WITH FILLET CORNER SPROCKET HOLES.

Don't imagine such an act would be foolish. If enough of you do it the square corner hole will very soon disappear.

Bluebook School

Question No. 475—Name the ports necessary in a projection room, and indicate the size you consider best for each one.

Question No. 476—What should be the height of the center of the observation port from the floor when projection is level? How much should it be lowered for each five degrees projection angle?

Question No. 477—Draw a diagram of front wall for a two-projector, spot light and dissolving stereopticon installation, showing ports in place.

Question No. 478—Tell us, in your own language, why it is essential to consistently good work that the observation port have ample size.

Bluebook School Answers 462 to 466

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 462—Is the projection angle itself a safe guide in estimating projection distortion?

This question was correctly answered by G. L. Doe, Chicago, Ills.; John Doe, Chicago, Ills. (who also says he sails under that name for reasons he explains satisfactorily, though I wish he had selected another nom de plume); T. R. Guimond, Mobile, Alabama; F. H. Moore, Taunton, Mass.; G. C. Budge, Springfield Gardens, N. Y.; Charles Oldham, Norwich, Conn.; C. H. Hanover, Burlington, Iowa; Allan R. Gengenbeck, New Orleans, La.; Charles C. Colby, Sante Fe, New Mexico, and F. C. Sandersen, Erie, Pa.

Hanover says:

No, the projection angle may not be relied upon to, in itself, determine the amount of distortion, because of the fact that if the picture size and angle of projection remain constant, but the projection distance be changed, then the spread of the light beam per foot of projection distance is altered, hence the distortion of the screen image will be changed, as is explained on page 255 of the Bluebook.

Question No. 463—Name the various objections to long projection distance.

In addition to the before named, E. G. Steele, Salt Lake City, and Alex. G. Carlisle, Nashville, Tennessee, answered this one correctly. Brother G. L. Doe, says:

Presuming the meaning of this question to be what might be termed an abnormally long projection distance—a distance in excess of say 100 or 125 feet, the objections are, first, that at such distance the projectionist cannot, except with the aid of an opera glass or its equivalent, determine when the picture is in the sharpest possible focus, and an aid to the eye, even though constantly handily present, is never, or at least very seldom used as often as it should be. Without such an aid it is even possible that a slight travel ghost may be present without the knowledge of the projectionist, and this operates to reduce both the contrast and definition of the picture. Second, long projection distance presumes a long distance from screen to rear seats of the auditorium, which in turn makes necessary the use of a large, brilliantly illuminated picture, and this in turn calls for high amperage and a light source of large area if it be a straight arc, with consequent heavy divergence of the light beam on the projection lens side of the aperture. This of course makes the use of a large diameter projection lens necessary, and that will probably necessitate added width of the rotating shutter master blade, with consequent light loss. If it be a high intensity arc, the same objections are present in lesser degree. If it be a reflector type lamp, then those objections do not obtain, to so great an extent at least, but anyhow, no matter what the light source (Mazda is lot available for such projection distances), there must be a very high degree of illumination at the film plane, with consequent great heat, added fire danger and injury to the film stock through the excessive drying effect of the high temperature. Third: excessive projection distance sets up more or less added eye strain for the projectionist, provided he be a man who seeks to put the best possible results upon the screen, hence watches his pictures closely.

To this brother Oldham adds this important item:

Long projection distance presumes a long distance from rear seats to screen, and that means that it is hard for the audience in rear seats to read sub-titles, etc., and to see the picture clearly, hence it would mean eye strain for them.

Oldham also answered the question from the projectionists' end of things fairly well, and was the only one who took the audience into consideration at all, which is a mighty important matter indeed.

Question No. 464—Name the various objections to short projection distance—say anything calling for a projection lens of less than 4 inch E. F.

Hanover replies thus:

The chief objection to a short projection distance—in fact the only one I know of—is the projection lens itself. A very short focal length projection lens has a necessarilly heavy curvature of field because the center of the screen is quite considerably closer to the lens than is the outer edges, especially at its extreme sides.

It is a well known fact that a lens gives sharpest definition at one, and ONLY one distance from its optical center, or to make it clearly understandable—for it means the same thing in practical effect insofar as has to do with projection conditions—from its front surface.

This being true, it will be readily seen that since as projection distance is reduced the difference in distance from lens to center of screen image and sides or edges of same will be increased, hence the difficulty of securing fine focus all over the screen is increased, until if the projection distance be too short and the picture of a size necessary in theatre work, the point is reached where it is no longer possible to get sharp focus all over the picture, except the diameter of the lens be reduced, which, for some reason which I do not understand, has the effect of enabling the lens to give sharp focus all over the field under this condition, but of course gives unevenness of illumination and causes heavy loss of light, since the lens can no longer admit all the entire light beam.

In spots this is not very well worded, though I have re-written the answer, but it seems to me to be, just the same, a very understandable reply to the question. In fact it is perhaps the best explanation I have ever seen of this particular effect for the purpose of the enlightenment of non-technical men. What brother Hanover says is exactly true. The difficulty in securing sharp focus with short focal length lenses is for the reasons he sets forth, though it would sound quite different in technical terms. Optical men doubtless would smile at Hanover's answer, but Hanover is not writing for them, but for men who would not have the sligthest idea of what it was all about were the matter couched in correct technical terms.

It is with the very short focal length lens that the curved screen (against the foolish claims of which this department warned you from its inception) might have some advantage, though I doubt even that, because it would automatically set up other troubles which probably would be as great as the one it cured.

Question No. 465—What is your idea of the best projection distance? Why is that distance your ideal?

Brother Colby answers this one in a way which is very satisfactory. He says:

I don't believe any one projection distance can be set up as an ideal, but I do believe a range of distance may be selected at any point of which the conditions will be very satisfactory.

According to my view this range (I am treating this question as dealing with the matter from the projection viewpoint only) is from the point in shortness where, by reason of the heavy curvature of field (this distance will vary with size of picture, of course) it becomes difficult to obtain sharpness of definition all over the screen image, to the point where the distance is great enough to (a) render the view of the screen image insufficiently sharp to permit of judging of sharpness of focus, at least reasonably well, with the naked eye, and where it is necessary to use an inefficient projector optical train.

I believe this distance may be anything from that which demands a projection lens of less than four to four and one half inch E. F. and one hundred feet

Not a very good answer, you probably will say, which is true, but I don't believe it is practicable to answer more closely, and at the same time answer correctly. Of course if one only had to consider the matter of clearness of view of the screen by the projectionist, then the shorter the projection distance the better, within reasonable limits, of course. But in that one quickly runs into lens difficulties. On the other end of things, one usually runs into optical inefficiency, in some degree at least, and poorness of view of the screen image, as soon as the 100 foot mark is passed. With poor eyes the sharpness of view may be impared even at a shorter distance, but I hold that a man with eyes not good enough to get a sharp view of the screen at 100 feet would better select some other avocation in life than motion picture projection.

An excellent answer, or so it seems to the editor.

Question No. 466—Suggest some practical example tending to prove that the projectionist cannot correctly or accurately judge of sharpness of definition in a picture when the projection distance is long.

Through error this question is a repeti-

(Continued on Page 552)

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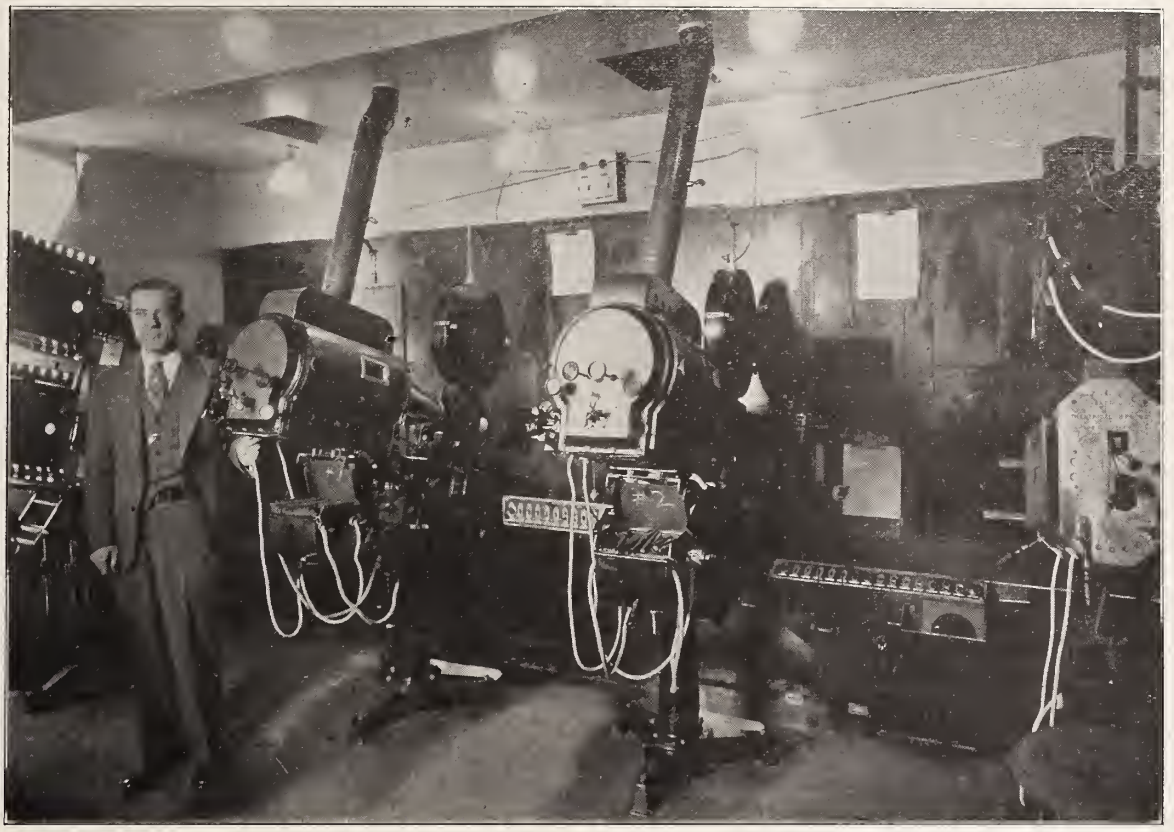
National Ticket Co. Shamokin, Pa.

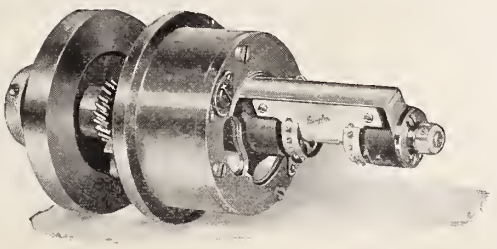


NEW PANTAGES, SAN FRANCISCO, CAL., EQUIPPED WITH SIMPLEX PROJECTORS

Only the best is good enough

Today there is an emphatic demand for good projection. Exhibitors who are alert to existing opportunities are replacing faulty equipment with Simplex Projectors. And for many of the new palatial theatres now under construction Simplex Projectors have been specified as an essential part of the theatre's equipment. Exhibitors who watch results know that Simplex Projectors pay dividends. There are many factors that contribute to Simplex superiority. The design of the machine, the quality of materials used, the careful attention given to each minute detail of construction, and the precision with which each part is made. These are all important points. The Simplex intermittent movement, for example, is constructed to an accuracy of one ten-thousandth of an inch. All sprockets are cut on precision machines to insure absolute accuracy. The intermittent sprocket revolves in its own centre and when framing the distance between the aperture plate and the intermittent sprocket doesn't change—it is always exactly 2¼ inches. These are a few distinctive features that contribute to the efficient operation and low operating cost of Simplex Projectors. There are many others. A request will bring full information.

Intermittent Movement



SIMPLEX DIVISION
INTERNATIONAL PROJECTOR CORPORATION

90 Gold St., New York

Simplex

(Continued from Page 550)

tion, having been asked in another set of questions. Brother Oldham says:

Select an advertisement out of doors. At 150 feet you will find the smaller letters either cannot be read at all, or will be much more legible when you have advanced to a point say ninety feet from same. The same holds good in projection. The smaller things in the picture cannot be seen plainly.

Genegenbeck says:

Make an original typewritten page and a carbon copy of same, being sure to use good carbon paper, so that the blackness of the letter in original and carbon will be about equal. You will find the original to be sharp—if the type are clean, as they must be for this experiment—but the carbon copy will be slightly "fuzzy," though probably not much so if only one copy is made.

But to make the matter more interesting (I just had this flash of genius) make several carbon copies, which will range in "fuzziness" from not much to very bad. Pin them to a wall, in good light, and view them at different distances, noting how, at just a few feet away, the first copy looks just as "sharp" and clean-cut as the original, while at a few more feet the second will look the same, and so on.

This is exactly what takes place in the matter the question deals with. At great distance the "fuzziness" is no longer discernible, and to the unaided eye the picture looks sharp and clear—in perfect focus.

Not so bad, brother—not so bad. Excellent example. My compliments. The proposed experiment is practical and very illustrative, though you may get the same thing by standing 150 feet from a tree having foliage, and watching how the details of that foliage becomes more clear as you walk toward the tree. It all sums up into the proposition that at considerable distance all the very small details blend together and become invisible, so that a line blurred by poor focus LOOKS perfectly sharp from the distant projection room—especially when, as is often the case, the view of the projectionist is hampered by looking through glass, and by light falling upon a light colored wall surrounding the observation port.

Rotten Inspection Work by Exchanges

I AM getting lots of protests about a sticker reading: "OPERATOR'S WARNING. This sticker is placed here as an operator's signal. MUST NOT BE REMOVED. All other signals prohibited."

Men say, variously, that the thing is "idiotic," "insulting," "silly" and "foolish," often coupled with the assertion that films sent with such an insult will receive scant consideration at their hands, meaning, presumably, in excellence of placing before the audience.

The sticker is ¾" wide by 2½" long. Surely even if exchanges wish to slap men in the face, and discourage fine projection work by asserting that the men are merely machine operators, or machine attendants, they are not silly enough to expect even a decent machine attendant to have his screen go almost entirely dark as many times as there are reels in a production. The men who take pride in their work are cutting them out. There really is nothing else to do, and no exchange has the RIGHT to expect any projectionist to thus deface any production.

I suppose I have received at least a thousand of these "warnings," cut out of films within the past year, each mess accompanied by more or less caustic criticism by the projectionist. Even many machine operators won't stand for such a thing. The last mess, received this morning, came from a small Alabama town, with this comment: "These stickers are a disgrace to the exchange inflicting them and an INSULT to the projectionist who respects his business. I may be a small town man, but I do take an interest in my work and don't relish being classed as a machine attendant, by an exchange manager, or any one else. I have been shooting stars and starlets at the silver screen for eight years past."

The sooner exchanges come to their senses and stop such nonsnse as this absurd "sticker," the better for them and the industry. By so doing they merely arouse resentment among the men, and that reacts against THEM.

That Suitcase Fuse Tester

FURTHER explanation of the suitcase fuse tester published in November 28 issue.

In the Bluebook school set of questions published in September 28 issue, friend S. F. Cooley, Manchester, N. H., described a suitcase fuse tester, and made a couple of drawings of same. I, however, asked for further explanation, which he supplies as follows: "I presumed the bunch would understand that though the tester may be mounted in a suitcase, and thus be portable, it also may be mounted on the projection room wall if desired.

In the drawing A is a sign receptacle, and B is a M. L. cutout. C is a sign receptacle, and the threaded contact of which has been removed, the threads hammered out smooth and the contact replaced. D and E are flush receptacles, sometimes called "plugging boxes." X X are two copper bars mounted on the panel by means of suitable bolts, long enough to reach through the panel back and be used as a binding post behind. The bars are raised from the panel by means of fibre tubing. Y is a piece of solid copper wire soldered into a hole drilled in bar X. Bend this wire to a half circle. In the center of Y is a bolt head. This bolt extends through the panel to receive a wire. The bolt head forms one pole and the wire the other, when the juice is on.

In A place a small wattage carbon lamp, and in B two fuses. If you place a good lamp in C it will light, and the test is made in an instant. Copper strips X X being connected to opposite polarities, if you lay a cartridge fuse which is good on the portion of the bars suited to the length of the fuse the lamp in A will light.

Testing for shorts and grounds is accomplished as follows: To a plug cap which will fit into receptacle D attach two wires of suitable length and place same into receptacle D. The other ends of the wire you strip bare. As you will see, lamp socket A and receptacle D are in series, hence you have your tester all set, for when contact is made across a short or ground the lamp will light. Item marked E is a flush receptacle and is alive at all times when tester is connected. It has no real duty to perform, but may be used for any desired purpose, as, for instance a place to plug in your trouble lamp.

As to the ground tester, brother Cooley has not made the matter very plain. He says to "attach two wires to a fuse cap which will fit in," etc., but I don't see how a plug cap can fit into a receptacle. Well, anyhow, he means to attach two wires to a plug so that they will complete the circuit through the plug and lamp when the other ends of the wires complete the circuit through a short or ground. Probably I don't quite understand what he means by a "plug cap."

Many thanks, friend Cooley, for your explanation.

Good Advice
Read It

If you have something that ought to be done, DO IT.

Don't sit down in the meadow and wait for the cow to back up and be milked.

GO AFTER THE COW.

Why the Picture Did a Shimmy Dance

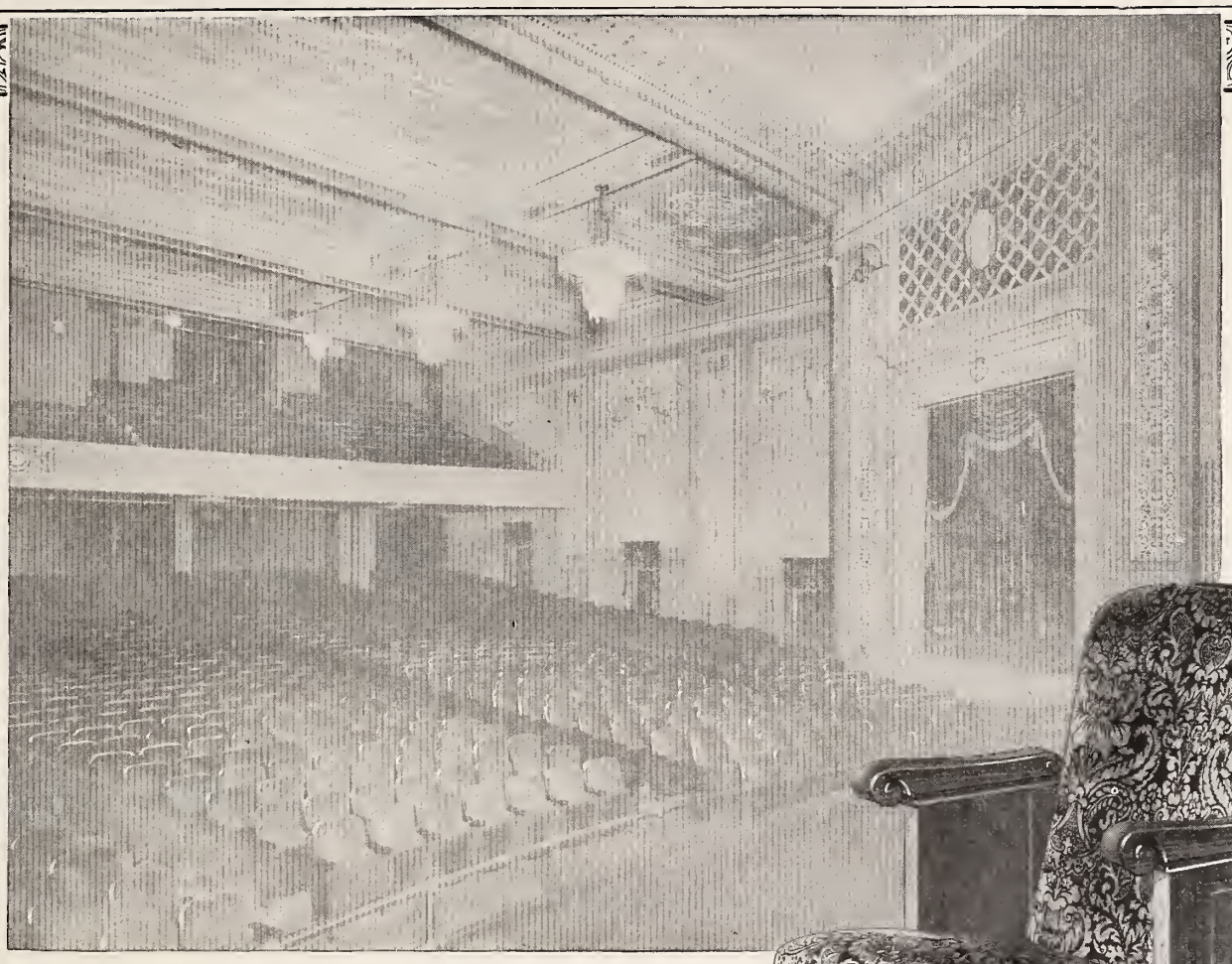
THE strained sprocket holes did the trick and they were cracked in the sharp cornered holes, but not in the others.

Karl Frederick, projectionist, Ford City, Pa., sticks his finger on one seat of trouble as follows: "Dear Mr. Richardson: Regarding shape of sprocket holes in film, last night I had this experience. Was projecting "The Sawdust Trail," a Universal picture, and the trouble I had with one part of it was plenty. The picture did a shimmy dance all over the screen. Other parts of the production ran perfectly.

Remembering the question of sprocket holes discussed in the department some while since, I examined the films carefully and found there were two types of sprocket holes, one with straight sides and bottom and top, with slightly rounded corners, and the other with curved sides and sharp corners.

I found the celluloid at the sharp corners of the sharp-cornered holes was cracked, while the round cornered holes were in apparently perfect condition. Both types of hole occurred in one reel. The part which projected not only bad, but very bad, had the cracked holes.

Just another bit of evidence added to the many bits which have come in to this department lately, every one to the same effect, viz.: the sharp corner sprocket holes do NOT stand up. They crack at the corner. I wonder how long it will be before producers wake up to the unwisdom of thus handicapping their product by using a type of sprocket hole which has been proven to be inefficient and distinctly bad.



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AMERICAN Seating Company Service—nation wide—is prompt, efficient—satisfactory. Built up through fifty years of ever enlarging activity. Sustained by 15,000,000 chairs in the leading auditoriums and theatres from coast to coast. Further approved at the rate of thousands upon thousands of new chairs, sold, manufactured and installed every thirty days. Every theatre, large or small, receives appropriate consideration.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640—119 W. 40th St.	4 E. Jackson Blvd.	77-A Canal St.	1211-L Chestnut St.

Good Showmanship

You plan the program carefully, you arrange the publicity painstakingly—but good showmanship includes one thing more: checking up to make sure of photographic quality on the screen.

It takes but a moment—look in the transparent film margin for the black-lettered words "Eastman" and "Kodak", the identification of the film that carries quality through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Power's Distributors Give Power's Service

THIS ADVERTISEMENT SUGGESTED BY THE THEATRE EQUIPMENT SUPPLY CO., SAN FRANCISCO, CAL.

Demand Genuine Power's Parts For Power's Projectors

1—They Cost No More

The unscrupulous dealer or repair man who sells fake parts charges you as much for them as for GENUINE Power's parts—but he does not pay one-half as much for them.

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GENUINE Power's parts are made of the best materials, especially treated and wear WELL. Fake parts are cheaply made of inferior material and wear OUT.

3—They Have An Honest Purpose Behind Them

Profit is not the impelling motive behind the manufacture of GENUINE Power's parts. The main purpose is to provide parts that will maintain the high standard of efficiency for which Power's Projectors are noted.

THEATRE EQUIPMENT SUPPLY CO.

146 LEAVENWORTH STREET **SAN FRANCISCO, CAL.**

Every Genuine Power's Part Is Stamped "N. P. Co."

Accept No Substitutes

Obtainable Only Through Factory Distributors

POWER'S DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street **New York, N. Y.**

Power's Distributors Give Power's Service

Keep them laughing and you'll keep them coming

You'll do both if you show

MACK SENNETT COMEDIES

TWO REELS

Current Attractions

"Wandering Willies," with Billy Bevan, Ruth Hiatt and Andy Clyde;

A typical Mack Sennett Comedy, fast moving, funny.

"Hayfoot, Strawfoot," with Billy Bevan, Andy Clyde, Kewpie Morgan and Natalie Kingston.

Getting fun out of getting into the army.

"Fight Night," with Billy Bevan and Natalie Kingston.

It's a wise wife that knows where her husband Charlestons. It' a wise husband, who if he wants to cut up on the sly, stays away from a restaurant that broadcasts. This one is a natural.

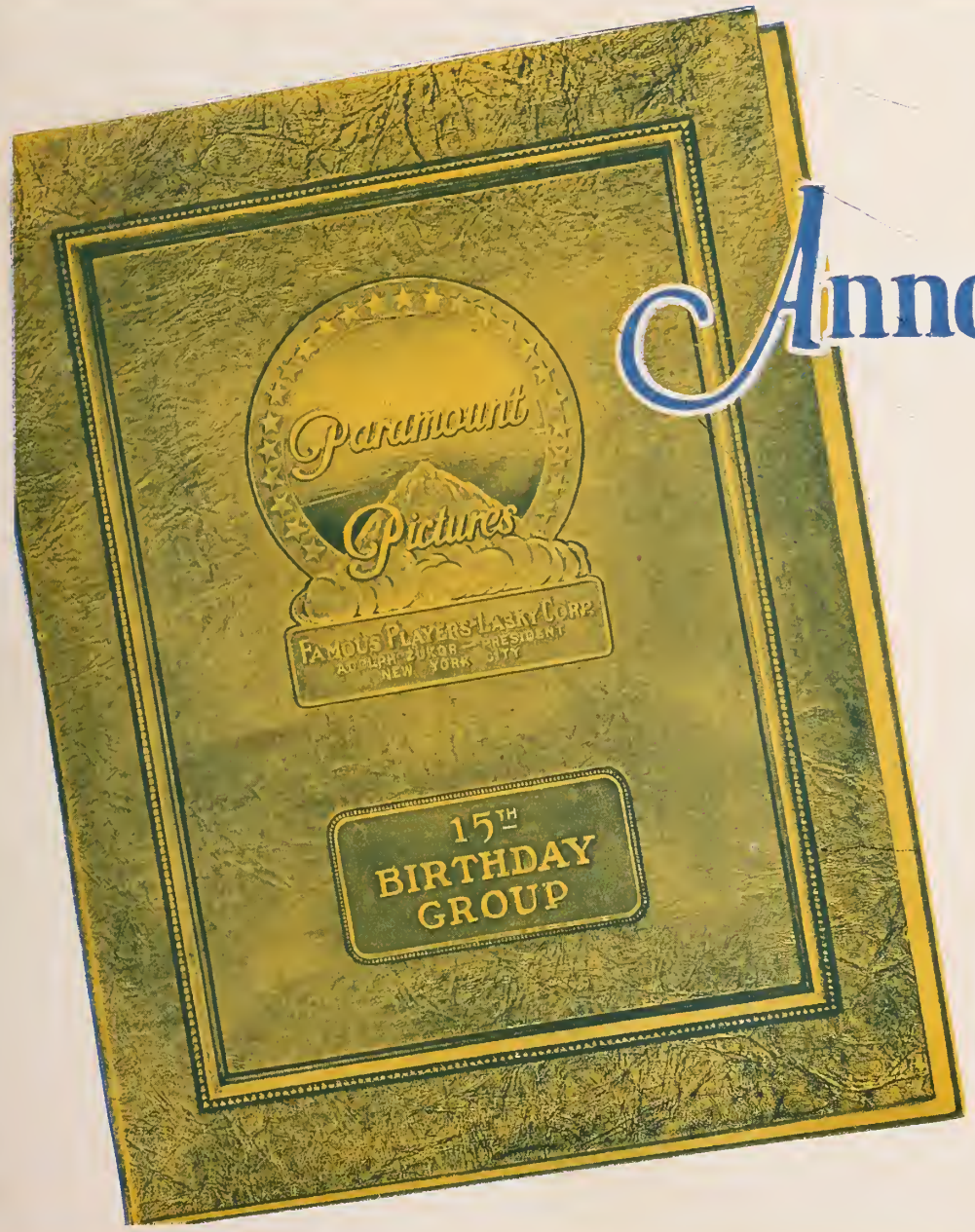
Pathécomedy

TRADE MARK

Exhibitors decide trade paper values

MOVING PICTURE WORLD

VOL. 79, No. 8 APRIL 24th, 1926 PRICE 25 CENTS



The most important Announcement ever made in the motion picture business!

75

Paramount Pictures 1926-7

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WILL YOU LOVE HER IN SEPTEMBER AS YOU DO IN MAY?

Darn few exhibitors
Are going to find themselves
Tied up with commitments
This year
Only to regret their haste
When Metro-Goldwyn-Mayer
Reveals the new wonders
Of showmanship production
We will have for you in 1926-1927.
M-G-M has won supremacy today
As a maker of box-office hits.
A wise policy right now is to
Sit tight and watch

METRO-GOLDWYN-MAYER

The Talk of the Industry

Paramount 75 Pictures

15th BIRTHDAY GROUP

SEASON 1926–7

GREATEST STARS

HAROLD LLOYD
GLORIA SWANSON
THOMAS MEIGHAN
POLA NEGRI
RICHARD DIX
RAYMOND GRIFFITH
BEBE DANIELS
ADOLPHE MENJOU
DOUGLAS MacLEAN
W. C. FIELDS
ESTHER RALSTON
FLORENCE VIDOR
WALLACE BEERY
RAYMOND HATTON
BETTY BRONSON
EDDIE CANTOR
GILDA GRAY
NOAH BEERY
ALICE JOYCE
ERNEST TORRENCE
LOIS WILSON
JACK HOLT
LOUISE BROOKS
FORD STERLING
LYA DePUTTI
LAWRENCE GRAY
NEIL HAMILTON
ARLETTE MARCHAL
MARY BRIAN
TOM MOORE
LOIS MORAN
RICARDO CORTEZ
GRETA NISSEN
WARNER BAXTER
ALYCE MILLS
HARRISON FORD
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E. A. DUPONT
RAOUL WALSH

THE BIGGEST BOX-OFFICE NAMES *in the* WORLD

Paramount

Summary of Productions in 15th Birthday Group

PRODUCTION	FOR THE BOX OFFICE
OLD IRONSIDES	James Cruze production. Road show with Esther Ralston, Wallace Beery, Charles Farrell, George Bancroft and all-star cast. By Laurence Stallings, author of "The Big Parade" and "What Price Glory?" Epic adventure-romance centering around the brilliant exploits of "Old Ironsides."
GREATEST SHOW ON EARTH	Road show production based on the amazing life of P. T. Barnum. Story by Monte Katterjohn. With Wallace Beery and big cast to come.
AN AMERICAN TRAGEDY	D. W. Griffith production of Theodore Dreiser's masterpiece. Critics predict this will be the greatest picture of all times.
GENTLEMEN PREFER BLONDES	Anita Loos' funny tale of a Broadway gold digger and her sugar daddies. Now selling in its second hundred thousand.
PADLOCKED	Allan Dwan production. Lois Moran, Louise Dresser, Noah Beery, Helen Jerome Eddy, Allan Simpson. Rex Beach Cosmopolitan Magazine story and novel. Startling expose of today's morals.
ALOMA OF THE SOUTH SEAS	Maurice Tourneur production. Gilda Gray, Warner Baxter, Percy Marmont, William Powell, Julanne Johnston. Big stage hit. Gilda doing her stuff in tropical love setting.
FINE MANNERS	Gloria Swanson. Supported by Eugene O'Brien. A chorus girl's adventures in society. Gowns! Directed by Richard Rosson.
THE SHOW-OFF	Malcolm St. Clair production. Ford Sterling, Louise Brooks, and more big names coming. Great Broadway comedy success.
BEAU GESTE	Herbert Brenon production. Ronald Colman, Noah Beery, Alice Joyce, Neil Hamilton, Ralph Forbes, Mary Brian. Best selling novel. Spectacular super-production of the greatest mystery romance in twenty years.
LADIES FIRST	Douglas MacLean. Fast, clean comedy. Directed by William Beaudine.
FASCINATING YOUTH	Sam Wood production. Sparkling comedy romance novelty featuring Paramount Junior stars. By Byron Morgan.
SORROWS OF SATAN	D. W. Griffith production. Adolphe Menjou, Ricardo Cortez, Carol Dempster, Lya de Putti. Road show calibre production of Marie Corelli's immortal classic.
PROSPERITY	Thomas Meighan. Strong drama of a man who tried to high-hat New York.
GET OFF THE EARTH	Clarence Badger production. Raymond Griffith. Amazing comedy novelty on lavish scale.
MANTRAP	Victor Fleming production. Clara Bow, Percy Marmont, Ernest Torrence. Sinclair Lewis' new Collier's Weekly serial and novel of the wilds and a wild woman.
NELL GWYN	Dorothy Gish. Super-special production of famous story of a King's sweetheart. Already a proven triumph! Directed by Herbert Wilcox.
THE COLLEGE FLIRT	Bebe Daniels. Bebe as the fair co-ed in a special comedy production. Directed by Erle Kenton.
THE CATS' PAJAMAS	Ricardo Cortez, Betty Bronson, Arlette Marchal, Theodore Roberts. Fast romance with great title. Directed by William Wellman.
GLORIFYING THE AMERICAN GIRL	Allan Dwan production. Esther Ralston, Clara Bow, Louise Brooks, Fay Lanphier. Ziegfeld personal supervision. Love and beauty extravaganza.

THE BACKBONE

Pictures 1926-7

Summary of Productions in 15th Birthday Group

PRODUCTION	FOR THE BOX OFFICE
HAROLD LLOYD PRODUCTION	Harold Lloyd—'nuf sed!
(*Title Coming*) THE QUARTERBACK	Richard Dix. Fast stepping star as college football hero.
CONFESSION	Pola Negri. Brilliant emotional drama with great title.
THE ROUGH RIDERS	Victor Fleming production. Spectacular drama of love and heroism in the stirring days of '98.
LADY OF THE HAREM	Raoul Walsh production. Ernest Torrence, Greta Nissen, William Collier, Jr., Louise Fazenda. Sumptuous love drama.
SO'S YOUR OLD MAN*	W. C. Fields. New comedy star in typical side-splitting offering. From prize story by Julian Street. Directed by Gregory La Cava.
SPECIAL PRODUCTION	Marshall Neilan production. Big all-star cast in strong story by famous author.
(*Titles Being Set*) THE MYSTERIOUS RIDER	Zane Grey. Outdoor thriller as only Paramount can make them.
THE WEDDING MARCH	Erich von Stroheim production. Von Stroheim heads cast also. Throbbing, colorful love story of "Merry Widow" type.
VARIETY	Emil Jannings, Lya De Putti. Strong love-melodrama. Directed by E. A. Dupont.
THE ACE OF CADS	Adolphe Menjou. By Michael Arlen. Perfect box office combination of star, director and author. Malcolm St. Clair production.
FASHIONS FOR WOMEN	Herbert Brenon production. Esther Ralston and cast of beauty models. Dazzling style show romance.
LOVE—THE MAGICIAN*	Florence Vidor. Starring debut. Love story of a lady with magic eyes. Directed by William Wellman.
LOVE 'EM AND LEAVE 'EM	Frank Tuttle production. Esther Ralston. The American Venus starring in Broadway stage hit.
DANGEROUS FREEDOM	Betty Bronson. Star special with strong cast and story.
WE'RE IN THE NAVY NOW	Wallace Beery, Raymond Hatton in the "Behind the Front" of the Navy! Edward Sutherland production.
THE COVERED WAGON	James Cruze production. Road show classic of all times.
LOOIE THE 14th	Ford Sterling and Ziegfeld beauties in comedy special. Supervised by Ziegfeld.
KID BOOTS	Eddie Cantor and Ziegfeld beauties. Supervised by Ziegfeld. Made by "Behind the Front" director, Edward Sutherland. Golf, girls, gayety!
MEIGHAN SPECIAL	Thomas Meighan in swashbuckling melodrama, with big special director to be announced.
NEW YORK	Herbert Brenon production. All-star cast. By Sinclair Lewis. Epic romance of the titan city.
BE YOURSELF	Raymond Griffith. Special comedy production with the high hat hit as a very modern young man.
METROPOLIS	Amazing super-drama reaching new heights of novelty. Directed by Fritz Lang.
SPECIAL PRODUCTION	All star special made by Frank Lloyd, "Sea Hawk" director.
(*Title Being Set*) R. U. R.*	James Cruze's road show calibre melodrama based upon a brand new idea!
THE WOMAN THOU ART	Pola Negri. Pola as Barbary Coast dancer in fiery love story.

**Tentative*

OF THE BUSINESS

Paramount Pictures 1926-7

CONTINUED

PRODUCTION	FOR THE BOX OFFICE
STAR-DIRECTOR SPECIAL	Marshall Neilan production. Starring Betty Bronson in rollicking comedy romance.
FORLORN RIVER	Zane Grey production. His latest novel, now running as serial in "The Country Gentleman."
PARADISE FOR TWO*	Richard Dix. Love comedy in a "Sinners In Heaven" setting.
WILD MAN OF BORNEO	W. C. Fields in the greatest comedy idea of the year.
LOVE'S GREATEST MISTAKE	All-star cast in $50,000 Liberty Magazine Prize Story. Backed by gigantic advertising.
THE HEAD WAITER*	Adolphe Menjou. Sophisticated love story of Menjou type.
RIDERS OF THE DAWN	Zane Grey production. De luxe outdoor thriller with big cast.
CASEY AT THE BAT	Beery, Hatton and Mary Brian in baseball comedy special founded on famous poem. Produced by Edward Sutherland.
THE THIEF OF DREAMS	Emil Jannings, Cortez, Betty Bronson in "Saturday Evening Post" story.
MOON OF ISRAEL	Arlette Marchal and cast of 2,000 in another "10 Commandments." Directed by Michael Courtice.
LET IT RAIN	Douglas MacLean. Big comedy special.
HAZARDS OF THE JUNGLE	Adventure thriller novelty filmed in the wilds of Indo-China. Recorded by Merian Cooper and Ernest Schoedsack
HOTEL IMPERIAL	Pola Negri and von Stroheim starring in flashing love-melodrama. Produced by Erich von Stroheim.

*Tentative

AND MANY MORE TO COME!

A BOX OFFICE JUBILEE

Exhibitors Decide Trade Paper Values

THE WINNER

AND

STILL CHAMPION!

Now that all the official trade paper audits are out, the Chalmers Publishing Company wishes to thank the exhibitors of the country for the position of leadership they have again accorded MOVING PICTURE WORLD.

MOVING PICTURE WORLD

NOW HAS

6,492

exhibitor subscribers—the highest proven exhibitor circulation in the field against—

2nd paper 6,088

3rd paper 5,979

A BROADSIDE of HITS from UNIVERSAL!

"'CHIP OF THE FLYING U' opened to greatest business in history of the Rubidoux. Turned away people five shows straight."
Rubidoux Theatre, Riverside, Cal.

"'HIS PEOPLE' is the finest feature I have looked at this year."
—Jules Berinstein,
Berinstein Theatres, Elmira, N. Y.

"'THE COHENS AND KELLYS' opened to tremendous business, hanging up new box-office record; passing every picture but 'The Phantom.' A riot, registering big with the audience."
—Rialto Theatre, Washington, D. C.

"They laughed their heads off at Reginald Denny in 'WHAT HAPPENED TO JONES.' Universal sure has the pictures."
—Egyptian Theatre, Ogden, Utah.

"'THE CALGARY STAMPEDE' broke all house records against a new show with free admissions."
—Princess Theatre, Olney, Texas.

Universal: Miles and Miles Ahead of All!

Get Your Share of the Big Money with Rin-Tin-Tin

Read what they say of "The Night Cry"

"Congratulations — Night Cry greatest Rin-Tin-Tin ever played. Wonderful! Every live exhibitor should play this!"

G. A. PETERSON
Folly Theatre, Hollis, Okla.

"Rin-Tin-Tin, that Fairbanks, Mix and Barrymore of the canine world has made his best picture."

— *New York American*

"Rinty magnificently eloquent! New picture surpasses them all. It is box appeal concentrated to the Nth degree. No end of surprises and thrills!"

— *New York Telegraph*

"A wow—a bow-wow! Great entertainment! Very exciting!"

— *New York Evening Journal*

The wonder dog of the screen in his latest and greatest success, supported by a splendid cast of popular players, including

JOHN HARRON

June Marlowe Gayne Whitman
Heinie Conklin Don Alvarado
Mary Louise Miller
Directed by
HERMAN RAYMAKER

A WARNER BROS. PRODUCTION

rd Smashing Week on Broadway!

THE entertainment sensation of all New York—Rin-Tin-Tin in "The Night Cry"—a Warner Bros. production! Playing at popular prices grossed

$20,515

(Film Daily figures)

in an 1200 seat house. Second highest figure ever recorded at this theatre! Held over second week by popular demand! Again tremendous business forces holding picture over for third big week. One of year's great melodramas — good for record business anywhere!

Another from the

Exclusive Foreign Distributors
R-C Export Corporation
1560 Broadway
New York

Distributed by

FBO

1560 Broadway
New York, N. Y

great thrill Western the star who is making fast ones !

BOB CUSTER

in

The FIGHTING BOOB

blazes a brand new trail in Western characterization! He plays a dual role—two startlingly different impersonations—of a type that will hit every red-blooded fan right where he lives!

This fast-stepping young star is coming like a cool million! He's setting a pace that is putting him right up among the leaders of the Western field!

His "NO MAN'S LAW," "THE RIDIN' STREAK," "MAN RUSTLING" and "BEYOND THE ROCKIES" have built for him a popularity that wise exhibitors are turning into box-office dollars!

This latest picture will add to this popularity tremendously!

Produced by Jesse J. Goldburg

Directed by Jack Nelson—Under Supervision of Jesse J. Goldburg

WHICH

THE UN

HOLBROOK BLINN

NITA NALDI

Let these box-office
to your theatre for th

From the story by Eugene Walte

DISTRIBUT

ASSOCIATED

OSCAR A

IS

FAIR SEX

HOPE HAMPTON

WALTER MILLER

names draw crowds
hotodramatic answer!
A Diamant-Berger Production
BY
EXHIBITORS, Inc.
ICE, Pres.

Charles R. Rogers

presents

Harry

in "The Seventh

Think of the best Western
you have ever seen —
then compare it with this!
Hard riding, thrills,
romance, suspense,
excitement galore.
It's a corker!

Pathépicture

Carey
Bandit"
$100 00
REWARD
DEAD OR
ALIVE!

To H-ll with next September—

Get your big money now with the 6 strongest box-office hits ever released in one group.

1 2 3 4 5 6

First National Pictures

NORMA TALMADGE

"KIKI" With Ronald Colman Grossed $74,241 at the Capitol, N.Y., last week the hugest week's business in the motion picture history of the world!

COLLEEN MOORE

"IRENE" has smashed 58 records in two months and is lifting the wee wherever it plays, not by hundreds dollars—but thousands!

"THE GREATE GLORY" Special! Premiere Strand, Waterbury, Con lined up the crowd six de for two blocks. Manager reports: "Audien wildly enthusiastic. Box-office huge!"

HARRY LANGDO

"TRAMP TRAMP TRAMP!" Tom Boland wires fro Oklahoma City: "Capa ity every performanc Sidewalks blocked day. A winner!"

"OLD LOVES AN NEW" By the author of "T Sheik." Joseph Plunk has chosen this as his Anniversa Week feature at the Mark Strand, N

"THE DANCER O PARIS" Michael Arlen's st has set the doll dancing in San Francisco, New Yo St. Louis, Oklahoma City—everywhe

First Nationa

CROSS COUNTRY RUNS PROFITABLE
En route from Los Angeles to New York, and return, Cecil B. De Mille devoted ten days) to working out details of his next big picture, "The Deluge." Not one valuable moment lost.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
Somebody ought to enlist the sympathies of the weather man for Pat Dowling, Christie publicity man. Pat leaves sunny Cal., arrives in chilly N. Y. and spends his time at the Hotel Mc nursing lumbago.

VOL. 79 NEW YORK, APRIL 24, 1926 NO. 8

Zone Plan in Cleveland Is Discontinued

Exchange-Showmen Problem Unsolved

(*Special Dispatch to* MOVING PICTURE WORLD)

Clevcland, April 12.

The zoning plan of selling pictures in the Cleveland territory has been discontinued after two years' probation. Notice to this effect was sent to William M. James, president of the M. P. T. O. of Ohio in a letter from the local Film Board of Trade.

The zoning plan in Cleveland was worked out two years ago by a joint committee of exhibitors and exchange managers. The Film Board of Trade adopted it. The Cleveland Motion Picture Exhibitors Association refused to approve it. However, it was put into effect at that time by the Film Board of Trade and has been operative ever since.

While there has always been an undercurrent of discontent among the local exhibitors in regard to the zoning plan, active hostilities did not break out until about a month ago when William James, president of the state exhibitor organization, appointed J. J. Hawood of Cleveland, M. B. Horwitz of Cleveland and Allen Simmons of Akron to meet with a committee of the Film Board of Trade and try to overcome the difficulties of the plan.

The Film Board committee consisted of Gradwell Sears, First National exchange manager; Norman Moray, Warner Bros. exchange manager, and Oscar Ruby, Pathe exchange manager. These two committees have been meeting regularly.

The exhibitor committee was asked to submit its main objections in writing. Seven points were submitted. Three of these seven points were amicably settled. Failure to reach an agree-

(*Continued on next page*)

Take Your Choice

The Rhode Island Legislature evidently does not believe in fewer and better laws.

Theatre interests in the state are in a quandry because the lawmakers passed both the Lawton bill, permitting picture theatres to open after 3 p. m. on Sundays, and, later, the Eaton bill, allowing only roller skating on the Sabbath.

The attorney general and the Senate are scratching their respective heads.

Young Theatre Chain Plans for Expansion

The National Theatres, Inc., formerly the United Theatres of America, Inc., plans extension of its chain of theatres until it will become one of the largest independent circuits east of the Mississippi river. The company now has theatres in New York, New Jersey and Rhode Island and has begun an active campaign of building.

As the United States Theatres of America, Inc., this company started about two years ago with a 750-seat house in New Jersey and in that short time has become a factor in the exhibition line. Within two weeks two more houses will be added, making a total of nine.

The company has four sites in view for the early construction of fine picture theatres. All of them will be operated on a high-class plane, each with a large orchestra.

F. E. Nemec, president, has built up his circuit along sound lines and is now ready to go ahead in a big way. He has surrounded himself with high-grade executives, and this fact, together with his reputation for business acumen and fair dealing, augurs well for his enterprise.

Levee Named for High First National Post

M. C. Levee will be general business manager of First National Pictures in Hollywood, according to an announcement just received from the office of John McCormick, general manager of production for First National on the West Coast.

Negotiations with Mr. Levee, who is regarded as one of the most able and energetic of motion picture executives, were closed by General Manager Richard A. Rowland on April 13, the day before he left the First National Studios for the East.

Mr. Levee's activities in his new position will commence immediately. He will have complete general charge of the entire First National plant, insofar as business matters are concerned, whereas Mr. McCormick will confine his efforts to production activities.

Mr. Levee, who has been producing pictures for First National release for a number of years, will abandon all personal production activities with his latest picture, "Sweet Daddies," scheduled for release on May 9.

Loew Adds 50,000 Seats to Circuit

The Loew Circuit of theatres throughout the United States will be greatly enlarged from a seating capacity standpoint with the completion of an extensive building program, now under way and calling for 50,000 additional seats in the erection of more than eighteen theatres.

Three new Loew theatres will be constructed in Manhattan proper before the new year; one each in Yonkers, New Rochelle, Woodside, Hillside and Fordham, and also in Norfolk and Richmond, Va.; Dallas, Houston and San Antonio, Texas; Canton, Ohio; New Orleans, La.; Syracuse, N. Y.; Kansas City, Mo.; and Pittsburgh, Pa.

Loew's State, New Orleans, was formally opened April 3 and Loew's Melba, April 7. Loew's State, Norfolk, Va., is scheduled for an elaborate opening May 3.

Wray in N. Y.

John Griffith Wray has arrived in New York for a vacation from his duties as a director for Fox Films.

Russell Linn Takes Poison

(*Special Dispatch to* MOVING PICTURE WORLD)

Pittsburgh, April 13.

Pittsburgh's Film Row was shocked when the news came that Russell Linn, Fairmont, W. Va., theatre owner, committed suicide on the evening of April 5 by taking poison as he sat in his office at the Dixie Theatre talking to friends.

"Jake," as the deceased was best known here, was aged 40 years and was one of the most popular exhibitors in the territory. His action is attributed to the fact that he had been despondent over financial losses.

He was a pioneer picture exhibitor in Fairmont, where he conducted the Dixie and Virginia theatres. He is survived by his widow, formerly Miss Gladys Wallace, and three brothers, Guy, Bert and Spray Linn.

Loew Sails Soon

Marcus Loew sails for Europe on April 30. Mrs. Loew and Mr. and Mrs. M. Oppenheim will accompany him. He will visit England, France and Carlsbad and will be away two months.

Film Congress to Discuss Censors, Depraved Films

International Body Also to Reward the Good

(*Special Dispatch to* MOVING PICTURE WORLD)

Paris, March 30.

The much deferred International Film Congress of Paris, of whose imposing program a full account has been given in these columns will now be convened —its authors say without fail —on September 27.

This Congress grew out of the suggestions which were made by French film experts to a committee of the League of Nations. It was pointed out to this committee that the film being in its essence an international factor and most suitable as a means of making records of international history, the League of Nations ought to take cognizance of it and lay the foundations for international co-operation.

While no great changes in the original program are contemplated it has been decided in deference to American suggestions to alter and in part eliminate the propositions that were to be submitted to the Congress on the question of censorship. As a result, the word "censorship" does not appear on the amended program.

This of course does not by any means signify that such a vital subject will not form any part of the deliberations and discussions of the Congress. On the contrary it is expected that this coming Congress will be in a position to help the film industries of the entire world to throw off the yoke of censorship. It has been thought wise, however, not to commit the Congress to any settled policy even by insinuation or implication.

One of the most interesting points on the program of the

(*Continued on next page*)

Publix Joins

All houses controlled by Publix in the Buffalo and Albany districts have joined the M. P. T. O., State of New York, Buffalo or Albany Zones, thus greatly strengthening the membership.

J. H. Michael, chairman of Buffalo zone, and William Dillon, state president, visited Syracuse the other day to meet with exhibitors there and discuss the new uniform contract and the affiliation with the Hays organization.

New Dispute

Metro - Goldwyn - Mayer has added four clauses to the Standard Exhibition Contract and another clause is coming from Educational Film Exchange, Inc., according to Business Manager Seider of the M. P. T. O. A., who has protested to General Attorney Hess of the M. P. T. O. A. that the additions constitute a breach of agreement. Mr. Hess has replied that the by-laws of the Hays organization provide that the association has not control over the business policies of its members.

Educational denies adding any new clause, saying that the clause to which Seider objects has always been in the contract.

Northwest Plans Music Tax Fight

Convention time is at hand in Minneapolis. W. A. Steffes, president of the Northwest Exhibitor Association, has picked May 4 and 5 for the spring convention of the group and it will not be long before the clans begin to gather.

A big battle is expected on the obnoxious music tax at this meeting, with the probability that it will sweep through the region with slides and pamphlets calling attention to the number of times this tax is enacted for a single production of a number.

A semi-annual convention of the M. P. T. O. of Nebraska and Western Iowa to be held on April 6 and 7 will take up the same problem. The exhibitors are bent on taking a wallop at the American society of Authors, Composers and Publishers while it is reeling under the attacks of the big radio broadcasting stations.

MOVING PICTURE WORLD

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Vol. 79 No. 8

F. B. O. Adopts Unit System in Hollywood

Announcing a policy of promotion within the organization by which, he states, the humblest artisan on the lot may be eligible to the highest office the company may bestow, Joseph P. Kennedy, who recently purchased F. B. O. from the British interests which controlled the concern, gave out a statement of policy under which Film Booking Offices will be run in the future.

At the same time announcement was made through Edwin C. King, vice-president in charge of production, of the installation of the unit system on the F. B. O. lot and the appointment of Frank Ormston, James Wilkinson, Carrol Clark and Lee Rauch to positions of increased importance and responsibility.

Mr. Ormston, formerly art director at the studio, has been made production editor to assist J. G. Hawks and to relieve that executive of some of his heavy duties. Mr. Ormston will supervise the making of some of the F. B. O. Gold Bond specials.

Mr. Wilkinson has been appointed production editor in charge of the two-reel comedy series, and in addition will supervise the cutting room.

The position of art director has been given to Mr. Clark, and complete charge of the carpenter shop, miniature, scenic and property departments, together with yard labor, has been transferred to Mr. Rauch, who will be superintendent of the plant.

The introduction of the unit system by F. B. O. marks another milestone in the passing of the old production order, and places that organization in line with other companies which have tried the system and found it not wanting, notably M.-G.-M. and Famous Players, from which latter company Mr. King recently joined F. B. O.

Cleveland Ends Zone Plan

(*Continued from page* 1)

ment satisfactory to the exhibitors on the other four points led to the complete abandonment of the plan. The seven points of objection as submitted to the Film Board committee by the exhibitors committee are as follows:

"That the exchanges cannot insist upon dates for pictures more than four weeks before the first-run plays the picture." Agreed upon by both committees.

"That the only time that an exchange may hold a numerical zone back more than 42 days for the last play date is when a picture goes in for a run in either a legitimate theatre or any one of the regular movie theatres at advanced admission prices, and only then providing the picture next goes into one of the first-run theatres for its regular run." Agreed upon by all.

"That a clause be inserted in the zoning plan whereby the subsequent run zones will have some kind of protection on theatres charging 10 and 15 cents, playing back of them, relative to advertising pictures before or during the run in said theatres. This to be drawn along the lines of the new uniform contract." Agreed upon by all.

"That some method be devised whereby an understanding may be had as to the consecutive releases of pictures in so far as the exchange, at certain times, compels exhibitors to date certain pictures before giving them dates on so-called box office attractions." Neither approved nor rejected.

"That Class B theatres should play pictures as per the zoning plan in operation and that no protection be waived by first-run or Class B houses." Opposed by the exchange managers.

"That Zone C should be given the same play dates as Zone B." Rejected by exchange managers.

"That when more than one theatre is sold for a second run in Zone B, it is distinctly understood that all theatres must start playing the picture on the same day, and not some of the theatres play this picture the first half of the week." Rejected by the exchange managers.

Film Congress Sept. 27

(*Continued from page* 1)

Congress is a system of substantially rewarding films of great international value. Productions which are calculated to raise the prestige of the film as not only an useful but also a fine art are to be recommended to the League of Nations, which may in its discretion and within the limits of its power issue an order relieving such films of the payment of any custom duties within the jurisdiction of the countries which are members of the League.

On the other hand, the Congress wants to exercise a power of prevention and punishment in the case of films that are notoriously calculated to hurt the prestige of the industry and are obviously intended as an appeal to a vicious and depraved taste involving, however, more and graver questions than a mere problem of taste.

A Correction

In the issue dated April 10, Moving Picture World erred in speaking of "Grauman's Los Angeles Egyptian Theatre." The caption was under a cut showing crowds in front of Max Graf's Egyptian Theatre in San Francisco during Pathe All-Comedy Week.

"Pompeii" on Monday

Jeffrey Bernerd announces that the Hotel Plaza, New York, will be the scene of the first American presentation of "The Last Days of Pompeii" on April 19 at 8.30 P. M. Joseph Plunkett is in charge. Tickets can be obtained from Mr. Bernerd at the Hotel Algonquin.

Dr. Kalmus Sails

Dr. Herbert T. Kalmus, president of the Technicolor Motion Picture Corporation, sailed for Europe on April 3.

Joins Hines

The news comes from First National that Herbert Crooker has resigned from the New York Times, where he was feature writer and dramatic and motion picture editor of the Times Mid-week Pictorial, to take charge of all publicity and exploitation for the Johnny Hines Comedies produced by C. C. Burr.

Crooker is well-known in films, having began with the old Triangle Company before the war. Outside of his film work he has written humorous magazine articles, fiction, and contributed humorous stories to different publications. Crooker is a graduate of Cornell University.

Crowds Attend Detroit Houses

(*Special Dispatch to* MOVING PICTURE WORLD)

Detroit, April 14.

The theatrical business in Detroit is very good—exceptionally good, in fact, at the present time. The proof of this comes with a review of business in the downtown theatres during Lent and the bright reports from various neighboring theatre managers, who say that never before have they experienced such receipts during the Holy Season.

On April 3 'The Sea Beast" opened an engagement at the Broadway Strand Theatre and on April 10, after counting the week's receipts, Manager James Carrier announced that the production had established a new record in attendance and box office receipts.

H. M. Richey, manager of the M. P. T. O. of Michigan, reports that exhibitors throughout the state are profiting, too, from the epidemic of theatre-going and that prospects for a continuation into the summer months are very good. There will be comparatively few houses closed for the summer, Richey says.

Sign Courtice

Warner Bros. has signed Michael Coutrice, famous Viennese director, to a long contract. The arrangements were completed by cable just before H. M. Warner left the West Coast for New York and is the result of a conference between Mr. Warner and the director in Vienna this winter.

Courtice directed "Moon of Israel" for Sascha productions in Austria. This is a tremendous spectacle which will be released here in the autumn. The director will arrive in America on May 10. Paul Ludwig Stein also one of the most famous directors of the day in Europe, who was signed by H. M. Warner while abroad recently, sails from London on April 7 to report at the Warner studio in Hollywood.

"Billy Sunday"

Making a real hit with the clergymen and service clubs of Edmonton, Alberta, is what Manager W. F. Davis of the Empress Theatre, Edmonton, has been doing through the holding of a series of mid-day religious services of undenominational nature in the theatre for downtown workers under the auspices of various churches and other bodies.

The feature became so pronounced, in fact, that Manager Davis has been dubbed "The Billy Sunday of the Movies" and he has received considerable notice in the news columns of the papers. Davis stands in the lobby at the close of each service to shake hands with everybody.

Knickers the Style for M. P. T. O. A. Convention

Knickers will be the style for conventionees in Los Angeles, advises the fashion expert of the M. P. T. O. A. They are said to be worn almost exclusively by men making this tour. Necessaries for the well dressed conventionee will be: one medium weight suit, one golf suit, regulation light summer clothes for California, one top coat, one sweater, one tuxedo, one pair of walking shoes.

The women? They get off easily. They are advised not to bring expensive gowns. It is suggested they bring: one inexpensive traveling suit for wear on the train, one or two plain dresses for train wear, one heavy top coat, one sweater, sport wear for Los Angeles, one dinner dress, one semi-evening dress, one heavy pair of walking shoes.

The dates—don't forget them—are June 1, 2, 3, 4 and 5, the place, the Hotel Ambassador. Both the eastern and middle western special trains have had to be enlarged to care for the record throng that will go west.

Maryland has appropriated $1,500 to meet the expenses of its five official delegates. They are Messrs. Blum, Schlichter, Rome, Durkee, Pacey and Whitehurst. The Washington, D. C., unit will consist of Messrs. Davis, Platt, Stutz, Herbst, Brylawski and Crandall. Alternates are Joseph Makover and Sidney Lust.

Dave Harding Tells Capitol's New Plan

(*Special Dispatch to* MOVING PICTURE WORLD)

Kansas City, April 14.

With the disposition of twenty-two Capitol Enterprises theatres to Universal, the former company will change its policy, Dave Harding, vice-president, said.

"We intend to devote most of our time to the building and leasing of theatres, rather than operating a chain of houses," Mr. Harding said. "It is not that we do not believe there is a great future in operating chain houses, but it is just a matter of preference with us."

Capitol Enterprises still has direct and indirect interest in several theatres in Oklahoma and Nebraska, as well as the Liberty Theatre, first-run downtown house in Kansas City, which now is under lease to Universal.

May Raise Fee

Despite opposition registered by exhibitors of Massachusetts, the legislative committee on state administration has reported favorably on a bill to increase the fee for Sunday licenses. The measure provides that instead of the fee of $1 paid for a special license for Sunday entertainments, the law shall be amended as follows: Ten dollars for theatres, $8 for special halls, $6 for public halls and $5 for miscellaneous halls and all other places of entertainment.

To Arbitrate

President Hiram Abrams has appointed Sam Moross, former secretary of the New York T. O. C. C., to organize and head a department of arbitration in United Artists. This will solve problems arising between exchanges of the corporation and exhibitor clients.

In serving United Artists in this way, or when a representative appointed by Mr. Moross becomes active, they will appear before the various local Boards of Trade in the key cities of the United States.

Question Uses Of Contracts

(*Special Dispatch to* MOVING PICTURE WORLD)

Buffalo, April 10.

At the meeting of the M. P. T. O. of New York State Buffalo Zone, in the Hotel Statler on March 30, a resolution was adopted "disapproving the action of certain theatre owners in New York City in sending out a representative from that district to different exhibitors in New York and other states for the purpose of securing photographic copies, as well as original signed contracts, with the First National Pictures Corporation. The statements of several exhibitors do not agree as to why these contracts were needed."

The resolution expresses a belief "that instead of these contracts being used for the purpose stated, they are being used by one distributor to check up on another, and we hereby warn other theatre owners that it is for their best interest to prevent contracts from leaving their files."

Thank Eberhart

Walter F. Eberhardt, vice-president of the A. M. P. A. and Gilbert Frankau, English author, were guests of honor at the A. M. P. A. luncheon held on April 8 at the Hofbrau Haus, New York City.

The meeting was a tribute to Eberhardt for his excellent work in making the organization the popular body that it is today. He was presented with a monogramed silver pitcher by President Glendon Allvine.

War in Nebraska

A movie war is said to be brewing at Beatrice, Neb., where the Beatrice Amusement Company, headed by Blaine Cook, has pretty much dominated matters for some time. The company owns theatres at Beatrice, North Platte, York and in Kansas, particularly at Horton, Kans. Just now G. A. Ruth, George O. Monroe, M. H. Garvin and Calvin Baird announce that they are to build a big new theatre in Beatrice, and about the same time the Beatrice Amusement Co. announces that plans are complete for their new $80,000 theatre to be built there.

1st National in Chicago April 26

Plans are forming for a rousing First National sales convention at the Drake Hotel, Chicago, opening April 26 and lasting three days. Definite assurances have been received from leading production executives, including Richard A. Rowland, general manager; John McCormick, head of West Coast production; Al and Ray Rockett and Earl Hudson, producers at the Eastern Studios, and others, that they will be on hand to tell the salesmen all about the product they will have to sell.

During the past week Ned Marin, western sales manager, made a hurried trip to Chicago to complete arrangements for the convention, and as a result of a conference of the Sales Cabinet, which comprises Mr. Marin, A. W. Smith, Jr., eastern sales manager, and Ned E. Depinet, southern sales manager the program for the last three days is nearly completed.

Paramount Loses

A. Julian Brylawski, chairman of the M. P. T. O. A. Administrative Committee, has placed on record of the Maryland Film Board of Trade another victory for the theatre owner. In this case he is Thomas H. Burke of the Liberty Theatre, Cumberland, Md., versus Famous Players and its Gloria Swanson picture, "Untamed Lady." The Board rendered its decision in favor of Mr. Burke.

Joins Ellbee

David A. O'Malley, just resigned as secretary and general manager of Columbia Pictures, has purchased an interest in Ellbee Pictures Corporation, Louis Baum, president, and his financial backing will insure the further stability of this company.

Smith on Tour

Cresson E. Smith, general sales manager for the Mid-Western Division of United Artists Corporation, left headquarters in New York on April 1 on a business trip to Chicago, the headquarters of his division.

Starting with "The Kick-off"

It's an Excellent picture. buy it for next autumn

Excellent PICTURES CORPORATION

SAMUEL ZIERLER *President*

NEW · YORK

Time the Same

Not a single village or city in all Northern New York will go on daylight saving this spring, for the first time since 1918. This means thousands of dollars of additional business to the owners of picture theatres in this part of the State.

The village of Suranac Lake voted against daylight saving last week by a vote of 960 to 625.

Northern New York contains several large cities, including Watertown, Ogdensburg and Plattsburg.

Javanese Motion Picture Enterprise is Proposed

Permission has been requested of the government to open a business in Java for the manufacture and sale of cinematographic films, states a report to the Department of Commerce from Trade Commissioner Van Wickel, Batavia. According to the promoters of the project, the proposed enterprise will have the financial support of one of the largest European film manufacturing concerns.

The main object of the scheme is said to be the manufacture of films depicting agricultural scenes in Java particularly and in East Asia in general, for exhibition abroad. In order to attain the necessary financial success, however, the production of screen stories, dramas, etc., will also be engaged in, according to the reports.

Hopkins Promoted

Frank S. Hopkins has been appointed divisional manager of the West Coast territory for Associated Exhibitors by General Manager E. J. Smith. This placement comes immediately after Mr. Hopkins' successful introduction and establishment of the Associated product in the Canadian territory as Canadian division manager.

New Branch

A new office of United Artists Corporation has been inaugurated at Charlotte, N. C., with C. E. Peppiatt in charge as sales manager. This was established by Hiram Adams, president, to provide better distribution for the Southern Atlantic Seaboard, formerly served from the Atlanta office of United Artists.

Human Moths

Motion pictures hypnotize spectators, says Dr. H. P. Newsholme, Croyden, England, medical officer, and therefore British people should see films reflecting British sentiments.

"The darkness, concentrated attention and the stimulation of one sense by a bright light tend to produce a hypnotic condition on the audience," he believes.

Kansas City May Have to Rehear Cases

Arbitration Board in Tangle Over Chairman

(*Special Dispatch to* MOVING PICTURE WORLD)

Kansas City, April 13.

Now comes a brand new puzzle for the Kansas City Joint Board of Arbitration.

In the opinion of high exhibitor officials, as well as a part of the board itself, a rehearing of dozens of cases probably can be demanded, due to the fact that the chairmanship of the board has been illegally held since the resignation of Moe Levy, Fox branch manager, following the filing of the W. O. Burkey test case, in which a permanent restraining order against the board was sought.

The Burkey case now is in the supreme court awaiting decision. Following the resignation of Mr. Levy, C. E. Gregory, Metro - Goldwyn - Mayer branch manager, was made chairman of the board.

The by-laws of the board provide that the chairmanship shall alternate between exhibitor and exchange members, which, of course, was not done. The by-laws also provide that the chairman shall be elected by the board. Instead, it is alleged, Mr. Gregory merely was appointed by E. C. Rhoden, president of the board, to temporarily fill the vacancy on the board and acted as chairman without being formally elected.

In view of the fact that a contract, signed by an exhibitor with an exchange, is contingent upon the observance of the by-laws of the arbitration board, it is said the board has laid itself wide open to a demand for the rehearing of cases tried under the chairmanship of Mr. Gregory.

This error was discovered by the board and Frank Amos, manager of the Westport Theatre, was elected chairman. Mr. Gregory, whose term did not expire until the completion of Tuesday's meeting, did not act as chairman. Then to cap the climax in the Burkey test case, Oscar Elam, counsel for Mr. Burkey, succeeded in "slipping one over" by getting members of the board to sign a waiver to their prerogative rights to contest a temporary restraining order while the Burkey case, which challenges the legality of the board under the constitution of the United States, is pending in the Missouri supreme court.

"I don't know whether the board members knew what they were signing or not," said Mr. Burkey, who is manager of the Admiral Theatre, "but the signing of the waiver means nothing more or less than the equivalent of a temporary restraining order.

Censors Live

New York State will continue to endure motion picture censorship. The administration bill to kill it was defeated by the Republicans on April 14 at Albany. The vote was 50 for and 90 against.

Sign Suzanne

Suzanne Lenglen, she of the skilled tennis racquet and flaming bandeau, has tentatively accepted an offer to visit the U. S. and appear in a motion picture based on a novel she has written.

William H. Pickens of New York is said to be the man who has signed her and his offer, it is understood, mentions a payment of $100,000. Wonder if Suzanne, the spectacular, will do the Charleston in the film.

Canada Finds "Roxy" Costly

(*Special Dispatch to* MOVING PICTURE WORLD)

Toronto, April 14.

Pertinent questions were asked on the floor of the Ontario Legislature at Toronto regarding the purposes and expenses of the three weeks' visit to Ontario last fall of S. L. Rothafel of New York and his Capitol Theatre broadcasting company under the auspices of the Ontario Government, the information being forthcoming that the stunt cost the Province around $23,000, of which $16,000 was spent within the Province of Ontario and $7,000 in the United States.

The feature was conducted to advertise the Province of Ontario throughout the ether and announcement was also made that material had been secured for 10 scenic reels which were being sold. "Roxy and His Gang" conducted three radio concerts during the Ontario tour, the party being under the direction of G. E. Patton, director of the Ontario Government film studio at Trenton, Ontario, with the assistance of G. W. Brownrigg of Toronto, who was paid $1,231 for expenses, and others.

Obituary

Herbert Shaw, well known theatre publicity man in the Pittsburgh territory, passed away at Uniontown, Pa., on April 2 after a brief illness of pneumonia. He was aged 27 years.

Harry Arthur Schwarzott, 34 years ago, salesman for Metro-Goldwyn-Mayer, died in St. Louis on April 11. The funeral was held in Springfield, Ill., on April 14. He formerly resided in Springfield, where he was a member of the Beta Phi Sigma fraternity, Navarre Lodge, K. of P., and the Elks. Mr. Schwarzott had been ill six weeks and recently underwent an operation at a St. Louis hospital.

Eases the Bump

Passengers on buses of the Philadelphia - Asbury Park Coach Co. are going to be well entertained, says Rudolph Reidman, president.

There will be motion pictures at night, thrown on a screen behind the driver's seat, and radio programs during the day. They will begin June 1.

Ufa Producing Eight "Supers"

(*Special Dispatch to* MOVING PICTURE WORLD)

Berlin, March 27.

The Ufa Company of Berlin has now eight superfeatures in preparation, among them "Faust," "The Holy Mountain," "Fire," "The Modern Dubarry," "Metropo" bis" and "In May." These are all quite near completion. In addition, a large number of other films are to be made in Germany both by the Ufa directly and by other companies for the account of the Ufa.

According to the best information only two films of the feature type will be made for the Ufa and with the Ufa in the States. To regulate the details of these productions initial conferences will be held in Berlin between a well known American film man and some native representatives of Ufa. The former is expected to arrive very shortly from New York.

Pathe Representatives Convene on April 19

The district managers of Pathe Exchange, Inc., will hold an important convention at the Hotel Roosevelt in New York City during the week of April 19, according to an announcement from General Sales Manager Harry Scott.

In addition to the five district managers, nearly a score of Pathe branch managers will also attend. Both Hal Roach and Mack Sennett plan to attend.

Begins Duties

Ernest Mass has arrived in Hollywood from New York to take up his duties as a supervisor of productions at Fox West Coast Studio, under Sol M. Wurtzel, general superintendent. He is the third production supervisor appointed in the last month, the others being Edwin C. Hill and Kenneth Hawks.

To Talk Seats

Ways to combat the "encroachment menace" to independent theatre owners are being shaped by the M. P. T. O. A. so that they may be considered by 1,000 exhibitors at the seventh annual convention in Los Angeles, June 1, 2, 3, 4 and 5, according to Business Manager Joseph M. Seider.

Shafer Changes

Walter D. Shafer, for eight years in the employ of the William Fox circuit of theatres as manager of their various houses, has resigned to accept the general supervision of theatres for the Woodward Theatre Company of Detroit, Mich., of which Henry S. Koppin is president.

Plan Campaign

Paramount is planning its greatest production schedule for the observance of its fifteenth anniversary. This program will have behind it advertising, publicity and exploitation on a scale far exceeding any campaign conducted in the past on one group of pictures, it is said.

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Exhibitors Decide Trade Paper Values

TO the official thanks of the Chalmers Publishing Company, contained elsewhere in this issue, we should like to add a word of gratitude from the entire editorial staff of Moving Picture World to the exhibitors of the country for their loyalty to and support of this paper.

The records now show that under the roof of Moving Picture World are gathered more exhibitors than in any other trade paper house.

It's a grand and glorious feeling to be editorial hosts to the largest assemblage of showmen in the business, a feeling that carries a sense of humility as well as exuberance.

What we wish to record here is that feeling of humble thanks. Exhibitors, as always, have decided trade paper values, and we wish to say for the entire editorial department of this paper that their support of Moving Picture World will be matched by improvement in the paper as time goes on.

At the beginning of the most important season of the biggest picture year of all, we are indeed conscious of the trust reposed in us by earnest men who represent millions of dollars in picture theatre investments and many more millions in box-office money in the making.

Your support, gentlemen, is an inspiration.

Thank you.

Our desire and aim is that we may help you in making the coming year the finest the great Moving Picture World family has known.

William J. Reilly

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

H. M. WARNER

President, Warner Bros.

Harry Warner "sat" for this portrait by Covarrubias with one convention under way, another in the making, a third in the offing, and plans for the Warner season being crystalized with stop-watch precision. It wasn't H. M. but Harry Warner who talked as Covarrubias made physical notes of the man's features and mental notes of the man's personality.

It is always Harry Warner who talks, honest, open, and human. It is Harry Warner whom Covarrubias has depicted here,—the brother, the father, the husband, the friend.

Calm, optimistic, not a little of the dreamer, Harry Warner is leading his company into a year that will bear the fruits of patience, vision, organization, and hard work.

"What's New?" - - - - - - - - *By Bill Reilly*

"WHAT'S new?" Or, "Well, what do you know?" . . . . . The line, "After the deluge—what?" has been revivified for the picture business by Cecil B. De Mille. He has added a significant set of quotes, so the line now reads, "After 'The Deluge'—what?" De Mille has taken on the role of the Great Rain Maker. He is going to produce "The Deluge." But the gods of drama, and not the gods of storm, are watching over him.

* * *

WITH his announcement last week that he will make "The Deluge," De Mille became the Atlas of the motion picture business, lifting a great world of responsibility to his shoulders. He is taking up a terrific dramatic challenge. He is going to paint the most colossal canvas ever attempted in Cinematic art. If he succeeds, he lifts the motion picture to its greatest heights. If he fails, he plunges with it into an abyss of scorn and abuse.

* * *

MEN are accounted brave for attempting to climb the heights of Mt. Everest, or flying over the roof of the world. We hold that it takes the purest kind of bravery to make the bid for the peak De Mille is scaling.

* * *

DE MILLE realizes that he is carrying not only his personal standard, but the standard of motion pictures up to that peak.

"After 'The Deluge'—what?" becomes a line heavy with significance.

If the hopes of this industry ever stood solid behind a production venture they should stand behind De Mille and "The Deluge."

* * *

DE MILLE is equipped to stand the rarified atmosphere of the heights to which this super picture will take him.

In his genius we have every confidence. It is only proper that we should all realize what his undertaking means. That is why we set down here what "The Deluge" means to all our hopes and dreams for the motion picture.

* * *

"AFTER 'The Deluge'—what?" The Ark of motion pictures will rest high upon the Mount of Achievement.

Leading— As Usual

By Nyberg *Moving Pciture World Staff Artist*

I DON'T SEE ANY OF THE OTHER FELLOWS DOING THE SAME
MY UNCLE SAM GAVE ME THIS CAKE - HAVE SOME
MOVIES
CHEAPER SEATS
TAX REDUCTION
PUBLIC
NYBERG

The Amusement Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE HIGH	1925 RANGE LOW	1926 RANGE HIGH	1926 RANGE LOW		PAR	APRIL 8 High	APRIL 8 Low	APRIL 9 High	APRIL 9 Low	APRIL 10 High	APRIL 10 Low	APRIL 12 High	APRIL 12 Low	APRIL 13 High	APRIL 13 Low	APRIL 14 High	APRIL 14 Low	SALES FOR WEEK
83½	51¼	73	64	(a) Balaban & Katz	25	69	69	69	69	—	—	68½	67¼	67½	67¼	68½	68	1,150
118	104¾	112⅜	106⅝	Eastman Kodak	no par	103¾	109	109¾	109¼	109¼	109¼	109½	109	109⅛	108⅞	109½	109½	4,400
114¾	90¼	126¾	103⅛	Famous Players-Lasky, com.	no par	118¼	116⅝	118	117	118½	117⅛	117	115¼	118⅞	115½	119	115¼	22,100
120	103⅞	124	115	Preferred	100	119	119	118¾	118¾	117¾	119⅝	118½	116½	117½	118½*	117½	118½*	900
11¼	4⅛	7¾	4¼	(b) Film Inspection	no par	4⅛	5*	4⅛	5*	4⅛	5*	4⅛	5*	4⅛	5*	4⅛	5*	...
110	100	107	98	First National Pictures, pfd.	100	99	99	99⅜	99¼	98½	100*	98½	98	97⅛	100*	97⅛	98½*	600
85	68½	85	55⅛	Fox Film "A"	no par	64	62⅛	65	63¼	65	64	63½	61¼	63	61	63⅜	61¼	10,200
32	26	34⅜	19½	(b)Fox Theatre "A"	no par	24	22⅜	24	22⅝	24	24	22½	22	23⅛	23	23⅛	22½	3,500
14½	13	15½	9	(b)International Projector	no par	—	—	—	—	11	11	8	10¾*	8	10¾*	8	12*	100
44¾	22	41	34¼	Loew's, Inc.	no par	37⅞	37⅛	38	37⅛	37½	37¼	37¼	36½	37½	36⅛	37	36	20,300
24½	18	24¼	22¼	Metro-Goldwyn, Preferred	27	22⅝	23*	22⅝	22⅝	22⅝	23*	23	22⅝	22⅝	23*	22⅝	23*	400
20½	19⅝	23¼	19	Motion Picture Capital	no par	22	20	21¾	20¾	22¾	21*	20¾	20½	20	20	19¾	20*	3,600
90⅜	70	83	48⅛	Pathe Exchange "A"	no par	54½	52¾	54	53	53	52½	52¼	50½	52	50¼	51½	50⅛	5,100
(e)—	—	40	20	(d)Roxy Theatre (Units)	——	**	**	**	**	**	**	**	**	**	**	**	**	**
(e)—	—																	
(f)120	70	53	45	(c)Stanley Co. of America	no par													
13	5⅞	14	7½	(b)Trans Lux Screen "A"	no par	8¾	8½	8¾	8¾	8¾	8¼	8¼	8⅛	8⅛	7¾	8	7½	9,200
47	24	41	30	(b)Universal Pictures	no par	26	—*	26½	30*	26½	30*	26½	30*	26	30*	26	30*	....
103½	94⅞	95	90	1st Preferred	100	91	91	91	95*	91	95*	91	95*	91	91	90	95*	300
22⅞	17½	18⅛	12¼	Warner Bros. "A"	10	13½	14*	13½	13	13	13½*	13	12¼	12½	13¼*	12⅝	12½	2,300
19	13½	14¼	9⅛	(b)Common	no par	9	10½	8½	10½	8½	10½*	8¼	10½*	8½	10½*	8¼	10½*	....

* Bid and asked; no sales on these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.
(c) Philadelphia Market.
(d) Each unit consists of 1 share Class A and one-third share Common, both no par.
(e) Not available.
(f) Range of old stocks.
** Not available this week, will be available hereafter. Range for week 24-20.

Capitalization of Motion Picture Companies

	BONDS	1ST PREFERRED	2ND PREFERRED	COMMON	CLASS A	CLASS B
BALABAN & KATZ	.....	$2,851,300	.....	264,206 shs.	.....	.....
EASTMAN KODAK	.....	6,105,700	.....	2,046,190	.....	.....
FAMOUS PLAYERS-LASKY	.....	8,000,000	.....	370,114	.....	.....
FILM INSPECTION	.....	.....	.....	100,000	.....	.....
FIRST NATIONAL PICTURES	.....	2,500,000	$1,131,580-'A' 442,040-'B'	60,000	.....	.....
FOX FILM	.....	.....	.....	.....	400,000 shs.	100,000 shs.
FOX THEATRE	.....	.....	.....	.....	800,000	100,000
INTERNATIONAL PROJECTOR	.....	25,000 shares	.....	200,000	.....	.....
LOEW'S, INC.	$26,477,875 (a)	.....	.....	1,060,780	.....	.....
METRO-GOLDWYN	.....	$4,970,656	.....	620,000	.....	.....
MOTION PICTURE CAPITAL	.....	613,400	.....	171,774	.....	.....
PATHE EXCHANGE	1,060,000	848,200	.....	.....	167,561	10,000
ROXY THEATRES	4,250,000	.....	.....	350,000	125,000	.....
STANLEY CO. OF AMERICA	.....	.....	.....	334,306	.....	.....
TRANS-LUX SCREEN	.....	.....	.....	.....	600,000	.....
UNIVERSAL PICTURES	.....	2,881,800	2,000,000	250,000	.....	.....
WARNER BROS.	4,000,000	.....	.....	350,020	1,999,800	.....

(a) Includes bonds of subsidiary companies

The First in the Field

This new department is an innovation in motion picture trade paper reporting.

It is inaugurated at the definite request of exhibitors who have written Moving Picture World asking that it be included.

It is another evidence of Moving Picture World's COMPLETE SERVICE to its readers.

"I'm No Pup-licity Hound" Says Pup-ular Rin-Tin-Tin

Exclusive Interview With Canine Screen Star Comes in Short Pants

By Van Powell

"Did you say STEAK—"

"DOGGEREL isn't my specialty," communed Rin-Tin-Tin, his eyes bright with animation, at a tea where the Warner Brothers' canine star acted as host in his Roosevelt Hotel suite on the evening of April 7, "but there's something I want to 'register' strong, and dogma won't get it over—so here goes: "It isn't Warner Brothers' 'bones' alone that make me thrill —it's helping friend exhibitor get more 'bones' in his till."

"Exhibitors have boosted for me," Rinty grinned appreciatively, "and the exhibitor is in my thought when I strive hard to get expression and action into my work, just as my pal and mentor, Lee Duncan, is thinking of the exhibitor when he takes long, patient hours to make me understand new bits of acting so we don't hold up Herman Raymaker when he is putting on such scenes as those in 'The Night Cry' where I work with that dear baby."

"Do you find humans hard creatures to understand?" Rinty was asked.

"When they understand me, as my own personal manager, Lee Duncan, does—it's as easy as treeing a cat."

Stars' Yells Mild After Star Shells

"But temperamental stars—"

Rinty dropped a quizzical eyelid and flicked one ear.

"If you'd started growing up with temperamental bombing parties and gas attacks as I did 'over there' where I started my education after Lee found me in a dugout behind the German lines— he was then a lieutenant in the flying corps—it wouldn't bother you to have an actor 'blow up.' But Warner Brothers don't seem to have temperamental stars—at least none are in the fine company I work with."

"None of the girls are 'cats,' eh?"

"They are 'the cats!' when it comes to good looks—but I mostly maintain a quietly aloof attitude toward the ladies of the company—you know there's a Mrs. Rin-Tin-Tin to consider." Rinty favored us with a wink.

"How do you like married life?"

"I'll write a testimonial for it any time!"

"It's plain to be seen, Rinty, that you like to stay home nights."

"Oh, Mrs. Rinty is a good scout: I'm in New York alone—. She stayed home to take care of the Rin-Tin-Tinies."

Beaming Broadway A "Shine" to Rinty

"Then, Rinty, you better steer clear of the Broadway bright lights."

Not every New York visitor could give you Rinty's level gaze after such an allusion.

"You're barking up the wrong tree! When I want to go to the dogs I'll go back to the ones at home."

We asked Rinty how he liked to make personal appearances before big audiences such as "The Night Cry" is pulling at Warner Brothers' Theatre.

"I like what Lee, my pal and mentor, likes —and I think the applause makes him proud of me because I show the possibilities of 'education' as opposed to mere 'training'."

"I want to emphasize that," Rinty put the "wolf look" on his mobile face to make us sure he was in earnest, "Trained dogs can do a lot of clever things; but sometimes they use up hours of valuable time in the studio before they do what is wanted.

"My pal and mentor, Lee Duncan, gave me a certain amount of 'training' in the regulation fashion prescribed for police dogs, such as developing my muscles as an athlete does; but the way I have traveled to the point where I can grasp Lee's meaning and give him not only the action he wants, but the expression as well, has been through living with him, palling with him, taking the rough with the smooth, living his life, thinking his thoughts.

"The exhibitor is in my thought"

Rinty fixed his adoring eyes on Mr. Duncan, and under his personal director's quietly spoken suggestions the canine artist executed some very surprising feats of dog mentality synchronized with perfect muscular control.

Rinty's exhibition of "education" as opposed to training, was sufficiently impressive to evoke hearty applause from the news and trade paper editors gathered around.

Wants Special Seat For His Pants

"Tell all my good exhibitor friends," Rinty commented in farewell, "that I wish I could come and visit every good scout who has been so kind to me and to my pictures—and say that if I ever can, I hope that they will reserve for me my favorite place in the orchestra—seat K-9."

"Now don't let the adulation spoil you?" we said.

Rinty shook his head.

"I try never to forget what Mrs. Rinty said once. 'It's better to be a dog-gone good actor than a cheap pup-licity hound.'"

"Good advice," we agreed, "especially for a chap like you who has so much at stake—"

"Did you say STEAK?—"

Thus ended the meeting.

"I work hard to get expression and action"

"Warner Bros.' 'The Night Cry' has—everything"

Quite Enough Cause for a Divorce

But these lovely, leggy ladies—the Morgan dancers—aren't the real cause of Mabel's troubles in the Christie-P. D. C. feature "Up in Mabel's Room," directed by E. Mason Hopper. Harrison Ford and Phyllis Haver assist her in the uproarious fun.

"Black Paradise" Started by Fox

Winfield R. Sheehan, vice-president and general manager of the Fox Films Corporation, announces that the cast has been completed and work is well under way on the production, "Black Paradise," a thrilling story of the underworld which will be ready for release about the middle of May.

"Black Paradise" is being directed by R. William Neill, who is also the author of this original story. The leading roles are portrayed by Madge Bellamy, Edmund Loew and Leslie Fenton, while the rest of the cast in composed of such well-known artists as Paul Panzer, Edward Piel, Harvey Clarke, Marcella Daly, Samuel Blum, Doris Lloyd, Patrick Kelly and Mary Gordon.

Liberty Books F. B. O. Films for Entire Week

The Liberty Theatre in Milwaukee, Wis., is thoroughly sold on Film Booking Offices productions, as is evidenced by its bookings for the week of March 21. With the exception of a single day the program for the entire week was made of F. B. O. pictures.

Starting off with "The Midnight Flyer," with Cullen Landis and Dorothy Devore, on Sunday, the management followed it up with Richard Talmadge in "The Mysterious Stranger" on Monday, Wednesday and Thursday when it not only had "When Love Grows Cold," with Natacha Rambova (the former Mrs. Rudolph Valentino), and Olive Brook, but also the second chapter of the "Adventures of Mazie," with Alberta Vaughn. On Friday the Liberty presented Tom Tyler in "The Cowboy Musketeer," and ended up the perfect week with Evelyn Brent in "Smooth as Satin," on Saturday.

Complete "Galloping Cowboy"

Final shots were made at the Associated Studios in Los Angeles on "The Galloping Cowboy," the first of six features in which Bill Cody is to be starred by Western Star Productions through Associated Exhibitors, Inc. The picture is now in the hands of the editorial department at the studio with orders to rush it through to meet with an early release date.

Complete "Lord Hokum"

This week saw he final shots made at the Associated Studios in Los Angeles of "Lord Hokum," S. S. Hutchinson comedy feature, in which Edward Everett Horton is starred. The picture, the second in a series which Hutchinson is producing for release through Associated Exhibitors, was filmed under the direction of Lloyd Ingraham, who was also responsible for the first Hutchinson-Horton feature, "The Nutcracker."

MacDowell's Record

When Melbourne McDowell completed his role in Paramount's "The Rainmaker," he will have finished 207 roles for the screen.

Associated "Rawhide" With Buffalo Bill, Jr., a Big Western

REPORTS emanating from the Coast regarding Lester F. Scott, Jr.'s first of eighteen five-reel westerns for Associated Exhibitors, indicate that Associated's newest producer will probably make a most auspicious start with this production, starring Buffalo Bill, Jr., who is being directed by Richard Thorpe.

In view of the fact that Scott is credited with a big record of successes with western productions, it is evident that the number of laudatory comments expressed by "those in the know" in the Hollywood circles, means that Scott will probably start this new Associated series in a blaze of glory.

It is apparent that Scott's determination to give Associated Exhibitors a series of westerns that would be far above the average, is bearing fruit. The fast strides to popularity being made by Buffalo Bill, Jr., within the past two years will be greatly enhanced by "Rawhide," which is reported to be an unusually effective vehicle for this coming box office star.

Supporting Buffalo Bill, Jr., in this much-talked-about production are Molly Malone, Harry Todd, Joe Rickson, Charles Whitaker, Ruth Royce and Al Taylor, all of whom are credited with equally effective roles.

Off to Deserts for Local Color for "Nervous Wreck"

SCOTT SIDNEY, ace director of the Al Christie organization, and F. McGrew Willis, scenario writer, left Los Angeles this week in Sidney's camp car for the deserts of the Southwest to pick up local color for the filming of "The Nervous Wreck" which is scheduled to be a big Christie special on the Producers Distributing Corporation program for next season.

When the Christies some time ago acquired the rights to Owen Davis' sensational stage hit, it was decided to film it for the season of 1926-27 as one of two big specials which the Christie organization will make. The filming will probably start some time in May, and Willis and Sidney are now working in collaboration on the adaptation of the original stage script.

No decision has been made by Christie as to who will get the coveted role in "The Nervous Wreck," but every actor in Los Angeles considers it a rare plum and almost as big a chance for someone to distinguish himself as was "Charley's Aunt" which Al Christie produced a year and a half ago.

Hall Signed by Paramount

James Hall, prominent musical comedy star, who had leading roles in "The Matinee Girl" and "The Passing Show of 1923," has been signed by Paramount to play leads in forthcoming pictures.

Hall, who is 28 years of age, is the son of William F. Hall, well-known character actor and vaudevillian. He was born in Dallas, Texas.

Why I Go to the Movies

By Distinguished Picture Patrons

I—Alfred E. Smith

STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY

ALFRED E. SMITH
GOVERNOR

April 10, 1926.

Mr. WilliamJ. Reilly, Editor
Moving Picture World,
516 Fifth Avenue, N. Y. C.

Dear Mr. Reilly:

As a matter of fact, I do not go to the movies -- the movies come to me. Through the courtesy of Mr. William Fox, I have a fine motion picture machine at the Executive Mansion.

I go to the movies -- or they come to me -- because I find in them great relaxation from the strain of a hard day's work, dealing with the thousand and one matters that come to a busy executive.

I enjoy the news reels especially for they make me realize that a great part of the world goes about its business outside of my own routine of activities.

With my best wishes to the industry, I am

Very truly yours,

Alfred E. Smith

H. M. Warner States at Sales Convention Company Does Not Require More Theatres

Field Representatives of Eastern Division Enthuse Over Greatest Meeting Held by Firm; To Make All First Run Productions; Chicago Sessions Due This Week

SALES representatives from the eastern seaboard and Canada attended the most enthusiastic and profitable sales convention ever held by Warner Bros., at the Pennsylvania Hotel, New York City, on April 10th, 11th and 12th, and left for their homes after the three days conference fully satisfied that this coming season Warner Bros. would offer to exhibitors the greatest line-up of product in quality and money making possibilities in the history of the company.

Announcement of the full product will be made at the second convention to be held three days at the Congress Hotel, Chicago, April 17th, 18th and 19th followed by another gathering at the Ambassador Hotel, Los Angeles, April 24th, 25th and 26th.

Eighty division managers, branch managers and qualifying salesmen from fourteen offices, as well as the four Warner Brothers and home office executives, were present at the New York convention, which wound up on Monday night with a banquet at the Twin Oaks followed by a theatre party at the Winter Garden.

The high lights of the New York convention were:

A statement from H. M. Warner that the company was fully organized after a strenuous year and now stood on its own with no excuses to offer hereafter. A further statement from him that during the past year the company's product had won such respect from exhibitors for its box-office value that Warner Bros. did not require any more theatres and were not in the theatre business. A statement from Waddell Catchings, of Goldman, Sachs & Co., and a member of the Warner Board of Directors, and chairman of the Finance Committee, that he was satisfied that Warner Bros. had been building solidly, steadily and honestly, had greater possibilities than any other company and that his associates would put forth every effort to develop these possibilities.

Announcement by Jack L. Warner, production chief, that the product next year would consist of all "punch pictures"; that as 90 per cent. of the moving picture goers were lovers of melodrama and comedy, the production department would turn out pictures entirely along these lines and that more time would be spent on each individual picture than heretofore with bigger pictures than "The Sea Beast" in view.

Will Go in for Extensive Advertising and Exploitation

A statement from Sam Warner that the company would go in for exploitation, advertising and publicity on broader lines than ever and that the first gun would be fired early in May when a cross-country radio exploitation stunt would be inaugurated in the form of a floating radio station which is to be started from Los Angeles to visit every city in the United States over a period of several months and broadcast exploitation in front of the theatres playing Warner Bros. pictures. Details will be announced soon.

To Spend More Money On Next Season's Product

Abe Warner, treasurer of the company, made it known that more money would be spent on the coming season's product which will be announced at the Chicago convention, than was expended on last year's forty, that the production schedule would be finished in time but not hurried and that the quality of every picture would be of first run calibre.

Announcement by Sam E. Morris, general manager of distribution, that the sales organization next season would be placed on the block system with each salesman assigned to an individual zone.

Information that Warner Bros. in the next few months would announce contracts with several new stars of prominence and well-known names to support these stars.

What probably gave one of the biggest kicks to the salesmen was the reading of letters and telegrams from scores of satisfied exhibitors asking branch managers of their respective districts to sign for them for next season's pictures without knowing what the products would be.

Sam E. Morris presided at all of the sessions. Every man attending was invited to discuss the plans laid before him and did so. These plans created so much enthusiasm that it was necessary to hold night sessions as well as two other meetings each day with the result that when the sales representatives left for home, they know every move the company intended to make during the coming season, the cards having all been laid on the table by H. M. Warner in a sincere and straight-from-the-shoulder talk that left no doubt that every promise made by the company to exhibitors would be carried out.

Mr. Warner paid his respects to Will Hays, stating that he had done more to advance the industry than any one could describe and urging every man in the organization to carry out the Hays ideas and get behind him in the big job he has on hand.

Sam E. Morris also came in for a high tribute from his chief, Mr. Warner stating that Mr. Morris had a big job in reorganizing the sales organization, that he had got away with it, bringing his department up in efficiency second to none in the industry and he was more than ever convinced that he had picked a squareshooter to deal with the exhibitors and the right man for the job.

Sam E. Morris, general manager of distribution, dwelt at length on the block system of selling which he has organized and perfected and which will be effected nationally in connection with the Twenty-Six Warner Winners for the 1926-27 season.

This system provides a far-reaching selling plan which centralizes and decentralizes the scope covered by each of the Warner branches. A thorough survey has been made geographically of each territory and the territories have been carefully blocked that they may be most efficiently handled. In addition, each of the blocks making up the component parts of this great national selling organization will be zoned with salesmen assigned to each zone, according to the number of theatres in that zone.

In outlining this extensive yet very comprehensive plan to the Division Managers, Branch Managers and salesmen, Mr. Morris said:

"Every branch territory will be divided into component parts, known as Block A, Block B, Block C, and so on. Each block will be operated and worked by the salesman, who will be responsible not only for the sales in his respective block, but also for dates and collections.

Salesmen to Have More Responsibility

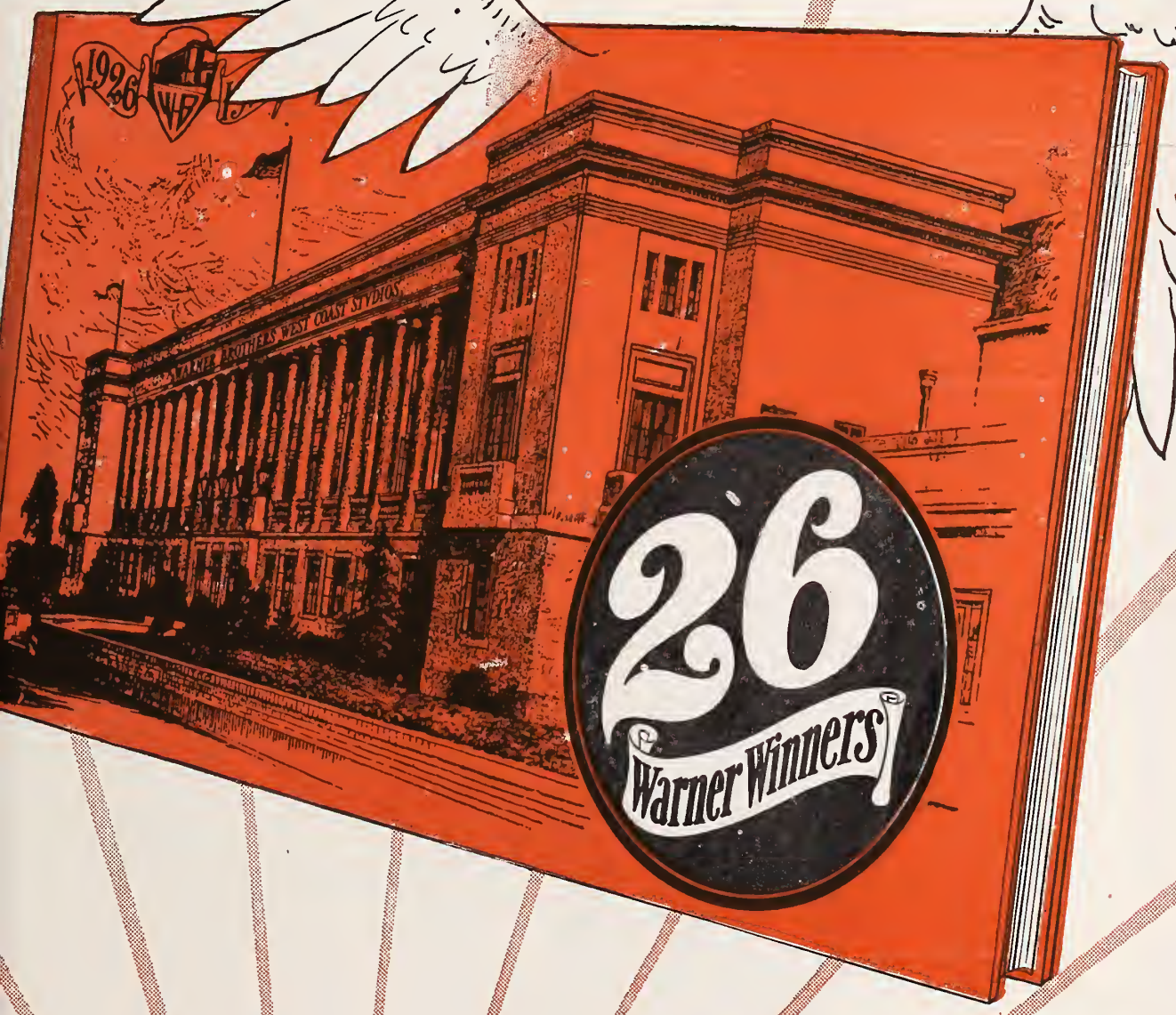
"It is our intention to accord more importance and responsibility to salesmen in the future. We believe that every salesman worthy of our full confidence should 'live' in a specific block and operate it just as he would his own business, though always responsible to the branch manager.

"The territories have been carefully divided into blocks, the size of which are determined by the ability of the salesman to intensively work them. Boundaries were determined by the number of towns that might be most effectively covered in this way.

"Each of the blocks in the various territories will be called upon to bear its pro-

(Continued on page 586)

Your Copy of "Sunshine and Prosperity" is on the Way!



WARNER BROS. send you the most unusual Announcement of the year!

WATCH FOR YOUR COPY!

The Biggest Message You Ever Received!

WATCH WARNER BROS. in 1926-27!

Gigantic in its Significance to You!

TO take your copy of this book, to feel its weight, to realize its bigness, is to sense that Warner Brothers plans for 1926-27 are of great magnitude. Only a huge book, an imposing book could be a worthy and capable courier of all that Warner Brothers will mean to the whole industry within the next few months. Page after page tells of truly splendid Warner pictures that are now in production.

As you study each great production you'll credit another stroke of master-showmanship to Warner Brothers. As you read their plans for the year, as you weigh in your mind the true import of all that this book contains you'll agree that the one line-up which you must consider is Warner Brothers!

Watch for Your Copy

IF YOU haven't received it yet, you should get it any day. It has been mailed direct to you. Check up on your postman, inquire at the post office. By all means be sure you get your copy of the year's biggest, most important announcement!

(Continued from page 582)

portionate share of the branch office quota for sales and collections, in accordance with its size and importance in the territory.

"Lists of towns have been alphabetically arranged in each territory and have been classed by state, county, population, with the names of theatres in each town and the seating capacity of each theatre.

"Each exchange centre has been divided into zones, and in each block where there is a large key city, such city has further been divided into zones. We have spent a great amount of time and effort in making the necessary survey and gathering all possible data to facilitate this selling plan, but we believe we have it perfected now so that it will be equally beneficial to the exhibitor and to Warner Brothers. We are in a position to give the exhibitor better service in every way than we have ever done before, and we expect better results as a consequence."

Starr Assures Force of Home Office Co-Operation

Herman Starr, home office organization expert, followed Mr. Morris on the program and assured the sales force the utmost co-operation from the home office. In part Starr said:

"While Mr. Morris boasts a most efficient organization in the field, and I agree with him that there is none better in the industry, at the same time we are rather proud of our entire staff at the New York headquarters of Warner Bros. We have a perfect running machine and one whose cooperation we pledge 100 per cent. to the sales organization. We are here to render you service and to render the exhibitor service. You can count on us doing that to the very limit."

Lloyd Willis, special home office representative, who is in constant touch with the men in the field, praised them highly for their work in the past and expressed it as his opinion that under the new block system plan devised by Mr. Morris they would be materially aided in increasing their sales far in excess of anything they have accomplished in the past.

Parker Outlines Extensive Advertising Plans

Watt L. Parker, director of advertising and publicity, outlined at length the extensive advertising, publicity and exploitation aids that would be affected in putting over the Twenty-six Warner Winners. He said that even greater stress would be placed on advertising and publicizing the pictures than ever before, because, like the rest of the Warner organization, his department had made gigantic strides in the perfection of all necessary details and contacts in the past year.

Albert Sidney Howson, scenario chief for Warners, referred briefly to the Warner product for the coming season, which will be announced at the Chicago convention next week. Howson told how carefully the Warner product had been selected, always with the box-office angle in view, and of the exceptional staff of writers that has been engaged to properly present these stories on the silver sheet.

C. W. Dunn, in charge of special sales, and C. C. Ryan, in charge of purchasing, also told of the activities of their departments in connection with the program.

Among those who attended the convention were the following:

Home office, New York and New Jersey representatives, H. M. Warner, A. W. Warner, S. L. Warner, J. L. Warner, Herman Starr, Sam E. Morris, L. Willis, C. W. Bunn, Watt L. Parker, Sam Schneider, W. C. Murphy, C. J. Smith, L. Marangello, Barran Lewis, Tom C. Gerety, Arthur Abeles, George Balsdon, Harry Decker, Eddie Goldstein, E. Mishkin, Herbert Kaufman, Leo Jacobi, M. Markowitz, Wally Gardner and P. Carroll; Albany, Harry Seed, Edward Hochstein, Milton Caplon, Bert Stern and Lee Langdon; Atlanta, Claude C. Ezell, John Ezell, C. S. Hollingworth, W. B. Fulton and Jimmy Hicks; Boston, Herbert E. Elder, J. A. Donohue, Harry Smith, M. Curran, Harry Jewel, Abe Eakin, Bob Murray and H. M. Davis; Buffalo, Paul Swift, Clifford Almy, M. Edwards, J. Goldsmith and M. Resnick; Charlotte, Merrit Davis, J. E. Holston and George Atkinson; Chicago, Edwin Silverman; Cleveland, Nat Barach; Montreal, C. K. Osborn; New Haven, Cantor, Olshan and Furst; Philadelphia, J. S. Hebrew, E. M. Whaley, C. Gregory, J. Schaeffer and H. L. Denbow; St. John, Wolfe Cohen; Toronto, Myers, Perry and Schants; Washington, Ralph E. Binns and Charles Reschenik.

The home office delegation left Wednesday afternoon for the second section of the convention to be held at the Congress Hotel in Chicago next Saturday, Sunday and Monday. Those who made the trip were Harry M. Warner, Jack L. Warner, Sam E. Morris, Lloyd Willis, C. W. Bunn and Watt L. Parker. The division managers will also proceed as far as the Chicago convention, while the home office representatives will continue on to the coast following the Chicago session for a three day convention to be held in Los Angeles at the Ambassador Hotel, April 24th, 25th and 26th.

Keaton to Produce Big Civil War Comedy Next

"THE GENERAL" will be Buster Keaton's first comedy presented by Joseph M. Schenck for United Artists Corporation, as announced in a wire to President Hiram Abrams of that company. Enthused over the plan to release two large calibre comedies annually through this outlet, Keaton will produce "The General" on a scale never before attempted in the comedy field. "The General" will have a historical background, in the Civil War period, Keaton adhering to his previous record of confining his stories to American themes. The comedian has started for Chattanooga to inspect locations for the outdoor scenes required for the picture.

Keaton's scenario and suggestion staff for "The General" will include Paul Gerard Smith, Clyde Bruckman, Albert Boasberg and Charles Smith. Devereux Jennings and Bert Haines will be the cameramen and Fred Gabourie, technical director. The production will be under the general management of Lou Anger.

Closes Foreign Deal

An important distribution contract for Independent American productions abroad was closed recently by Lacy W. Kastner of Inter-Ocean Film Corp. and Gaumont Ltd. of London, England, whereby the Gaumont Company will distribute throughout the United Kingdom the entire output of productions released by Lumas Film Corporation.

Where Warner Policies Were Discussed

The four Warner brothers, Harry M., Albert W., Jack L. and Sam, together with division managers, branch managers and salesmen of the eastern division gathered at the Pennsylvania Hotel in New York at the first of three sectional conventions of the company.

Pathe Announces Reorganization of Home Office and Field Sales System

General Sales Manager Scott States Personnel Will Not Be Changed Except Appointment of Additional Executive for Western Division; Changing Conditions Necessitate New Policy

A COMPLETE reorganization of the Pathe home office and field sales system, effective May 3, is announced by Harry Scott, General Sales Manager for Pathe Exchange, Inc.

Although the new plan marks a radical departure from the established form of sales organization that has been followed by Pathe in the past, Mr. Scott states definitely that it does not provide for any changes in personnel except the appointment of an additional field executive for the Western Division.

It has always been Pathe's expressed purpose to handle each sale of product on its own merits, so far as possible. Territorial conditions, local conditions, even neighborhood conditions, play important parts in such a plan, and detailed knowledge of individual exhibitor problems is necessary for its successful working out. Changing market conditions, the growth of exhibitor com-

Top—Center: Harry Scott, General Sales Manager; Left—Top: Frank Harris, Western Division Sales Manager; Right—Top: Pat Campbell, Eastern Division Sales Manager; Bottom—Left: Stanley B. Waite, Central Division Sales Manager; Center—Bottom: E. Oswald Brooks, Southern Division Sales Manager; Bottom—Right: W. A. V. Mack, Midwest Division Sales Manager.

Assistant Division Sales Managers of Pathe Exchange, Inc.

Left to Right: Charles Henschel, Eastern Division; Robert Shrader, Central Division; R. S. Ballantyne, Southern Division; and Fred C. Aiken, Midwest Division.

petition and the corresponding growth of exhibitor needs from distributing houses serving him have combined to demand certain changes in sales methods, and the new plan is Pathe's response to this demand.

Pathe's new "personal services sales plan," as it is looked upon, is the result of months of study on the part of General Sales Manager Scott. Since December 1, Mr. Scott has visited practically every branch office in the United States, has made a comprehensive study of local conditions, talked with hundreds of exhibitors, learned their problems, and, out of all this information, evolved the sales system which is to become effective May 3. While it is not claimed that the plan is new in principle, it does contain a number of marked departures from the application of similar plans, and it is based on the highly important contention that the exhibitor is entitled to and must receive individual consideration.

It is not possible, Mr. Scott holds, for sales executives, seated in their offices in New York, for example, to pass intelligently and satisfactorily on problems with which they are only conversant by mail through the medium of a field representative. The personal touch is eliminated entirely and precedent is almost certain to be followed, thus disposing of the entire transaction on the basis of generalities.

For this reason, the first and most important change in the Pathe sales system provides for a change in the status of the four home office sales executives—the Feature Sales Manager, the Two-Reel Comedy Sales Manager, the Serial Sales Manager and the Short Subject Sales Manager. Each of these now becomes a Division Sales Manager with supervision over the sale of all lines of product in the division to which he is assigned, instead of supervision over the specific classification of product, as indicated by his former title, in the country as a whole.

The new assignments will be as follows:

Feature Sales Manager Pat Campbell becomes Eastern Division Sales Manager; Two-Reel Comedy Sales Manager Stanley B. Waite becomes Central Division Sales Manager; Short Subject Sales Manager W. A. V. Mack becomes Mid-West Division Sales Manager; Serial Sales Manager E. Oswald Brooks becomes Southern Division Sales Manager, and Western District Manager Frank Harris becomes Western Division Sales Manager.

Each of these Division Sales Managers is to be aided by an Assistant Division Sales Manager, as follows:

Eastern District Manager Charles Henschel becomes Assistant Eastern Division Sales Manager; Central District Manager Robert Shrader becomes Assistant Central Division Sales Manager; Mid-West District Manager F. C. Aiken becomes Assistant Mid-West Division Sales Manager; Southern District Manager R. S. Ballantyne becomes Assistant Southern Division Sales Manager, and the Assistant Western Division Sales Manager has not yet been named.

The changed duties that accompany the changed titles make for vastly increased sales efficiency and service to the exhibitor and elimination of delay in approval or rejection of contracts. With the exception of the Western Division Sales Manager, all the Division Sales Managers will make their headquarters in New York City, but will spend the geater part of their time in their respective territories. The Western Division Sales Manager will probably make his headquarters in Los Angeles.

Under this system, each Division Sales Manager will be held responsible for the selling of all units of Pathe service by the branches in his particular division, and, with his Assistant Division Sales Manager, will be authorized to accept or reject contracts. In addition, both he and his Assistant will be as thoroughly conversant with individual exhibitor problems and local conditions as are the Branch Manager and the Salesmen.

It is believed by Pathe officials that the new plan is far in advance of any hitherto devised so far as service to the exhibitor is concerned. The exhibitor is given a sales executive right on the ground to supply immediate action on contracts, and the one man is empowered to pass on contracts covering all the many lines of Pathe product. This will reduce to a minimum difficulties arising from any misunderstandings that might arise as a result of attempting to handle negotiations by mail, it gives the Division Sales Manager first-hand, authentic information on individual situations and generally makes for complete accord between Pathe and its customers.

"The personal service sales plan," as announced, becomes effective May 3 and will form the basis for many of the discussions that will mark the convention of Pathe District Managers to be held at the Hotel Roosevelt beginning April 19, at which time all details will be worked out.

HERBERT C. ROOKER

Who, leaving the N. Y. Times Midweek Pictorial, has joined C. C. Burr to do special publicity. He is well known through long association with motion pictures.

Jane Winton Co-Stars in "Footloose Widows"

Jane Winton, who only a few months ago was signed to a Warner Bros. contract when she was little known as a screen player, will be seen in her first co-star part in "Footloose Widows," which went into production last week at the Warner West Coast studios. With Louise Fazenda she heads an exceptional cast of carefully selected players for the presentation of Beatrice Burton's newspaper serial story.

Cecil B. De Mille Announces Elaborate 1926-27 Program for Prod. Dist. Corp.

Schedule Calls for Release of Forty-One Subjects Drawn From Popular Novels and Successful Stage Plays

IN an official statement issued this week, Cecil B. De Mille announces that Producers Distributing Corporation will release forty-one productions, including one super-special to be personally directed by Cecil B. De Mille and two big feature length Al. Christie comedies on an exceptionally lavish program for the 1926-27 season.

Mr. De Mille who came east last week to personally arrange the completion of the new program says that in making up the schedule of production for next season, especial effort was directed to securing the widest possible variety of entertainment commensurate with sound dramatic quality; and that he was particularly happy over the fact that, after months of painstaking reading, excellent stories and plays remarkably well suited to the personalities of his stars and featured players had been found and secured for production.

The schedule of forty-one pictures will include adaptations from twenty-two well known novels, eight successful stage plays, four popular magazine stories, and six original scripts, including the big De Mille special, "The Deluge," on which Jeanie Macpherson is now at work, and one undecided vehicle to be used by Al Christie for his second comedy feature.

Many internationally famous names are included in the galaxy of authors contributing their work to the new program. The list of authors includes such prominent and popular writers as: Jack London, Irvin S. Cobb, Willson Collison, Izola Forrester, Avery Hopwood, Samuel Merwin, Albert Payson Terhune, Peter B. Kyne, Rosita Forbes, Owen Davis, Edgerton Castle, Edna Ferber, Zelda Sears, Frank R. Adams, Fred Jackson, Monte Katterjohn, Welford Beaton, Charles Brackett, Wallace Smith, Don Marquis, Lenore Coffee, Rudolph Lothar, Hans Bachwitz, William Slavins McNutt, Agnes Parsons, J. Palmer Parsons, Frederic Chapin, Anne Warner, Denison Clift, A. A. Milne, Lajos Biros, Frank Condon, Mann Page, Aubrey Kennedy, Henry St. John Cooper, and Jeanie Macpherson who in addition to writing "The Deluge" will adapt three other stories for screen presentation.

Twenty-two productions will be made at the De Mille Studio, seventeen will be produced at the Metropolitan Studio and the two Christie features will be made partly at the Christie Studio and partly at the Metropolitan.

To Be Starred in Four Productions

Leatrice Joy, Rod La Rocque and Vera Reynolds will each be starred in four productions, and Jetta Goudal will be starred in three of the pictures to be made at the De Mille Studio. Marie Prevost will be starred in five productions; Priscilla Dean will be starred in three pictures; and Joseph Schildkraut will be featured in two of the pictures to be made at the Metropolitan Studio.

The four Leatrice Joy starring vehicles will be "The Clinging Vine," an adaptation of Henry W. Savage's musical comedy success of the same title, written by Zelda Sears, to be produced under the direction of Paul Sloane; "For Alimony Only," to be directed by William C. De Mille from an original story especially written for Miss Joy will be Miss Joy's third starring vehicle; and "Nobody's Widow" adapted from David Belasco's successful stage play by Avery Hopwood, to be directed by William C. de Mille, will be the fourth production in the Leatrice Joy series.

The Rod La Rocque series will consist of "Gigolo" an adaptation of Edna Ferber's novel of the same title, to be directed by William K. Howard; "The Cruise of Jasper B" from the novel by Don Marquis to be directed by Paul Sloane; "His Dog" from Albert Payson Terhune's famous novel under William K. Howard's direction; and "Lades Must Love," adapted from the play by Aubrey Kennedy. No director has yet been assigned to this, the fourth Rod La Rocque picture.

Vera Reynolds' First Starring Vehicle

"Sunny Side Up" adapted from Henry St. John Cooper's novel "Sunny Ducrow" will be the first starring vehicle for Vera Reynolds. It will be produced under the direction of Donald Crisp. The three other starring vehicles selected for Vera Reynolds include "Risky Business" adapted from "Pearls Before Cecily" a Saturday Evening Post Story by Charles K. Brackett to be directed by Alan Hale; "Corporal Kate" adapted from Zelda Sears' novel to be directed by Paul Sloane; and "The Little Adventuress" an adaptation of the New York and London stage success "The Dover Road," by A. A. Milne, which will be produced under the direction of William C. de Mille.

Jetta Goudal's three starring vehicles will be "Her Man O' War" adapted from the story "Black Marriage" by Fred Jackson. Frank Urson will direct; "Fighting Love" from the novel and magazine serial by Rosita Forbes to be produced under Rupert Julian's direction; and "White Gold" from the play by J. Palmer Parsons under William K. Howard's direction.

Marie Prevost will be starred in "Almost a Lady" from the Cosmopolitan Magazine story "Skin Deep" by Frank R. Adams, directed by E. Mason Hopper; "For Wives Only" from the play "The Critical Year" by Rudolph Lothar and Hans Bachwitz under the direction of Joesph Henabery; "The Night Bride" from the story by Frederic Chapin under E. Mason Hopper's direction; "Man Bait" an original story to be directed by Scott Sidney; and "Getting Gertie's Garter" an adaptation of the A. H. Woods stage success by William Collison and Avery Hopwood. This will be directed by Joseph Henabery.

The three Priscilla Dean starring vehicles will include "The Speeding Venus" from Welford Beaton's story "Behind the Wheel," Robert Thornby directing; "West of Broadway" from the Red Book magazine serial "New York West" by Wallace Smith, to be directed by Edward Dillon; and "Jewels of Desire" from the story by Agnes Parsons' which will also be directed by Edward Dillon.

Joseph Schildkraut to be Featured in "Meet the Prince"

Joseph Schildkraut will be featured in "Meet the Prince" an adaptation of Munsey's magazine story "The American Sex" written by Frank R. Adams, and "The Heart Thief," an adaptation of the Lajos Biros stage play "The Highwayman." Both of these productions will be directed by Joseph Henabery. Joseph Schildkraut will also be co-featured with his father, Rudolph Schildkraut, in "Young April" an adaptation of the popular novel of the same title by Edgerton Castle. This production will be directed by Donald Crisp and will be released as a Donald Crisp production.

The De Mille Motion Picture Corporation will produce five other specials. These five subjects will embrace "Rubber Tires" from the story by William Slavins McNutt and Frank Woods; "The Yankee Clipper" by Denison Clift, featuring William Boyd, Elinor Fair, Junior Coghlan and Walter Long; and "Turkish Delight" from Irvin S. Cobb's story. These three pictures will be released as Donald Crisp productions. "Silk" from the novel by Samuel Merwin, which will be a Rupert Julian production with Jetta Goudal and Joseph Schildkraut in the featured roles; "The Country Doctor" from the story by Mann Page and Izola Forrester, a William K. Howard production featuring Rudolph Schildkraut, Julia Faye, Kenneth Thompson and Sally Rand.

Seven Metropolitan specials are scheduled. These include "The Flame of the Yukon" featuring Seena Owen and Arnold Gray to be directed by George Melford from the story by Monte Katterjohn; "Pals in Paradise" adapted from Peter B. Kyne's story in which William Boyd, Seena Owen and Phyllis Haver will be featured; "The Rejuvenation of Aunt Mary" from the famous play by Anne Warner to be directed by Joseph Hena-

(Continued from following page)

Promotion and Sales Force Changes Made By Pro-Dis-Co

W. J. Morgan, at Managers' Meeting in New York, Announces New Territorial Lines, and Names Those Appointed to Management of Branches

THE meeting of the district managers of Producers Distributing Corporation, held in New York, on Monday and Tuesday of this week was presided over by sales manager W. J. Morgan who, in addition to outlining the company's big production plans for the 1926-27 season, announced several important changes in personnel of the field force.

District managers Ralph Clark and Ralph Morrow, have been made assistant sales managers under Mr. Morgan and hereafter will make their headquarters in the home office of Producers Distributing Corporation.

George Dillon, for many years manager of the company's New York Branch, has been appointed District Manager covering the New York, New Jersey, Philadelphia and Pittsburgh territory, filling the place made vacant by Ralph Clark's promotion.

Frank Stuart, who has been branch manager at Detroit, during the past two years, will take Ralph Morrow's place as District Manager in charge of the Dallas, New Orleans and Oklahoma City territory.

L. J. Hacking, district manager in New England has had his territory expanded to include the upper part of New York State covered by the Albany and Buffalo branches.

David Gross, formerly associated with W. J. Morgan in First National Activities, and recently New York branch manager for Fox, has been appointed New York branch manager of Producers Distributing Corporation, to fill the vacancy caused by George Dillon's promotion.

Robert Wolff, formerly assistant sales manager of the New York branch, has been appointed sales manager of the New Jersey territory.

Henry Zapp, Indianapolis branch manager, has been transferred to the management of the Detroit branch; a territory with which he is very familiar through his former activities there as a salesman.

Harry Kirchgessner, formerly traveling auditor for the company, has been made manager of the Boston branch.

W. A. Ratz, former Indianapolis salesman, has been promoted to the management of the Indianapolis branch.

John C. Flinn, vice-president and general manager, complimented Mr. Morgan on his reorganization of the sales force, and in a talk to the district managers said: "I want to congratulate George Dillon and Frank Stuart on becoming District Managers. I am just as pleased as they are, to see them get this promotion; which they have earned through hard work. It is the policy of this company to promote from the ranks and not to bring men in from other companies. We believe this is the way to build soundly and firmly.

"I also congratulate those men who have earned promotion to branch management and it is with a sense of great gratification that I see Mr. Morrow and Mr. Clark come into the Home Office as first assistants to Mr. Morgan."

In addressing the meeting, sales manager W. J. Morgan said that the selling force would be further strengthened by the addition of about fifty new salesmen. These salesmen are to be engaged at the discretion of the district and branch managers; "but," said Mr. Morgan, "we have an organization of personalities that we are justly proud of, and we want to keep it so. Therefore I suggest that in hiring new salesmen, do not engage anyone whom you would not want to take home to dinner with you."

F. C. Munroe, president of Producers Distributing Corp., talked on the miraculous work that he had seen accomplished in the studios during his recent visit to Los Angeles, and then Cecil B. De Mille addressed the meeting on the subject of coming production in which he pledged himself to deliver pictures that would meet any and all competition that the sales force would encounter during the coming year.

At the conclusion of the two-day meeting on Tuesday evening, the District Managers attended the world premiere of the Cecil B. De Mille production, "The Volga Boatman" at the Times Square Theatre. Those in attendance included: Ralph Clark, L. J. Hacking, George M. Dillon, George F. Lenehan, Ralph A. Morrow, C. D. Hill, L. W. Weir, Cecil Maberry, Robert Cotton, Frank Stuart and Thomas Brady.

RICHARD WEIL
Who has just been made Director of Advertising, Publicity and Exploitation for Rayart Pictures.

Cecil De Mille Announces Next Season's Product

(Continued from preceding page)

bery, with an all-star cast including Harrison Ford, John Bowers, Marguerite De La Motte, Phyllis Haver, Arnold Gray and Trixie Friganza; "No Control" from the Saturday Evening Post story by Frank Condon, featuring Phyllis Haver and Harrison Ford, to be directed by Scott Sidney; "Jim, the Conqueror," from the story by Peter B. Kyne featuring William Boyd and Elinor Fair, directed by E. Mason Hopper; "A Harp in Hock" featuring Rudolph Schildkraut and Junior Coghlan, and "The Sea Wolf," the Ralph W. Ince production, directed by Ralph Ince.

The first Al Christie feature will be "The Nervous Wreck" adapted from Sam H. Harris' remarkable stage success written by Owen Davis. This will be an especially elaborate production produced under the direction of Scott Sidney with an all-star cast. The title of the second Christie feature is not disclosed in the announcement, but this production is promised as a "surprise special."

The outstanding feature in this elaborate program for the 1926-27 season, will be Cecil B. de Mille's personally directed super-special "The Deluge." This great production will be written by Jeanie Macpherson around the Biblical description of the world's colossal catastrophe. It will be a spectacle more awe-inspiring in its gigantic dramatic intensity than anything ever conceived in the wildest imagination. The production will be made on the most pretentious scale yet attempted by Cecil B. De Mille. It is estimated that the picture will cost not less than $1,000,000, and will employ thousands of people in its screen presentation.

In scope the forty-one pictures embrace every variety of subject from the purest of farce comedy to the most intensely tragic picturization of human emotions. In locale, scenes will be depicted from practically every spot in the world and the period of time covered in the combined themes of the forty-one subjects, will range from the earliest periods down through the ages to the present day. Scientifically, dramatically and in every other way Cecil B. De Mille seems to have assembled a program that is unexampled in variety and its promise of remarkable entertainment.

Returns to Brazil

Al Szekler, general manager for Universal in Brazil, sailed for Rio de Janeiro after a two months' stay in the United States, the first visit to his native country in five years. He formerly was assisant branch manager in the Universal office in Los Angeles.

Buys Tiffany Product

M. H. Hoffman, vice-president of Tiffany Productions, Inc., announces that the Western Film Corporation with offices in Seattle, Wash., and Portland, Ore., have secured for the territory of Oregon, Washington, Montana and Northern Idaho the following pictures: "The Sporting Chance," "Souls For Sables," "Borrowed Finery," "Morals For Men," "Pleasures of the Rich," "Out of the Storm," "Morganson's Finish" and "The Lodge in the Wilderness."

Cecil B. De Mille and His Stars

Exhibitors Whose Audiences Insist Upon the "Best Bets" Among the Stars, as Well as in "Stories," Will Find Some "Strong Arguments" on This Page

LEATRICE JOY

VERA REYNOLDS

CECIL B. DE MILLE
DIRECTOR GENERAL
OF
METROPOLITAN AND DE MILLE PRODUCTIONS

MARIE PREVOST

PRISCILLA DEAN

ROD LA ROCQUE

JETTA GOUDAL

RANDALL M. WHITE

Where Randy Holds Forth with His Long Briar Cigarette Holder

RANDALL McCRUM, otherwise "Randy" White, has moved his long briar holder for Fatima (none other) cigarettes into the Robert Kane office at No. 6 West Forty-eighth street, mussed up his hair, and gone to work to do his bit for what he says are the best palpitating photoplays now being turned loose on the feverishly awaiting public. He will do his stuff in advertising, publicity, and exploitation—in conjunction with the Assocated First National organization through which the Robert Kane productions are distributed.

"Randy," despite the fact that he is neither grey nor bald, rates as one of the veterans of the advertising end of the business. Early in a seven-year period of employment with Moving Picture World he used to sit through thirty reels of stuff at a session a couple of times a week when General Film, Mutual, et. al., shot humans around the screen at the rate of a mile a minute for the trade paper boys to sharpen their guessing abilities by attempting to tell exhibitors what the old-time single and double-reelers were all about. Five years or more with the Lewis J. Selznick enterprises and—most recently—two years with Warner Bros. are other activities in the trade through which he may be identified.

Levy Joins United Artists

Progress in the recently forecast expansion of sales activities by United Artists Corporation is again evident in a new appointment by Hiram Abrams, president, who has named Jules Levy as assistant general manager. Mr. Levy will work out of the home office in co-operation with the general sales managers in charge of the three major divisions.

Fifth Universal Sales Meeting Held Last Week in Los Angeles

Barbecues and Entertainments at Universal City and a Banquet at the Stern Bros. Studios Mark Five Days of Festivities and Sales Activities

THE fifth and final regional sales convention to be held this Spring by the sales representatives of the Universal Pictures Corporation took place last week in Los Angeles. Beginning on Sunday, when the assembled salesmen and sales executives were the guests of Carl Laemmle, Universal president, at a rodeo and barbecue at Universal City, the convention lasted through Thursday, being extended an extra day so the salesme ncould spend a day at the big studio plant and see Universal pictures in the making.

The actual sales convention was held in the Hotel Biltmore, Los Angeles, with preview screenings in the Universal Exchange. The convention, which was under the direction of Lou B. Metzger, sales director for the Western division, was attended by branch managers and salesmen from Los Angeles, Denver, Butte, Portland, Seattle, Salt Lake and San Francisco, and by several home office executives.

The Sunday party was a gala affair. Hoot Gibson was the official host. After the rodeo and barbecue there was dancing. Practically all the Universal stars and players were present.

On Monday the assembled salesmen were addressed by Metzger, by his assistant, Jack Schlaiffer, and by Julius Stern, president of the Stern Film Corporation, makers of Stern Brothers' Comedies. Henry McRae, director general of the studio, also attended and talked to the sales force on the new pictures. In the afternoon, "The Flaming Frontier," "The Midnight Sun," and other new Universal pictures were previewed. In the evening, the entire delegation was the guest of Julius Stern at an entertainment and banquet at the Stern Brothers' studio in Hollywood. All the Stern Brothers' stars were present and moving pictures of the affair were taken.

On Tuesday, Carl Laemmle addressed the convention for more than an hour, making one of the most impressive talks he ever made. He spoke on studio activities, sales activities, accessory aids and of Universal's great plans for the coming year. Other speakers were McRae, Paul Kohner, casting director at Universal City, and Tom Reed, publicity director at Universal City. In the evening the entire delegation were to a current prize-fight, and at midnight attended a banquet at Montmartre, given by Reginald Denny, William Seiter and Henry McRae.

On Wednesday, the salesmen were taken up with round-table discussions. Joseph Friedman, sales manager for Denny Productions, Julius Singer, sales manager for Short Product, and Dave Bader, advertising accessory manager, also spoke.

The following Western sales executives and salesmen were present at the convention: L. J. Schlaifer, Assistant Sales Director of the Western Division, Los Angeles: D. S. Mitchell, Mr. Joffee, B. Cadman, J. Frey, J. Halstead, C. McVickers, Mr. Kitching, L. Hitchcock. Denver: G. Roesnwald, S. Cain, J. Skorey, E. J. Lustig, C. Lounsbury. Butte: W. Heineman, M. H. Thompson, O. B. Henson. Portland: G. Jackson, J. Moran, E. Hudson, G. Kennedy. Seattle: J. Reilly, J. Cohen. Salt Lake: M. Aparton, M. Hartford, J. R. Beale. San Francisco: C. Nathan, J. Wolfe, J. Huff, J. Frazier, M. Kreuger, W. Getty.

Independents Leasing Space at Big "U" Plant

Four independent producing organizations have established permanent headquarters at Universal City, and will make all their future productions in the studio.

Embassy Productions, of which Arthur F. Beck is president is now filming "The Devil's Island," with Pauline Frederick, Marian Nixon and George Lewis in the cast. The same company just finished "Spangles" a circus picture which Universal is to release.

Richard Talmadge productions, which will also be released through Universal; Great Western Productions, in which Harry Carey is the star, and Joe Rock comedies all have permanent offices and stage space at the studio.

Sigmund Moos, head of Universal's leasing department, has charge of the activities of outside corporations within the studio.

"The Love Thief" New "U" Jewel Near Finish Mark

NORMAN KERRY returns to a smartly uniformed role and is once more the dashing screen character of "Merry-Go-Round" and other pictures in "The Love Thief," which he recently completed at Universal City. The picture is now in the cutting stage.

Under the direction of John McDermott, who recently signed with Universal, Kerry is seen as a romantic, popular figure of European court life. A great deal of time and money was spent to achieve the right color, atmosphere and spirit of the dazzling European court life, with great attention being given to costumes and settings.

The story is essentially a dramatic one, but has many humorous twists and turns. It was adapted, or rather based on a story of the same name by Margaret Mayo. McDermott adapted the story and wrote the continuity as well.

Supporting Kerry in the picture are such well-known players as Greta Nissen, Marc McDermott, Charles Puffy, Nigel Barrie, Cissy Fitzgerald, Carrie Daumery, A. Borgata, Oscar Beregi, Clarence Thompson, Barbara Worth and others.

Cecil B. DeMille's "The Volga Boatman" Wins Tumultuous Applause at Premiere

THE AGONY OF TORTURED FEET AND THROBBING SHOULDERS ALLAYED BY SONG—This is the classic scene of the boatmen of old Russia, as portrayed for the screen by Cecil B. De Mille in "The Volga Boatman." The sufferings of these Russians has been the inspiration of a famous painting, a famous song and—now—a motion picture, by ranking with its artistic predecessors, bids fair also to become famous.

RIVALLING in brilliancy anything that has occurred in film circles during the past several seasons, Cecil B. De Mille's "The Volga Boatman" opened at the Times Square Theatre in New York amid a fanfare of applause and orally expressed enthusiasm that unmistakably stamps the production a magnificent success and Cecil B. De Mille's greatest creation to date.

Staged in a setting of inspiring music arranged and conducted by Dr. Hugo Riesenfeld, the story of "The Volga Boatman" was told in a scintillating series of situations that held rapt attention from the clever foreword to the romantic finale. The automatic smoothness of the action; the lucid delineation of the plot; the perfect characterizations of the dramatis personae; and the splendid acting of every member of the cast, created an atmosphere of such genuine reality that hardly an episode passed without a rousing round of spontaneous applause.

The music score was rendered by an augmented orchestra of thirty-six especially selected musicians, and during a number of the boatmen scenes a chorus of forty voices under the direction of Josiah Zuro sang the famous "Song of the Volga Boatmen" in perfect rhythm with the dramatic action on the screen. And a real Russian Balalaika orchestra of six pieces played during intermission.

In the smoking room, during intermission, Pete Woodhull, president of the M. P. T. O. A. was heard to say to a group of exhibitors that, while he had "called" many pictures and "miscalled" others, his opinion of "The Volga Boatman" was "box-office." Mr. Woodhull further remarked that he had anticipated the picture would be too "highbrow" but was agreeably surprised to find it of universal interest. He said that its element of suspense was splendid and that if suspense was the secret of success, every exhibitor with a clientele that appreciated suspense delivered in masterful style, should find the new De Mille production a "big bet."

Charles L. O'Reilly, president of the T. O. C. C. of New York, smiled a beaming smile at the conclusion of the showing and remarked that the production is: "A fine picture,—very charming, and a proof that the old master hasn't lost his grip. I think it will make a lot of money."

Cecil De Mille was present in person to witness the premiere but stood modestly and with evident intent to be inconspicuous, in a corner at the rear of the orchestra floor.

The 1100 seats and all the available standing room were occupied by people prominent in motion picture, theatrical and social circles among whom were: Gloria Swanson, Richard Dix, Feodor Chaliapin, Jeremiah Milbank, Theodore Kosloff, Alice Joyce, Jules Brulatour, Rudolph Schildkraut, Anthony Paul Kelly, Anita Loos, Hope Hampton, Sam Warner, Moe Mark, Walter Hayes, Joseph Plunkett, Harold Franklin, Major Bowes, Arthur Whyte, John Zanft, David Picker, Messrs. Mayer & Schneider, Sydney Cohen, William Brandt, Charles O'Reilly, Cy Fabian, Pete Woodhull, Fred Falkner, Mr. Frankenthal, Walter Reade, Mort Shea, Commissioner Wolrath, Commissioner Levy, James Wolff, Mme. Ina Bourskaya, Cecil B. De Mille, John C. Flinn, Fred C. Monroe, Nathan Burkan, W. J. Morgan, Walter Hope, Theodore Schulze, Harry A. Richards, Crosby Gaige, Will H. Hays, Carl Milliken, Alexis Kosloff, Raymond Pawley, Nellie Revell, Hiram Abrams, Fannie Hurst, E. F. Albee, Forrest Halsey, Ralph Kohn, Florence L. Strauss, Paul Sturtevant, Lee Bach, Lieutenant Kyger, Mr. Dumont, David Loew, Charles Levin, Edward Hyman,

(Continued on following page)

Where Was DeMille—at the Premiere?

WHERE was Cecil B. DeMille during the premiere of "The Volga Boatman?"

Was he basking in the glare of a sunlight arc, in a box, while the pathetic love story was unfolding for curious eyes to see and admire? Some of our great ones do this, you know!

Hundreds of the curious in the Times Square Theatre strained their eyes to study every available box, and prominent seat, and whispered:

"Where is Mr. DeMille?"

Nobody seemed to know the slightest thing about the director, and the ushers, likewise, were not at all clear whether Mr. DeMille was present.

During the intermission, the hum and buzz of inquiries were resumed. The director was nowhere to be seen.

The fact is: During the showing of the first half of the picture Mr. DeMille joined the standees in the back of the theatre. He disappeared during the intermission, reappearing when the second half of the picture was thrown on the screen. He stood beside John C. Flinn, Vice-President and Director of the Cecil B. DeMille Pictures Corporation throughout the entire showing of "The Volga Boatman." Mr. DeMille noted every varying shade of opinion that found expression in the applause of the audience. He spoke very little. Few, indeed, knew he was present.

There is wisdom in modesty; and modesty in wisdom.

First National Has Eight Big Productions in Cutting Room

All Will Be Completed During Month of April with Exception of "Men of Steel"; Earl Hudson's "The Savage" Is Rapidly Nearing Completion at the Eastern Studios

FIRST NATIONAL now has eight pictures in the editing and titling stage all of which will be completed during the month of April with the exception of "Men of Steel," the Earl Hudson special starring Milton Sills.

West Coast advices promise the early delivery of Edwin Carewe's "High Steppers," "Mlle. Modiste" starring Corinne Griffith, E. M. Asher's "The Sporting Lover," M. C. Levee's "Sweet Daddies" and Frank Lloyd's "The Wise Guy." At the eastern studios "The Savage," an Earl Hudson production, is near completion and Robert Kane's "The Wilderness Woman" is in the final stages of editing and titling.

"Mlle. Modiste" bids fair to be the most lavish and colorful production in which Miss Griffith has appeared for a long while. Before starting the picture, Miss Griffith spent two weeks in New York buying a gorgeous wardrobe, and throughout, the picture has been produced in a lavish manner befitting the nature of the story.

"High Steppers" is the motion picture title selected for "Heirs Apparent," a story by Sir Phillips Gibbs, dealing with the younger generation in England as it has reacted to conditions since the war.

E. M. Asher's "The Sporting Lover" is the screen version of "Good Luck," a thrilling Drury Lane melodrama that enjoyed a long run on the London stage.

Reports from the studio promise great things for Frank Lloyd's "The Wise Guy," a dramatic story filled with human situations in which James Kirkwood has a leading part in a cast including Mary Astor, Betty Compson, George Cooper, Mary Carr and George Marion. M. C. Levee's "Sweet Daddies" is a novel story combining romance, adventure and comedy.

Ben Lyon and May McAvoy have the leading roles in "The Savage," exterior scenes for which were made in Florida.

Mr. Kane's "The Wilderness Woman" is an adaptation of an original story of the same name by Arthur Stringer, which appeared serially in "The Saturday Evening Post." It numbers Aileen Pringle, Lowell Sherman, Chester Conklin, Robert Cain, Harriet Sterling, Flora Finch and Henry Vibart in the cast.

Ricciardi With Dix

William Ricciardi, well-known character actor, has joined Richard Dix's "Take a Chance" company at the Paramount Long Island Studio.

"IN THE COMBAT" STARS HOUSE PETERS, as Universal knows how to star him in the vigorous, "he-man" type of picture, listed as a Universal-Jewel, and containing the ingredients of which box-office stuff is made.

Many Big Players in Support of Gilbert in "Bardelys"

ADDITIONS to the exceptionally fine cast which supports John Gilbert in his forthcoming film drama, "Bardelys the Magnificent," being produced under the direction of King Vidor, were announced by Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios.

The players recently added are George K. Arthur, Theodore von Eltz, Fred Malatesta and Emile Chautard.

This completes the roster of players, who are cast as follows: John Gilbert in the title role of Bardelys; Roy D'Arcy plays the heavy role of Chatellereault; Eleanor Boardman has the feminine role of Roxalanne de Lavedan; Lionel Belmore plays the part of the heroine's father, Vicompte de Lavedan; Arthur Lubin portrays the character of King Louis XIII of France; Karl Dane is seen as Bardelys' servant, Rodenard; John T. Murray plays Laiosse; Emile Chautard is Anatol; Edward Connelly delineates the part of Cardinal Richelieu; Max Barwyn plays Cozelatt: Emily Fitzroy will be seen as the virago, the Vicomptess de Lavedan; Daniel E. Tomlinson is the Sergeant of Dragoons; Joseph Marbo plays the part of the Inn Keeper; George K. Arthur will be seen as the fop, Saint Eustache; and the part of Costerroux is played by Fred Malatesta.

"The Volga Boatman" Wins Big Applause

(Continued from preceding page)

L. Keene, A. Fanchi, Jack Hattem, Messrs. Rachmiel & Rinsler, Adams Bros., Mike Glinn, Mr. Quittner, Messrs. Grobe & Knobel, A. H. Schwartz, Leo Brecher, Mr. Donnelly, Mrs. Colbert, Jack Springer, George Trilling, Frank Wilson, Robert Milton, Irvin S. Cobb, Gladys Unger, Doris Keane, Konrad Bercovici, John Emerson, Edgar Selwyn, Jos. M. Schenck, Maurice McKenzie, J. J. McCarthy, A. H. Sebastian, P. Muller, J. J. Murdock, Jules S. Bache, Walter Wanger, A. A. Landesco, George N. Armsby, Randolph Warner, Robert L. Hague, Mrs. Barrington Moore, Arnold Genthe, Martin C. Ansorge, E. Lee Campe, Mrs. Noyes Sierck, Chester Dale, Flora M. Wolfe, Frank G. Allen, Stanley R. Smith, Louis J. Robertson, Isaac Alkus, Charles Frueauff, Robert Leiber, Mrs. T. L. Onativia, Cyril Crimmins, Richard Krakeur, L. C. Leeds, G. P. Raymond, Ralph Clark, L. J. Hacking, George M. Dillon, George F. Lenehan, Ralph A. Morrow, C. D. Hill, L. W. Weir, Cecil Maberry, Robert Cotton, Frank Stuart, Thomas Brady, Charles J. Giegerich, Frank J. Wilstach, Joseph O'Sullivan, George W. Harvey, Haydn O. Duke, Joseph Burger, G. M. Davidson, Charles Beahan, L. W. Kniskern, Arthur Friend, William Saal, A. E. Fair, Mr. Atkinson, F. Buehler, H. Davis, G. Hess and William Vogel.

Joins Paramount

Herman J. Mankiewicz, New York newspaper and magazine writer, has been added to the Paramount staff of writers.

Molly Malone Engaged to Play Opposite Buffalo Bill, Jr.

LESTER F. SCOTT, JR., producer of the Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales series of westerns for Associated Exhibitors, has engaged Molly Malone to play the female lead to Buffalo Bill, Jr., in "Rawhide," now being filmed on the Coast.

Miss Malone received her western experience in leads some five years ago with Harry Carey on the Universal lot, where she remained a year. Then followed a year with Goldwyn, where she played the female lead in "It's a Great Life," "Just Out of College," "Stop Thief," "Poor Relations" and "The Old Nest." Following this, Miss Malone played opposite Johnny Hines in "Little Johnny Jones" for Warner Bros. Her excellent performance in this and other productions brought her a contract for six picture with Jimmie Adams on the Christie lot. After her completion of this series she decided to retire in order to obtain a much needed rest.

Her retirement perhaps would have been indefinite if Producer Scott had not allowed her to read the script of "Rawhide," which contained such an unusually effective feminine lead role that she lost no time in affixing her signature to a contract to appear opposite Buffalo Bill, Jr., in this production.

Four Added to the Cast of "Miss Nobody"; Big Ballet Scene

WITH production on "Miss Nobody" now in the fifth week, Lambert Hillyer has added four characters to his cast. The four new players who will support Anna Q. Nilsson in this vehicle for First National are Anders Randolph, Oleta Otis, Claire Du Bray, and Lulu Warrenton. They all have important roles in the screen interpretation of Tiffany Wells' "Shebo."

Another later development of production on this film is the gorgeous presentation of a story tableaux and ballet, which is being staged under the direction of one of America's greatest dance impresarios. Fifty of Hollywood's most beautiful women appear in the tableaux, which are historical.

The tableaux represent the evolution of womanhood chronologically from the time of creation to syncopation. Every detail is letter perfect, and the costumes worn by the parading groups are interpretive of the passage of time. A burlesqued mimic of old Father Time himself is the Master of Ceremonies at this elaborate festivity which occurs as part of the story's locale.

Several of the cast, including Clyde Cook, Mitchell Lewis and Arthur Stone have already completed their roles. Walter Pidgeon appears opposite Miss Nilsson in this First National picture.

Florence Turner Returns

Florence Turner, long a screen favorite, is returning to the screen in a big role in "Padlocked," which Allan Dwan is making for Paramount.

April and May Named Morris Months by Warner's Field Men

Successful Campaign for Play Dates Shows Esteem in Which General Manager of Distribution Is Held; Keen Rivalry Exists Among Sales Staff

SAM E. MORRIS, general manager of Distribution for Warner Bros. has been tendered a surprise party by the men in the field of the selling organization. Originally it took the form of a Sam E. Morris Month for the month of April. It was all arranged carefully and quietly and without the knowledge of Mr. Morris. He was to know nothing about it. Everyone was sworn to secrecy.

But Mr. Morris has friends in every city in the United States. Someone tipped him off to the surprise party. And then he got the real surprise. "All right," said the field force, "then we'll give him a double surprise. We'll make it just twice as big. We'll make April and May Sam E. Morris months."

And that's the way it was arranged. April and May have been dedicated to the distribution manager by the men in the field. They are the months in which play dates are being packed to the extent that every print in every branch is in continuous service.

It was because of the big response in the first few weeks of the drive when the men were working quickly but quietly that it was decided there were not enough play dates in the month of April for a man of the popularity of Mr. Morris. The field force redoubled its effort. It was determined to set new records out of the Warner branches.

Lloyd Willis, general home office representative of Warner Bros., jumped into the thick of the drive. He made a few hurried trips to different parts of the country. Willis is a fast worker. The field force did not need any stimulant, but Willis perfected a few minor details and renewed efforts were bent with the May dates. Now those dates are starting to bulge and indications are that to satisfy the demand the Morris Surprise Party is apt to continue right on to the Summer months.

The keenest of rivalry exists among the men in the field to make territory stand first when the results of Sam E. Morris months are finally determined. Each is striving to pay his chief the greatest tribute.

Almy Succeeds Swift

Sam E. Morris, general manager of distribution for Warner Bros., announced a change in managers in the Buffalo Exchange of the organization. He has appointed C. W. Almy to succeed Paul J. Swift, who will be transferred to the Home Office Sales Department.

EVELYN BRENT IN "THE IMPOSTOR," the Film Booking Office production which affords this successful box-office star an opportunity to score one of her greatest hits.

Real Comedy vs. "Just Fillum"

MANY MONTHS AGO I told you it would pay you to make a big distinction between "real comedy" and "just fillum."

As promised, our producers made a big step forward in production and quality. As predicted you were quick to discern the difference. Public opinion made a big swing to Pathe comedies. Today over twelve thousand theatres show Pathe comedies with reasonable regularity, and their box-offices reflect a corresponding profit.

Now Hal Roach has taken a step so big, so important to you and your box-office, that you'll have to see the result on the screen yourself to realize it.

Roach has finished four or five comedies with such feature stars as Theda Bara, Lionel Barrymore, Mildred Harris, Gertrude Astor, and Vivien Oakland. The

result is electrifying. The comedies are knockouts.

Not only do those names have drawing power, but the players themselves are wonderful performers, and when cast with such real comedians as Charley Chase, Glenn Tryon and other Roach players, the finished pictures become artistic triumphs as well as the very zenith of comedy.

The cost of some of these stars is more than the total cost of many alleged comedies of today.

Here is where you come in. We have assured Mr. Roach that such results are worth the money, and that you always stood ready to meet a progressive producer halfway as long as he put money in your pocket.

See for yourself, at any Pathe branch.

Or, if you can't do that, book them anyway.

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

Nation-wide Exploitation Drive on "Flaming Frontier" Under Way

Special Tie-Ups with Educators and School Children Effected; Great Sign on Island at 43rd Street and Times Square, N. Y., Attracting Much Attention

A NATION-WIDE exploitation campaign of extraordinary proportions is well under way on "The Flaming Frontier," Universal's great epic of the west, under the supervisor of Nat G. Rothstein.

The auspicious premiere of the picture at the Colony Theatre on April 3 at midnight has gone on record as one of the most picturesque and colorful openings New York has seen. An interesting feature of the premiere were the gold tickets sent to the invited audience, which were retained by them as souvenirs of the occasion. The gold tickets were exact replicas of the pasteboard tickets which Mr. Laemmle sent to his guests.

Another novelty in this connection was the distribution of gold coins. These coins have an Indian head engraved on the face, with the title of the picture, "The Flaming Frontier" on the reverse side.

One hundred thousand letters, descriptive of the educational and patriotic elements which have been combined in the making of the picture have been sent to prominent educators, principals and teachers of public and high schools throughout the country, who, when the production plays their town, will act as exploiters for the film.

A campaign to reach every school child in New York is now under way. Every school in New York is being thoroughly covered by special scouts who distribute heralds descriptive of the production to every child as he leaves the school at noon hour. This herald reaches the parents of the children as well as the youngesters, inasmuch as the children take the heralds home with them when they go to lunch.

Special morning performances for school children are being held at the Colony Theatre every day at 10:30 a. m., with special days for girl scouts, boy scouts, public schools, high schools, parochial schools, etc., etc.

Special twelve-page booklets descriptive of the production, which have been especially written and prepared for children, are being distributed at the morning performances to the children gratis, and may be ordered in quantity from the Home Office.

One of the greatest tie-ups ever affected by a film company was achieved when Universal secured the island at 43rd Street and Broadway, New York, a piece of land in the heart of the theatrical district and on this ninety foot piece of property erected a recruiting station, as well as a very large sign, reading: "Join the 104th Field Artillery and see 'The Flaming Frontier' at the Colony Theatre, Now!"

Special evening performances are being given for the 71st, 69th, 9th and 104th Field and Coast Artilleries. These men will parade up Broadway with special bands, and will give concerts in the lobby of the Colony before they enter the theatre.

A travois (an Indian buggy) with a driver, and a squaw and papoose on her back, is causing a sensation in the streets of New York. This Indian vehicle has been resurrected from one of the Indian exhibits. Hundreds of thousands of throwaways are being distributed by four Indian chiefs to the audience at the Circus in Madison Square Garden as they emerge from the theatre.

The electric sign on the Colony Theatre, which is one of the largest of its kind in the United States, is attracting unusual attention, as is the lobby of the theatre, where Chief Red Eagle and half a dozen Indian braves and squaws add considerable local color to the proceedings. A miniature Indian village has been erected in a store adjoining the Colony, where a beautiful Indian girl and several braves are selling Indian rugs, pottery, beads, needlework, etc. An Indian rug weaver, at least sixty years old, is also attracting much attention from the passersby, as are the ushers of the Colony, who are attired in cadet costumes.

Gay colored flags have been strung across Broadway from the marquee of the Colony to the marquee of the Hofbrau House across the street. Buglers from the 71st Regiment Armory announce the opening of the picture every day at 10:30 a. m., 2:45 and 8:45 p. m.

A balloon has been placed atop the Colony which is inflated several times a day, and illuminated with electric lights at night. This, too, attracts much attention and can be seen for at least twenty blocks from the theatre.

The greatest tie-up, however, and one which will cause a sensation not only in New York, but in every city and town in the United States which it will visit is Universal's Radiobile, a circus wagon gaily decorated both inside and out, with a radio and caliope installed. This "radiobile" which consists of an automobile truck painted and papered to resemble a gorgeous circus wagon, will go through the streets of New York, Brooklyn, Bronx, Queens and Richmond, and then start a trans-continental tour across the country. One sheets, three sheets and six sheets of Universal productions adorn the outside of the wagon, while the calliope plays inside, and attracts the crowds. Once a crowd is assembled, the radio broadcasts news of Universal's big production—"The Flaming Frontier." Hundreds of thousands of throwaways are distributed from the radiobile.

The twenty-four page press book, containing hundreds of suggestions for exploiting the production, should prove of inestimable aid to the exhibitor.

Another Peter B. Kyne Started by Fox Films

In a wire from the Coast, Winfield R. Sheehan, vice-president of Fox Films, announces that "No Shennanigans," the fourth Peter B. Kyne story to be filmed this season will be put into production on April 12. "More Pay—Less Work" has been chosen as the screen title for this production.

"More Pay—Less Work" is considered the best of the series of stories centered around the famous Kyne character, Cappy Ricks, a gruff but kind hearted owner of a navigation company. It will be directed by Albert Ray under the supervision of Kenneth Hawks.

"THE LITTLE IRISH GIRL" brings Dolores Costello to the front, once more, and serves to strengthen the splendid program from Warner Bros. Johnny Harron (at the extreme right) is co-featured with the beautiful star, and in addition to these two fine players, we also see Matthew Betz, an all-round brilliant actor.

MAX GRAF
Who will produce a series of comedy features for Associated Exhibitors

"The Haunted Lady" Bought by Brady For Production

ASSOCIATED EXHIBITORS, INC., announce that Paul J. Brady has selected "The Haunted Lady," acknowledged to be one of the most popular Adele Rogers St. Johns' novels and which created a furore when it ran serially in the Cosmopolitan Magazine, as the first of the four special productions he will make for their release during the coming year.

Advice from Emil Offeman, West Coast representative for A. E., is to the effect that preparations have already started for production of "The Haunted Lady" at the Associated Studios, where Brady is to film his series.

The outstanding popularity of "The Skyrocket," in which Peggy Hopkins Joyce made her film debut for Associated Exhibitors, Inc., and which has proven a box office sensation, prompted Brady to purchase the new Adele Rogers St. Johns novel, as to date all of the books of this author have provided splendid screen material.

Italian Screen Actor Leading Man for Constance Talmadge

Tullio Carminati, the handsome Italian stage and screen actor, who made his American debut in "The Bat," has been chosen by Joseph M. Schenck to play opposite Constance Talmadge in "The Duchess of Buffalo," a First National release. Carminati has toured practically every country of Europe as leading man for the great Eleonora Duse, and had his own company, the Tullio Carminati Productions, in Italy. He was immediately snapped up by Joseph M. Schenck when he came to this country a few months ago and signed a two-year contract. Then he was loaned to Roland West for the principal part in "The Bat."

Associated Signs for Series of Comedy Features by Graf

"Finnegan's Ball" Will Be First of Graf Pictures to Be Released; Company Will Also Sponsor Screen Debut of George Jessel, Popular Broadway Actor

THE first big guns in Associated Exhibitors' campaign for next season are beginning to boom in the form of important announcements. One of the early broadsides is the information that Associated has contracted for a series of special comedy features to be produced by Max Graf in San Francisco. Another is to the effect that Associated will sponsor the screen debut of George Jessel, the current Broadway sensation of "The Jazz Singer."

Well-known on the vaudeville stage, and one of the outstanding hits of the year in a Broadway stage success, George Jessel has been sought by all the leading producers for the screen. He comes under the Associated banner with ready-made following numbering millions.

His Associated vehicle will be produced by Harry Sherman, veteran of the film industry. Negotiations are now under way for the picture rights to one of the outstanding comedy hits of the stage.

"Finnegan's Ball" will be the first of the Max Graf series to be released. "Finnegan's Ball" is expected to be a real comedy sensation. A generation or so ago it was probably known to as many theatre-goers from the Metropolitan centers to the smallest hamlets as was "Uncle Tom's Cabin," "Ten Nights in a Barroom," "East Lynne," "Rip Van Winkle," "The Black Crook," or any other established road attraction current at that time. Murray and Mack, foremost comedy team of their day, starred the length and breadth of the United Staes and Canada for twelve successive seasons in this side-splitting epic of the theatre, "Finnegan's Ball."

In recent years a stage revival of this big success had often been contemplated by the original stars themselves. For that reason Murray and Mack were long reluctant to dispose of the screen rights, though many lucrative offers were frequent and numerous. Finally Max Graf, prevailed upon the famous comedians to consent to the screening of this valuable piece of show property. This with the understanding, of course, that the screen version of "Finnegan's Ball" would be filmed on an elaborate scale, with a cast of distinction and the production personally supervised by Max Graf himself.

Immediately upon the closing of this deal, Bert B. Perkins was engaged to furnish scenario and continuity of the same, delivery of which was made and approved a few weeks ago. Since then preliminary preparations have been made by Pallas Photo-Plays, Inc., for the filming to be done at Graf Brothers Studios, San Mateo. Actual production will begin about May 1st. Surprise announcements are promised in the near future relative to the personnel of director and all star cast now being engaged, and the nature of certain original novelties to the field of comedy to be introduced.

GEORGE JESSEL
Who will make screen debut in releases by Associated Exhibitors

F. B. O. Gets Rights To Two Porter Stories

ONE announcement made at the F. B. O. convention just terminated in Hollywood that brought forth a resounding cheer from the visiting managers, was to the effect that the company had acquired the screen rights to two more Gene Stratton Porter stories. The stories are "The Magic Garden" and "Laddie." The former one, a posthumous novel of Mrs. Porter's, was found on her desk, at the time of her demise, and will be published serially in McCall's Magazine. The selling drive on "The Magic Garden" will be synchronized with the publication of the serial, and extensive plans are being made to surpass the tremendous exploitation campaign on the two new Porter offerings that F. B. O. executed on "The Keeper of the Bees," another story by the same author.

"Laddie," the second of the Porter stories to be made for the coming season, is regarded by the book trade as one of the six best sellers of all time. The sale of "Laddie," has reached the almost unprecedented number of 1,600,000 copies.

'Flashing Heels' Cody's Second Production for Associated

"FLASHING HEELS" is the title of the second picture in which Bill Cody is to be starred by Western Star Productions through Associated Exhibitors. The story is an original one by Adele Buffington, who wrote Cody's first A. E. vehicle, "The Galloping Cowboy," and the continuity is now being prepared by the author.

"The Galloping Cowboy" gives promise of becoming one of the most startling outdoor successes of recent months, and, coming from the same pen, "Flashing Heels" should also afford the star great possibilities.

William J. Craft, who directed "The Galloping Cowboy" and thereby won much laudatory comment from officials of the Associated Studios, has already been engaged to direct Cody in his second picture.

Under the supervision of Emil Offeman, West Coast representative of the Associated Exhibitors and general manager of the studios, Craft is now assembling the supporting cast for "Flashing Heels."

"Seventh Bandit," Carey's Second Western for Pathe

The release date of "The Seventh Bandit," the second of the Harry Carey Westerns in which the famous portrayer of virile roles stars for Pathe, has been set for April 18.

Harriet Hammond, graduate of Mack Sennett's beauty squad and the favorite actress of Elinor Glyn, continues to hold the feminine lead for Carey as she did in "Driftin' Thru."

James Morrison plays the sympathetic role of a young brother of Carey's who leaves the peaceful life of a ranch at the magic call of newly-discovered ore. The girl he loves, and for whose love he gives his life, is played by Trilby Clark.

Comedy Constructionist Works With McDermott

Sam Mintz, gag-man, humorist and film production expert, is adding bits of merriment to "The Love Thief," John McDermott's big Universal production in which Norman Kerry plays the starring role. "The Love Thief" is to be a sophisticated comedy-drama of European court life, and is planned as one of Universal's most elaborate pictures of the year.

Kilenyi Signed by Universal

In order that the presentations derived by Jack Savage for Universal Jewels and superproductions shall be the last word in presentations, Universal has engaged Edward Kilenyi, Conductor of the Colony Theatre Orchestra of New York City, to arrange a musical program to be played during the presentation itself.

The first presentation to be thus treated is "The Flaming Frontier," which opened at the Colony Theatre on Sunday. The second one is "Rolling Home," the Reginald Denny picture, completed several weeks ago at Universal City.

Big Cast Supports Johnny Hines In His New Comedy, "Brown Derby"

Diana Kane Plays Opposite Star in Leading Feminine Role, with Ruth Dwyer Playing the Ingenue; Others in the Production Are Flora Finch, Edmund Breese, Herbert Standing

WITH the completion of all exteriors in Miami, Fla., for "The Brown Derby," the new Johnny Hines comedy for First National, the C. C. Burr organization has settled down to hard work at the Tec Art Studio in the Bronx, New York, where the many elaborate interiors are readily being filmed and each comedy sequence checked off the script as its turn comes to face the battery of cameras.

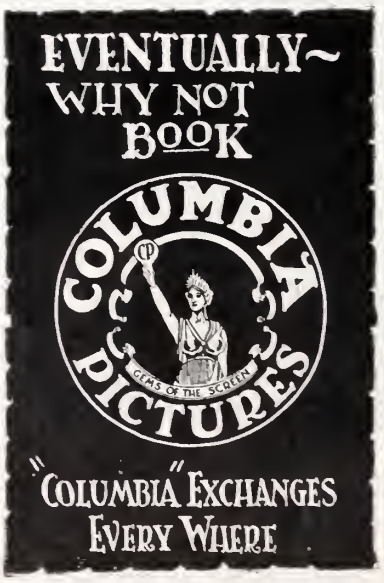
In "The Brown Derby," Johnny Hines is fortunate in having secured the finest supporting cast he has surrounded himself with to date in a First National offering. Opposite the star is Diana Kane, in the leading feminine role, with Ruth Dwyer playing the ingenue. Other roles are in the capable hands of Flora Finch, Bradley Barker, Edmund Breese, Herbert Standing, Bob Slater, Harold Forshay, J. Barney Sherry, and a particularly difficult role was entrusted to Oliver, an ostrich.

During the filming of exterior scenes in Miami, Johnny Hines did not overlook a bet which might give him the possibilities for a good comedy sequence. Thrills of an uproarious nature are supplied by an automobile race; comedy scenes were taken in the main streets of the southern resort; and a hilarious chase to catch a steamship furnishes a rapid-fire climax, with Johnny racing in a cart drawn by an ostrich, changing to roller skates, and finishing the chase by a thrilling aquatic sequence in a speedboat.

The most-filmed ship in the steamship service, the H. F. Alexander, was pressed into celluloid service on the voyage from Miami to New York. Charlie Chaplin filmed scenes on this vessel for "The Gold Rush" when it saw service on the Pacific Coast, and among other stars who have used the ship for a picture setting are Jack Dempsey, Anna Q. Nilsson, Thomas Meighan, Gloria Swanson, Douglas MacLean and Ben Lyon.

Cresson Smith Returns

Cresson E. Smith, general manager of the mid-western division of United Artists department of distribution, has returned to the home office in New York after closing contracts and arranging for runs of "Stella Dallas," the Samuel Goldwyn-Henry King production, at the Roosevelt Theatre in Chicago and the Madison in Detroit. Both runs will be extended.



Start on "Mismates"

After a vacation of several weeks, Doris Kenyon has started work at First National's New York studios in her next feature vehicle, "Mismates," which Earl Hudson is producing with Charles Brabin as the director.

Warner Baxter has the leading male role. Other important parts are filled by Philo McCullough, Mae Allison, Charlie Murray, Sam Hardy and Maude Turner Gordon. Nicholas T. Barrows is doing the "gags," and George Folsey is head cameraman. Zens Smith has been made assistant to Director Brabin and Nate Slott is second assistant.

"Mismates" is the film version of Myron Fagan's stage play of the same title.

Rayart Pictures Sales

Oscar Neufeld, of De Luxe Film Corporation, has purchased the eight superior melodramas including "The Dixie Flyer," "The Midnight Watch," "Smoke Eaters," "The Show Girl," "Girls of Today," "The Wolf Hunters," "Tentacles of the North" and "A Captain's Courage"; eight Reed Howes, including "The Kentucky Handicap," "The Lost Limited," "The Romantic Rogue" and "The Racing Fool"; four Billy Wests, "The Lucky Fool," "The Trouble Chaser," "Thrilling Youth" and "Oh, Billy, Behave"; and the four serials, "The Mystery Pilot," "Trooper 77," "Fighting for Fame," "Scotty of the Scouts," scheduled on the new Rayart program.

To Direct Sills' Next

Irvin Willat has been engaged by Ray Rockett to direct Rockett's first production for First National, which will be Cosmo Hamilton's novel, "Paradise." It will be filmed at this company's New York studios with Milton Sills in the starring role.

Peggy Shaw Featured

The Famous Melody Series, produced by James A. Fitzpatrick, features the beautiful Peggy Shaw, formerly of the Ziegfeld Follies.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

E. W. Hammons Announces Educational Will Distribute Series of Six Two-Reel "Romance Productions," in Technicolor

Eugene H. Roth Heads New Production Unit; This Group of Six Added to Schedule as Previously Announced; Series Inspired by Famous Paintings

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announced this week the completion of one of the most important contracts ever arranged for the release of a series of Short Features when he told of Educational's plans to distribute a group of six two-reel pictures done in Technicolor to be known as Romance Productions.

These pictures are in addition to the line-up of product listed in the advertising announcement of the next season's program which is being made by Educational this week, as negotiations for the Romance Productions have been closed only within the last few days.

These two-reel classics, of which the first, "The Vision," is being prepared for immediate release, are being produced by Romance Productions, Inc., of which Eugene H. Roth is president, under the direction of Arthur Maude, famous English actor, director and genius in the art of motion picture photography, who has been responsible for such feature subjects as "The Beggar Maid," "The Doctor" and "The Angelus." Roth is well known throughout the industry, having presented several famous feature pictures, including "Hunting Big Game in Africa."

The stories to be told in the Romance Productions are inspired by world famous paintings, and include some of the most dramatic and romantic tales that have ever been presented in Short Features of any kind, while the casts are being selected from the best possible talen to meet the peculiar requirements of each separate story. Lavishly beautiful settings and color photography beyond compare serve to enrich these half-hour classics.

Julanne Johnston and John Roche play the leading parts in the first of the Romance Productions, "The Vision," which tells the tragic story beyond the famous painting by Sir John Millais called "Speak, Speak," which has been creating a furore at the London Art Museum, Miss Johnston and Mr. Roche are supported by such eminent stars as Lawrence Grant, Montague Shaw, Hugh Saxton and Ester Rhoades.

Prints of "The Vision" are in process of preparation now, and all Educational Exchanges will be prepared to screen this subject for exhibitors within two or three weeks. A comprehensive array of accessories, including posters and lobby display cards in full color, as well as a press sheet with complete exhibitor helps, are being gotten out as speadily as possible, to provide for first run showings during May.

Color Pictures Gain Popularity

The fine reception that has been accorded every one of the several color pictures released by Educational during the last year or two, to say nothing of the tremendous enthuiasm displayed over the Technicolor achievements in such a longer feature as "The Black Pirate," would seem to indicate that the announcement of the forthcoming release of the Romance Productions is going to prove of the utmost interest to exhibitors. The beautiful coloring has been one of the outstanding features of such recent Educational releases as the Fables in Color including "The Voice of the Nightingale," which won the Hugo Riesenfeld Gold Medal, the McCall Colour Fashion News, and "Marionettes," which has been mentioned by several critics as a likely candidate for the second Riesenfeld Medal.

The color photography in "The Vision" represents the highest perfection of the technicolor process, according to advance information from the Educational Home Office, where this subject has aroused as great a display of enthusiasm among the executive staff as any picture that has ever been offered on the Educational program.

(Continued on following page)

Educational Pictures, Season 1926-27

The Seventh Annual Announcement of Educational Pictures for the season of 1926-27 list the following program:

TWO-REEL SUBJECTS

Eight Hamilton Comedies.
Six Lupino Lane Comedies.
Eight Bobby Vernon Comidies.
Six Billy Dooley Comedies.
Six Jimmie Adams Comedies.
Eighteen Mermaid Comedies.
Ten Christie Comedies.
Six Juvenile Comedies.
Six Tuxedo Comedies.

ONE-REEL SUBJECTS

Twenty-four Cameo Comedies.
Twenty-six Felix the Cat Cartoons.
Twelve Lyman H. Howe's Hodge-Podge.
Twenty-six Life Cartoon Comedies.
Twelve Robert C. Bruce Scenic Novelties.
Twelve Curiosities—The Movie Side Show.
One hundred and four issues of Kinograms, the news reel.
In addition to the subjects listed in the Announcement.

Educational will also distribute six two-reel Romance Productions in color. While the first of these is to be released in May the others will follow after the new season begins.

Grant Withers Chosen For F. B. O.-Witwer Series

GRANT WITHERS, who made a hit in "The Adventures of Mazie" and "Fighting Hearts," Film Booking Offices "featurettes" based on the H. C. Witwer stories in which Alberta Vaughn was starred has been selected to play the leading role in the new series which will be released next season.

Withers has been playing the villain—the good looking, rich young man who loves the heroine and strives to win her by fair means or foul. In the future he will win her.

The first, based on the stories in Collier's Weekly, will be called "Bill Grimm's Progress," and the second "Wisecrackers," adapted from the short stories now current in Cosmopolitan Magazine.

The feminine lead will be taken by Gertrude Short, who appeared with great success in the two series of Witwer stories released by F. B. O. during the season just closing and who has won a splendid personal following.

Al Cooke and Kit Guard, who have become so closely identified with these short subjects and whose fame as comedians has spread over the entire country, will continue in the new series.

Dooley on Sick List; Ethlyne Clair At Work

PRODUCTION on the two-reel comedy series "The Newlyweds and Their Baby," which the Stern Brothers are to make from the well-known George McManus cartoons, for 1926-1927 release, has been temporarily held up due to the illness of Jed Dooley, the vaudeville star, engaged to play the role of "Mr. Newlywed."

Dooley was signed in New York several weeks ago, cancelling a succesful vaudeville tour. On his way to the Coast he contracted a severe case of bronchitis, which has kept him in bed since his arrival in Los Angeles. He is expected to be ready for work in another fortnight.

Ethlyne Clair, the Southern beauty signed by the Sterns for the part of "Mrs. Newlywed," will appear, in the interval, opposite Charles King in the next two-reeler in "The Excuse Maker" series, one of the series of twelve two-reelers being turned out by the Sterns for Universal release in 1926-1927.

Reports from Julius Stern, president of the Stern Film Corporation, are enthusiastic over the screen ability of Miss Clair, whose initial appearance before the camera in the Stern studios is said to have been exceptionally promising.

Pavlowa in Africa

Although America will not see Pavlowa in person for some years, she is with us on the screen. A recent issue of Pathe News shows scenes the cameraman has caught at Johannesburg, South Africa, where black dancing stars of the Transvaal welcomed the Russian ballet queen.

Artclass Pictures Important Factor in Field of "Shorts"

LOUIS WEISS, of Artclass Pictures Corporation is highly enthusiastic over the various short series subjects sponsored by his organization for fall release.

Artclass will be an important factor in this class with the presentation of six separate series of single and two reelers, including comedies, novelties and the highly successful "GUESS WHO" series of contest films.

In the Artclass comedy division, Weiss reports that West Bros., producers, have completed the first Winnie Winkle, called "Happy Days," inaugurating a series of 12 two reelers presenting the famous characters of the widely syndicated newspaper feature, including the popular Rinky Dinks. Production has been started on "Hairbreadth Harry," another syndicated comic series of the Philadelphia Public Ledger and several hundred other papers, to be followed by the filming of the first two reel comedy of the new series to be known as Izzie and Lizzie.

In addition to these three comedy series of 12 pictures each, Artclass will offer Screen Stars Sports, presenting the athletic pastime and diversions of various screen celebrities in 12 single reelers, and The Scandal of America, a timely series of six single reels dealing with the country's crime wave and the necessary methods of prevention outlined by police authorities.

Weiss also reports that "Guess Who," the series of six single reel films, presenting to movie fans the exciting entertainment of identifying the personalities of 150 stars, 25 in each reel, is duplicating its sensational newspaper tie-up and simultaneous runs of Boston, Denver, Milwaukee and Dallas throughout the country, with the Philadelphia Inquirer sponsoring the exploitation of this series in Philadelphia in connection with a complete booking by the Stanley Circuit. Tony Lucchese, of the Liberty Film Company, who controls "Guess Who" for Eastern Pennsylvania and Southern Jersey is responsible for the tie-up with the Inquirer and the booking by Philadelphia's leading first run circuit.

Bert Ennis Engaged For Exploitation

Weiss has engaged Bert Ennis to introduce the "Guess Who" series to the fans of Washington and Baltimore. Following the accomplishment of a tie-up with the papers of these two cities, Ennis will exploit these contest films in Charlotte, Atlanta, New Orleans, and Jacksonville. He leaves New York Sunday for an extended trip in this connection.

A print of "Happy Days" is on its way to New York. Arvid Gilstrom directed Happy Days, which presents in film form the famous characters created by Branner in the Daily News, of New York, and published by the Chicago Tribune syndicate in several hundred newspapers throughout the world.

"Winnie" is played by Ethelyn Gibson, while "Perry" is depicted by Billy Butts, well known for his screen appearance with Mary Pickford. The personel of the Gas House Gang in "Happy Days" includes "Oatmeal," a "culled" boy, Vondelle Darr, Jackie McHugh, Tommie Hicks and other juvenile players, together with the famous screen canine actor, Brownie.

"Happy Days" the first of the twelve two reelers comprising this Winnie Winkle series, will be followed by "Perry's Perfect Party," which West Brothers are placing in production this week, with their schedule in addition to these comedies, calling for two Artclass short subjects series to be released under the titles "Hairbreadth Harry" and "Izzie and Lizzie."

"Romance Productions" From Educational

(Continued from preceding page)

"We are offering these Romance Productions to the exhibitors," said Mr. Hammons, "with the firm conviction that will add beauty, dignity and dramatic entertainment appeal to any program in any theatre in the land, and that they are going to walk away with the chief honors on any program that does not include a decidedly outstanding long feature production.

"Personally I cannot recall ever having seen anything more beautifully done than this short classic conceived by Mr. Maude, whose settings, direction, and unique treatment of lighting have revealed a real genius, while the Technicolor process permits of the most vivid portrayal, in natural color likeness, of the gripping story that inspired the beautiful though tragic painting of Millais.

"Educational has been making every effort during the last couple of seasons to extend its exploitation help as fast as the increasing exhibitor interest in Short Features made possible . No better opportunity has ever been offered to exhibitors, in my opinion, for profitable Short Feature exploitation than is presented by Romance Productions, and if the newspaper and magazine critics are not devoting countless columns of space to discussion of this latest triumph of color motion pictures before the spring is over, it will be one of the greatest surprises of my life."

Production is in progress at the California Studio in Los Angeles, to which Mr. Roth returned from New York only a few days ago, following completion of the distribution arrangements with Educational, to take personal charge of work on the succeeding releases of this series. It is expected that the second picture will be ready for release shortly after the opening of the Greater Movie Season.

Vivien Oakland With Chase

Vivien Oakland, whose last completed work at the Hal Roach studios was in the feminine leading roles of the recent Glenn Tryon and Claude Gillingwater comedies, has been selected by F. Richard Jones, director-general of the studio, to play opposite Charley Chase in his next Pathe comedy, following "Long Live the King," just completed.

Pathe Instils New Life Into Serials, Using Noted Dramatic Stars as Leads

PATHE'S POLICY of bringing famous dramatic stars into its serial casts has played an important part in establishing the serial form of screen entertainment as a feature unit of presentation in hundreds of first-run houses.

A number of the leading players in recent Patheserials are now under contract to appear with the foremost companies in dramatic roles. Many of these stars find it convenient to portray roles in Patheserials in the period between features, while others see in the serials, which usually have a run of ten consecutive weeks, an opportunity to build up a large following of picture fans.

After portraying a leading character in the outstanding special feature, "The Sea Beast," with John Barrymore, George O'Hara promptly stepped into the male featured role in "Casey of the Coast Guard," in which Helen Ferguson was also featured.

This Patheserial was built around the heroic deeds of Uncle Sam's guardians of the sea. Helen Ferguson was a popular screen dramatic player before joining Pathe for feature parts in "Wild West" and "Casey of the Coast Guard" and after completing the latter production she went abroad where it is understood she will appear in a screen drama to be made in France.

Jack Mulhall found time between features to enter the serial field and appeared with Miss Ferguson in "Wild West." Mulhall has since signed with First National and will be co-starred with Dorothy Mackaill in several productions. He was leading man with Colleen Moore in "We Moderns."

When Dorothy Phillips returned to the screen following the death of her director-husband, she joined Pathe to star in the thrilling western serial, "The Bar-C Mystery," Miss Phillips' old popularity was quickly reestablished in the to-be-continued films and she was immediately signed under a long-term contract with Metro-Goldwyn-Mayer. The Patheserial star is now appearing in her first vehicle for Metro-Goldwyn, "Toto," with Lew Cody.

Walter Miller, a featured player and star since the old Biograph days, played opposite Hope Hampton in a screen drama previous to playing a role for Pathe in "Sunken Silver" and Pathe and Mr. Miller were so pleased with the success of the picture that he was chosen to play in other Patheserials, among them "Play Ball," "The Green Archer," and the forthcoming Patheserial, "Snowbound," now being made on the West Coast.

Allene Ray, star of several Patheserials in some of which Mr. Miller has played opposite her, is probably the best known serial player in the world today. Miss Ray is heralded as the "Queen of Serials," an honor she richly deserves. Once Miss Ray had left the feature ranks, she found the serial type of entertainment so much to her liking that she remained in this field.

Philo McCullough, the "heavy" in Pathe's "The Bar-C Mystery," jumped back to the features after playing a role in this production and was rewarded with a five-year contract by one of the leading producing companies.

Wallace MacDonald, leading man in "The Bar-C Mystery," has also returned to features and the handsome Patheserial star will be seen in forthcoming dramatic productions.

Burr McIntosh, the "heavy" in the great Pathe mystery serial, "The Green Archer," is one of the best known dramatic players, with a record list of outstanding stage and screen successes that have kept him before the public for forty years. His experience in pictures dates back to Biograph days.

Will Nigh, director of several noteworthy dramatic pictures, among them "Why Girls Leave Home," 'Notoriety" and "The Little Giant," was behind the megaphone for Pathe's "Casey of the Coast Guard." He then returned to directing dramatic features and "The Nest," starring Pauline Frederick, is one of his late successes.

George B. Seitz, director of many Patheserials, culminating with "Sunken Silver," followed his serial successes by directing Famous Players' epic of the screen, "The Vanishing American." He has now been engaged by Metropolitan to finish "The Last Frontier," first launched by Thomas H. Ince and delayed by his death.

Frank Lackteen, a Patheserial player of long standing and a member of the strong cast in "The Green Archer," has returned to the feature field. Ethel Clayton, a dramatic star since the Lubin days, followed her success in "The Bar-C Mystery," has been signed by Hal Roach to appear in comedies. His new policy in short subject productions will bring other noted dramatic stars to the two-reelers.

Spencer Bennet has been with Pathe for several years in various capacities, through which he rose to director. Pathe officials have now chosen him to direct Gene Tunney, contender for the heavyweight boxing title, in a red-blooded action serial, production for which is just starting on the West Coast.

In Which We Deny A Rumor

Rex, the wild horse movie star of "The Devil Horse" and other Pathe feature films flatly denied his rumored engagement to Mare Nostrum, when questioned at the Hal Roach studios.

"I am most happily mated to Lady, the beautiful white mare that appears opposite me on the screen," declared Rex. "Our home life is perfect. It is just as ridiculous to link my name with Mare Nostrum as to say that Rin-Tin-Tin is contemplating a suit against me for alienating Mrs. Rin-Tin-Tin's affections — for those stars, whom I have never met personally, are also a devoted couple."

So that's that!

Comedy Bookings

The Hal Roach comedies have for the past six months been a regular feature on the vaudeville programs on the big Keith-Albee Circuit, in which are included some of the best known houses in the land, theatres like the Hippodrome in New York, the E. F. Albee Theatre in Brooklyn, Keith's Theatre in Boston, and Keith houses in half a hundred large cities.

GENTLEMEN GENE IN MOVIES—Tunney, leading contender for the heavyweight fistic championship of the world signs contract to make Patheserial. Left to right: Elmer R. Pearson, Vice-President and General Manager of Pathe; Gene Tunney; Billy Gibson, Tunney's manager.

Stern Bros. Get Screen Rights to Goldberg's "Ike and Mike"

ARRANGEMENTS have been definitely completed between Rube Goldberg, the cartoonist, and Julius and Abe Stern, heads of the Stern Film Corporation, makers of Stern Bros.' Comedies for Universal release, for the adaptation to the screen of Goldberg's cartoon strip, "Mike and Ike."

Announcement of the completion of the deal was made this week by Abe Stern, vice-president and Eastern representative of the comedy corporation.

This makes the fourth popular cartoon strip tied-up for films by the Stern Brothers, who now rank as the leading exponents of screen comedies based on this type of comedy material who occupy front rank among producers of high-class comedies. The other cartoon rights held by the Sterns are "Buster Brown," "The Newlyweds and Their Baby," and "Let George Do It."

The production of the "Mike and Ike" series will be on an elaborate scale. It is likely that the Sterns will select twins for this double impersonation. The use of twins will give freedom of action and heighten the possibility of good comedy.

The Stern Brothers studio is running at full tilt now with the product outlined for the coming season, which includes, beside the series aforementioned, three other series, "You Know Me Al," two-reelers based on Ring Lardner's stories; "What Happened to Jane," a series concerning the escapades of a young engaged couple; and "The Excuse Maker" series, dealing with the tribulations of a young husband and an Amazonian mother-in-law.

Press Sheets Issued, For "Sportlights," By Pathe

IN keeping with its policy of giving exhibitors a wealth of material with which to exploit its short subjects, Pathe Exchange, Inc., has established the plan of issuing press sheets for the Grantland Rice Sportlights.

The new book contains live stories for the sport pages descriptive of the material with which the various Sportlight numbers are made up and newsy publicity stories for the motion picture pages of newspapers. Advertisements are also included. One page is devoted to a pictorial layout of the most interesting scenes in the Sportlights and this has been made up so that it can be used by showmen as a sport bulletin for display in the windows of stores. When it is used for this purpose, the publicity material, printed on the reverse page in the complete press sheets, is omitted.

Pictorial sport news is always of interest to the general public and the Sportlight bulletin, ararnged to carry the exhibitors' imprint, is undoubtedly an accessory that will draw in many patrons for showmen.

Mussolini in Newsreel

The current issue of International Newsreel, released by Universal, shows the celebration of the seventh birthday of Fascism. Multitudes of "black shirts" turned out and marched through the Eternal City and then gathered in one great mass to tender a mighty ovation to Premier Mussolini. The pictures show the premier in many amazing poses as he delivered an address to his followers in which he defied his political enemies.

Keith-Albee House In Test of Hal Roach Star-Comedies

AN INNOVATION in short presentation is being tried out this week at the Keith-Albee Theatre, the Victory, in Providence, R. I., where the management is using two Pathe two-reel comedies, with famous dramatic stars, for a double feature comedy bill and eliminating entirely the dramatic unit on the program.

These comedies are Hal Roach productions in which two of the biggest names that could be brought to the electric lights play the leading roles. One of them features Lionel Barrymore and Clyde Cook, in "Wife Tamers," while the other is a presentation of Theda Bara in "Madame Mystery." Both productions mark the establishment of the new Roach-Pathe policy of bringing into the short comedy field dramatic stars whose names are so well known that they really represent a trademark as a guarantee of good entertainment.

Theda Bara brought in the vogue of screen sirens a few years ago and her name is known throughout the world, while Lionel Barrymore, a member of the famous Barrymore family of stage and screen stars, is one of the best known players on the silversheet today. The combined patron appeal of these two names in short subjects where the laugh, the well-spring of life, predominates will undoubtedly have a box-office drawing power far greater than that of any cast of feature stars.

Editing "Star Maker"

"The Star Maker," an unusual story of stage life behind the back-drop and Lois Weber's first directorial effort since she returned to Universal after an absence of several years, is now in the cutting stage at Universal City. The picture was adapted to the screen by Miss Weber from Dana Burnett's Saturday Evening Post story "Technic."

Some Record Sales

Reelviews, and Searchlights, two of the new series of Urban-Kineto one reelers, edited and distributed by Max Fleischer, president of Red Seal Pictures have been booked for nearly four thousand theatres in America, according to sales manager Harry Bernstein.

Jerome Storm Signed By Hal Roach

WORD received from the Pathe home office announces the fact that two new additions have been made to the Hal Roach production staff on the West Coast.

Jerome Storm, writer and director, has been added to the staff of F. Richard Jones, vice-president and director-general at the Hal Roach Studios. Beatrice Van, well-known writer, has also been assigned to the Roach staff.

These new additions made by F. Richard Jones are in keeping with the director-general's policy of weaving every possible angle of expert writing into the preparation of the new type of Hal Roach two-reel comedy stories.

Many big surprises in the nature of unusual comedy productions are in store for exhibitors following Pathe product, as a result of this new policy instituted at the Roach studios.

Production Hits High Speed at Sennett Studios

MOVIE-MAKING is going on at a high speed at the Mack Sennett Studios where Pathe comedies are produced. Ben Turpin has started his second comedy following his return to the films, Alice Day is enacting her initial scenes of a new comic, Raymond McKee and Ruth Hyatt are making another of "The Smiths" comedies, Billy Bevan and the all-star unit are busy and Johnny Burke, Sennett's recruit from vaudeville, has reported for work before the camera.

Ben Turpin is busily engaged on his second comedy picture for Sennett following his return to the screen, the first of which was a hilarious burlesque of a mythical kingdom story. The new Turpin offering is being directed by Lloyd Bacon and Earle Rodney, and will present the wavy-eyed comedian in another of his inimitable comedy characterizations supported by Madeline Hurlock, Andy Clyde, Thelma Hill, Marvin Lobach, Dave Morris, William McCall, Irving Bacon and Louise Carver.

Gil Pratt is wielding the megaphone for a new "The Smiths" comedy, in which Raymond McKee and Ruth Hyatt will be seen in a two-reel wrangle of domestic troubles, assisted by Mary Ann Jackson, the talented child performer.

Billy Bevan is in the midst of a new Sennett two-reeler, under the direction of Del Lord, and is supported in his fun-making by the all-star unit of comedy players, including Vernon Dent, Thelma Parr and Barbara Tennant.

"Can You 'Magine!"

Ben Turpin has started being a "guest of honor." Reports from Casey Jones, Commander of the San Leandro (California) American Legion Post, state that the Sennett-Pathe star, a former resident of Niles, is to be the special guest of honor at the sixteenth annual cherry carnival.

Efficient Hal Roach Studio Department

ONE of the most efficient studio office plans now in effect on the West Coast is that instituted by director-general F. Richard Jones in the Hal Roach Studios at Culver City. This effective office arrangement is proving a big time saver in the making of Roach pictures for Pathe.

Director-general Jones has his office on the second floor of a building in the center of the Hal Roach lot. Four steps from the door of his office is the conference room of the scenario department. In the front of the lower floor are the offices of Jones' assistant in casting duties, Bill Joy, and the purchasing, rental and location department under the supervision of L. A. French. The balance of the building is occupied by a large number of dressing rooms.

A building immediately adjoining the headquarters of F. Richard Jones, houses two important departments, the wardrobe and costuming departments, and the furniture warehouse. Another building in the near vicinity of the warehouse holds the elaborate studio scenic department, while directly across the street are the electrical, "prop" and drapery departments, with the two principal stages on either side.

This compact department arrangement in addition to saving expense also does away with troublesome studio delays and offers the Hal Roach production staff every possible convenience.

Leviathan Will Show International Newsreel

WHEN the Steamship Leviathan, of the United States Lines, sailed from New York, on Saturday, April 10, she carried a first-run print of the current issue of International Newsreel, No. 30.

While the audiences of leading theatres on Broadway, and every other important city throughout the country, are looking at the very latest motion pictures as shown in International Newsreel, the passengers of the giant Leviathan, traveling at top speed on the bosom of the Atlantic, will be looking at the self-same pictures.

Hereafter, on every trip the Leviathan will carry the latest issue of International Newsreel so that at all times, all of the passengers will be able to keep in touch through motion pictures with the latest news of the day.

Dave Brill, of Universal's New York Exchange, arranged the deal.

For Radio Tie-ups

"The Famous Melody Series are probably the most appropriate subjects for special radio broadcasting ever put on the market," says W. A. V. Mack, Short Subject Sales Manager for Pathe. "The numbers are all popular, familiar to millions and when put on the air are sure to awaken in the listeners a desire to see the screenings, with characters faithful to the time and setting of the song, and backgrounds acually filmed in the respective countries."

"Buster's Skyrocket" Featured On Stern Bros. April Release

BUSTER'S SKYROCKET," the two-reel Buster Brown Comedy which had its world premiere several weeks ago in the Rialto Theatre, New York City, is the featured release on the April schedule of the Stern Brothers, makers of two-reel comedies for Universal distribution. This two-reel made a distinct hit on Broadway and was highly praised by newspaper and trade-paper reviewers and by the public.

Three other strong comedies are listed for April release, among them "Say It With Love," an Edna Marian comedy; "Painless Pain," starring Wanda Wiley, and "Too Many Babies," with Charles King and Constance Darling.

"Buster's Skyrocket," was written and directed by Gus Meins, one of the leading comedy directors in the business. He formerly directed comedies for Mack Sennett. The picture features little Arthur Trimble as Buster, Doreen Turner as Mary Jane and Pete the dog comedian as Tige. The cast includes a number of popular screen kiddies, seen as Buster's bunch. It is one of the best Buster comedies to date, and is No. 8 in the series of two-reelers made from R. F. Outcault's famous cartoons. The release date is April 14th.

"Say It With Love," is another of those inimitable two-reelers in which Edna Marian is seen in one of those "country-girl" in the big city" roles which she does so well. It was directed by Francis Corby, with Earl McCarthy and Mary Land in the cast, and released April 7.

"Painless Pain" is the Wanda Wiley comedy made by Edward I. Luddy which actually mirrors many of Miss Wiley's former experiences. Before going on the screen she studied dentistry and in this comedy, a burlesque of a painless dental parlor, she is in her element. It is a hilarious farce; Jack Singleton plays opposite Miss Wiley in this picture, scheduled for release April 21.

The fourth release for April, "Too Many Babies," which reaches the screen April 28, is made with the same players who are appearing in "The Excuse Maker" series, one of the high class series for 1926-1927. It was as the result of their good work in this picture and another along the same vein, that the decision was made to produce "The Excuse Maker" series. "Too Many Babies" was directed by Scott Pembroke, with Blanche Payson in the cast as the strong arm mother-in-dlaw.

Buddies in the Legion Bid Farewell to Tunney

GENE TUNNEY, contender for the heavyweight boxing title, who has been signed by Pathe to star in a serial, was given a pleasant surprise when he left New York City on the 20th Century for the West Coast to begin work on the production. Tunney is a member of the American Legion and his buddies from the William Bradford Turner Post, Garden City, L. I., headed by Commander Bruce Smith, turned out to bid their comrade and formed devil dog farewell.

The former marine will confer with J. E. Storey, assistant General Manager for Pathe, on reaching Hollywood and production is expected at once on the Patheserial in which Tunney will be starred.

Jones in Kansas City's Educational Exchange

Clayton Ashton Jones has been appointed Manager of the Educational Branch Exchange at Kansas City, succeeding Carl Senning who resigned a few days ago. Mr. Jones is one of the best known film sales representatives in the Kansas City territory, having worked in Kansas and western Missouri continuously since 1910. After several years with the Wichita Film Company and then the Mutual Film Corporation of Kansas City, Mr. Jones joined the Universal sales force and later went to the Pathe Exchange from which he joined Educational's Kansas City staff last Fall.

"Melody Series" Via Air

Pathe's "Famous Melody Series," which brings to the screen the melodies of various countries and sections of the United States along with their native backgrounds and characters, are proving popular subjects for exploiting through radio tie-ups.

Adrienne Dore Signed For Stern Bros. Comedies

ADRIENNE DORE, beauty contest winner, who won second place in the Atlantic City contest last summer, has been signed by the Stern Brothers, producers of high-class two-reel comedies for Universal release, to play important roles in their output.

Her first work will be in support of Sid Saylor in the "Let George Do It" series of comedies, based on the popular newspaper cartoons by George McManus.

Miss Dore is already well known to moving picture audiences, having played in a number of Universal pictures both before and since the Atlantic City beauty contest, where she appeared as "Miss Los Angeles."

She was a member of the Universal Stock Company when chosen as the prettiest girl in Los Angeles to represent that city in the national beauty contest.

Kosher-Killarney Comedy

Word has just been received from the West Coast studio that the latest William Fox Imperial Comedy, "A-1 Society" was completed on April 3. Ben Stoloff directed this Kosher-Killarney comedy with Georgie Harris and Barbara Luddy in the leading roles. The supporting cast includes Patrick Kelly, Bardson Bard, Anthony Merlo and Harry Woods.

Reviews of Little Pictures with a Big Punch

"Madame Mystery"

(Pathe—Comedy—Two Reels)

THIS HAL ROACH comedy stars Theda Bara in a "straight" role. The other players have "crooked" roles. They are Jimmie Finlayson, Tyler Brooke, Babe Hardy and Fred Malatesta. Miss Bara is the secret agent of the government engaged upon a dangerous mission. Another country's secret agents pursue her. Two starving artists, Finlayson and Brooke, come across papers and determine to try their hand at the plot. They pose as detectives, follow the girl on board ship and succeed in stealing the package she is so carefully guarding. Held up at the point of revolvers by the foreigners, Jimmie swallows the package, only to learn that it contains high explosives. His emotions are very amusingly portrayed. However, the stuff turns out to be only gas which carries the two artists skyward until punctured by a stork, while Theda is safe and happy. Richard Wallace, with the aid of these high-class artists, have made this one of the best comedies on the Pathe schedule. No audience will be able to resist it.—**Sumner Smith.**

"Nobody's Business"

(Educational—Comedy—Two Reels)

LLOYD HAMILTON is one of our favorite comedians and in this latest comedy of his he lives up to expectations. Directed by Norman Taurog from a story Taurog wrote, Lloyd is about as silly and funny as it is possible for him to be. From the opening, where Lloyd's clothes, attacked by moths, fall in shreds, until the ending, where Lloyd runs a lunch cart, the laughs come fast, frequent and frolicsome. Assisting the star are Dick Sutherland, James Kelly, Stanley Blystone, Helen McNair and Eddie Boland. After the moth episode the comedy continues with a street car scene in which Lloyd gets tossed around, gives up his seat to what proves to be a man in cake-eater trousers and has to share the reading of a letter with other passengers. In his lunch cart—the next scene—he makes corn flakes out of a straw hat and serves coffee in which somebody has spilled liquor. Business booms, need we add. This is a really good comedy which should please any type of audience. While not the best Hamilton has made, it nevertheless ranks up near the top.—**Sumner Smith.**

"A Big Hearted Fish"

(Pathe—Cartoon—One Reel)

IN THIS Paul Terry Aesop Film Fable, Eczema the cat holds up Jerry Squirrel and strips Percy and Esmeralda Black Birds of their jewels. Then he kidnaps Tweedle Dee, the sweetheart of Hartsooth Mouse, and carries her off to his cabin. Hartsooth has had to walk the plank, but his old friend, Filler Fish, rescues him and he finds and overcomes the bandit. It's good fun.—**Sumner Smith.**

"Buster's Mix-Up"

(Universal—Comedy—Two Reels)

HERE IS ANOTHER highly amusing number of the Buster Brown series of comedies, which holds up the reputation of the previous offering and provides good fun for kiddies and grown-ups. Mary Jane gets angry with Buster and hurls plates at him, while Tige gets a tin cover and uses it as a shield. Buster gets sore on Tige and tells him to find another home. Tige grabs a workman's cup and begs coins and goes to a store and buys cakes. Mary Jane flirts with a grocer's boy and invites him to her party. Buster, in revenge substitutes tobacco for the cakes. Tige eats them and gets sick. Buster gets rid of the boy by putting burrs in his pants, but the boy meets Mary Jane and takes her on his bicycle and runs away. Buster gets on a limb and holding Tige by the feet they rescue Mary Jane as he passes underneath, and all three are good friends again. As usual, Tige does unusually clever and highly amusing things. —**C. S. Sewell.**

"A Polar Baron"

(Fox—Comedy—Two Reels)

SIMILARITY between the uniforms and badges of a pair of timid local volunteer traffic cops and the Mounted Police, furnishes the basis for this Fox Imperial Comedy. The two boys exceed their authority and are chased by irate motorists into the country where they hide in a basket attached to a bootleggers' dirigible. Through a ruse they get rid of the crew and finally land in the Arctic, and mistaken for "Mounted Police" rescue a girl who is being forced into a marriage. Discovered, they make their escape with the girl. There is good slapstick and clowning and in addition there is fine burlesque melodrama in the Arctic scenes. The airship stuff is well handled and good for a number of laughs. The idea used here is quite novel and has been developed into a comedy that is above the average, and is refreshing. All types of audiences should find it amusing.—**C. S. Sewell.**

"Real Charleston"

Cranfield and Clark—Two Reels

THE REAL "LOW-DOWN" on how to dance the Charleston is given in this Edgar Scott Spargo Production arranged by Paul Yawitz. For convenience it is arranged in four different lessons in as many reels, and one of its chief features is the fact that people in a theatre can themselves try the steps they see on the screen without rising from their chairs. Ned Wayburn, famous teacher of stage dancers, makes his pupils the exponents of the intricate steps. They dance delightfully, and then, sitting in chairs, demonstrate the steps so that the audience, also sitting, can follow them and learn by application rather than memory. This arrangement impresses the steps upon the minds of the onlookers, so that when they are at home again and free to really dance, the steps will not have been forgotten.—**Sumner Smith.**

"Tonight's the Night"

(Educational—Comedy—One Reel)

JULES WHITE directed this Cameo Comedy and the principal players are Cliff Bowes, Estelle Bradley and Eva Thatcher. It is rich burlesque of a beautiful girl and his jealous sweetheart. The girl vamps Cliff at a masquerade party, and thereafter Cliff occupies himself chiefly with escaping the jealous man. The film is well acted and has a plenty of wise cracks. Cliff does not have quite as much to do as usual, letting the other players share in holding the center of the stage most of the time.—**Sumner Smith.**

Pathe Review No. 15

(Pathe—Magazine—One Reel)

VERY picturesque scenes of gulls circling over San Francisco Bay are contaned in this issue of the Pathe Review. This part of the reel is titled "The Sea Gull Navy." It cannot fail to entertain. Then there is also "The Eye of the Spanish Main," scenes at Fort Marion, St. Augustine, Fla., and "A Mansion in Morocco," scenes of the residence of a Moorish potentate.—**Sumner Smith.**

"Desperate Dan"

(Universal—Comedy—Two Reels)

THIS IS ANOTHER of the series of Mustang Comedies dealing with the western town of Pipe Rock and featuring Ben Borbett and Pee-Wee Holmes. A lecturer on evolution comes to town bringing a trained ape. To fool bandits, the professor hides his money in the ape's clothes. The boys are made deputies and told to arrest Desperate Dan, a bandit, who is after the money. He fools them and even persuades them to steal the monkey and turn it over to him. They learn the truth in time to capture the bandit and get a reward from the professor. Well up to the standard of this series as a laugh-getter.—**C. S. Sewell.**

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Rosenthal-Interrante Fight On In Albany

Moving Picture World Bureau, Albany, April 14.

THE toughest kind of a fight for patronage looms these days in Troy between Austin Interrante, former manager for Warner Brothers in Albany, who reopened the Astor Theatre last Saturday and Jacob Rosenthal, veteran exhibitor and owner of the Rose Theatre, located a block distant from the Astor. Both men are old hands at the game and the fight will be watched with interest by the exhibitors of Troy and Albany and the exchanges. When Mr. Interrante opened the theatre last Saturday, he gave away souvenirs and advertised that all children, accompanied by their parents, would be admitted free. This was rather a stiff jolt for Mr. Rosenthal, whose house has been the mecca for children on Saturdays and holidays for several years. The fight was immediately carried into the exchanges when one of the number booked Mr. Interrante for a picture which Mr. Rosenthal claims he had booked several weeks ago for early showing. Mr. Rosenthal has carried his protest to the New York offices and the fight is on.

A PRAYER TO THE SUN

These are the days that send the blood tingling through the veins of Uly S. Hill, managing director of the Strand Theatres in Albany and Troy. When the trout season opened on April 3 it was all that Mr. Hill could do to restrain himself from a trip to the snowbound streams. When the sunny days of May arrive Mr. Hill will be found along the streams of Albany county. He never fails to bring back a good catch.

HIGHLAND SOLD

The Highland Theatre in Highland changed hands this week, W. R. Seaman selling out to the United Triangle Corporation of New York City.

SMALLEY BUYS GRAND

One of the most important picture deals in several months transpired last week when William Smalley of Cooperstown, already owner of a dozen or more theatres in this part of the state, took over the Grand in Johnstown, which has been operated for several years by Charles Sesonske. The theatre is one of the largest and most modern in this part of the state and has been playing to both pictures and vaudeville, supporting a large orchestra. The acquisition of this house brings Mr. Smalley in closer competition than ever before with the Schine Brothers, whose headquarters are located in Gloversville, only a few miles distant.

MORE COMPETITION

William Benton of Saratoga Springs is going the limit these days in supplying the residents of Glens Falls with the biggest productions at about the same time they are featured along Broadway. Mr. Benton is fighting the Empire Theatre, operated by Chris Buckley of Albany. Mr. Benton is using not only pictures, but also vaudeville, and keeping his prices on a par with those charged by Mr. Buckley, where pictures alone are shown.

GREETINGS

Greet George Roberts of Albany, veteran in the business, as the present manager of the Playhouse and Rialto Theatres in Hudson, N. Y. Mr. Roberts was former manager of the Berinstein circuit, with houses in Elmira, Albany, Troy, Schenectady and elsewhere. Years ago Mr. Roberts started in as a bill poster for the old Empire burlesque house in Albany, receiving a stipend of $20 weekly. As the years passed Mr. Roberts became manager of various theatres, and has made a small fortune in the business.

Seeing Ghosts

Bill Smalley of Cooperstown has been having trouble with his eyes, so when he hit Albany the other day he visited one of the specialists, who dropped some belladonna into Mr. Smalley's eyes, the regular procedure.

Mr. Smalley later on went to Film Row, and what he saw there frightened him so that he telephoned the eye specialist, saying that he was seeing double. Contracts calling for a payment of $600 per picture jumped to $6,000 The cold sweat stood out on Mr. Smalley's brow until the oculist explained that he would not be able to see in a normal way much before thirty-six hours.

Dealing with exchange managers and film salesmen, Mr. Smalley decided that he would take no chances with prices and hiked right straight back to Cooperstown.

HEED THE MORAL

Mike Kallet, who runs the Madison in Oneida, didn't think much of his doctor's orders when he was told to remain in bed with the grippe, and as a result Mike is once more flat on his back on the road to what may be a rather slow recovery.

WIM AND WIGOR

Nate Robbins of Utica keeps everyone on pins and needles in his office because of his energy. Whenever a film salesman calls on Mr. Roberts there is no beating about the bush, but one must come to the point without any ado. As a rule, Mr. Robbins terminates the conversation by saying that he is sorry to be obliged to leave, and the next thing the film salesman finds himself in the corridor. By actual count there were twenty men waiting to see Mr. Robbins the other day.

BETTER DAYS COMING

Bob Landry of Ogdensburg has been doing double duty of late, as his doorman is recovering from a serious operation. In Bob's own home his son is recovering from an attack of the grippe, so, all in all, the sunshine of spring will look mighty good to Mr. Landry.

AN EXTRA SHOW

Alec Sayles of the Leland in Albany did the unexpected last Saturday night when he ran an extra show, starting at 10:30 o'clock, in order to take care of the overflow in connection with the week's run of "Beverly of Graustark." The show, which is the second of its kind ever held in this city, outside of a New Year's, attracted a capacity audience.

INSTALLS SYSTEM

Louis Schine appears to have a whole lot of executive ability. There was a time when the Schine offices in Gloversville resembled a beehive. And then Louis took a hold of things and installed a system. As a result there are about one-half as many employes as in the past, but the work is proceeding much more smoothly.

RUMORS SHADOW HIM

C. H. Buckley was in Utica during the week, and as a result there was a rumor to the effect that he is looking for another theatre. This would be a bit surprising, as Mr. Buckley has repeatedly said that he would take over another house if he could find one at the right price.

UTOPIA

Jake Rosenthal, owner of the Rose in Troy, was kept busy last week shaking hands, as the theatre was observing its third anniversary with a change in vaudeville each night. One evening there was a jazz orchestra of seven pieces. Then Jake summed it up by stating that he felt better than he did three years ago. What more could be desired?

MORE SMILES

Eli Rosenbaum of Ogdensburg is smiling these days, for since the fire destroyed the Opera House there has been a very good drift of business to Mr. Rosenbaum, and the little house has come back to its own.

ENDS HIBERNATION

Pat Quinlan of the Ideal in Chateaugay emerged last week from the snow and cold of Northern New York ,and although disclaiming that he had been hibernating like the proverbial bruin, he was ready enough to admit that he had had enough of winter. Mr. Quinlan will celebrate the coming of spring by opening up for a couple of extra days each week.

HOPE FOR GOLDEN

Reports reaching here from Boston concerning Jake Golden, manager of the Griswold in Troy, are not any too encouraging. Mr. Golden is putting up a splendid fight and his many friends in this part of the state are hoping and praying that he will win out. He has now been sick for about four months.

MISSUS CHANGES PLANS

Ben Stern of the Lincoln in Troy has a new car. This means that Mrs. Stern, who has been spending her summers in Atlantic City, will remain in Troy this year and enjoy the countryside on the front of the "Henry."

A GIFT TO THE QUEEN

Harry Hellman, owner of the Royal in Albany, is no piker either as an exhibitor or when it comes to making a gift. Witness to the fact is Mr. Hellman, who is wearing a lavaliere set with four huge diamonds and at least thirty small ones, the gift of her husband on their twenty-fifth wedding anniversary. The piece of jewelry is so large that Mr. Hellman admits that she is rather afraid to wear it on the streets, especially at night.

NO TRICKS LOST

Clarence Gardner, owner of the Pine Hills Theatre in Albany, does not take anything for granted, and as a result his theatre booklets are probably the best distributed of any theatre in this part of the state. Mr. Gardner always goes along with the boys to see that they never skip a house in the section which he covers. Of all the exhibitors in this territory, Mr. Gardner is probably the most systematic.

Buffalo Theatre News

Breaking a tie vote, Albert B. Engelbert, president of the Binghamton, N. Y., Common Council, voted to send the ordinance permitting motion picture exhibitions on Sunday to the committee on police and license. The matter will come up again at the next meeting of the body. A remonstrance against the showing of pictures on Sunday has been forwarded to the council by 225 residents of the Sixth Ward and has been filed with the city clerk. It will be presented when the ordinance comes up for the second reading.

Al Beckrich, manager of theBuffalo Loew State, sure did lay down a barrage of advance publicity on the coming of Edna Wallace Hopper, the 62-year-old flapper.

Balaban & Katz Reports Chicago Changes

Moving Picture World Bureau, Chicago, April 14.

CHANGES in Balaban & Katz has been the transfer of Manager Davis from the Tivoli to the Roosevelt in Chicago. H. Strudel has been named assistant manager at the Uptown and will have charge of the broadcasting from the theatre. A. R. Katz has been named art editor of the Balaban & Katz magazine and Lloyd Lewis will be the editor of the house organ for the B. and K. theatres. Plans for the opening of the new Oriental Theatre on Randolph street are going ahead with rapidity and it is expected to have the house ready by May 3. The policy and house management of the new theatre will soon be announced.

NEW ATLANTIC BEGUN

Work has started on the new Atlantic Theatre of the Schoenstadt circuit and when completed the old Atlantic will be torn down. The new theatre will seat 3,000.

HABANEK TO BUILD

Stephen Habanek will build a new picture theatre at East St. Louis, Ill., and has awarded the contract to Charles Smith, who will start work at once.

FORE!

The golf bugs along Chicago's Film Row and among the exhibitors are at it again. The committee from the golf bugs' film organization held a meeting last week and voted to hold the first tournament this year early in June. The boys already are polishing their clubs.

LEVIN SELECTED

Samuel L. Levin, at one time general manager for Jones, Linick & Schaefer theatres, but more recently in charge of Grauman's Million Dollar Theatre in Los Angeles, will manage Ascher Brothers' new Highland Theatre on the South Side, Chicago, when it is opened on May 12.

Another for Chicago

The Symphony Theatre Corporation will build a new 3,000 seat theatre on West Chicago avenue, Chicago. Work starts at once.

The Orpheum Circuit opened the new Tower Theatre to capacity business on Sunday, April 11. It is the ninth Orpheum theatre in Chicago.

HUGE VALUE

The value of the State Lake Building, housing the State Lake Theatre of the Orpheum Circuit, has been placed at more than $3,000,000 by Lawrence Stern and Company, which will shortly offer a large bond issue on the property to the public.

NEW COMPANY

Jack E. Dwork, S. C. Robertson and George Robertson have organized the Robertson Company, with offices at 12 North Dearborn street, to manage and conduct theatres and shows.

CANFIELD NAMED

Henry S. Canfield, for many years with the news departments of the Chicago newspapers, has been named publicity and advertising manager of the Marks Brothers' circuit and is handling the publicity for the opening of the new Granada Theatre of the Marks circuit, that will be ready early next month.

ISSUE BONDS

Lubliner & Trinz, through the American Bond and Mortgage Company, has issued a mortgage for $900,000 on the Senate Theatre at 6½ per cent., to be sold by the company to the investors. The bonds are a first lien on the property and in addition are guaranteed by Harry Lubliner and Joseph Trinz.

COMMODORE ROBBED

Nathan Gumbiner of the Gumbiner circuit was robbed by highwaymen who stole the receipts of the Commodore Theatre while he was in charge of the house. No arrests have been made.

DENNY GETS GRAND

The Grand Theatre at Jerseyville, Ill., has been taken over by Ross Denny of the Carrollton Theatre.

THREE CHANGES

L. A. Rozelle, formerly exchange manager for Metro-Goldwyn-Mayer here, has been named assistant to Max Ascher of the Ascher circuit and will handle the bookings of various theatres of the circuit. Bill Danzinger, who has been publicity manager for the Chicago offices of Paramount, has resigned and will announce his new connections in the near future. Lou Goldberg, who has been with the Chicago offices for six years, has been named as branch manager for the company at Peoria, Ill.

GOLDBERG CHANGES

Mort Goldberg has resigned as managing director of the Bryn Mawr Theatre of the Gumbiner circuit and is now with the Roy Mack Productions, who are making a specialty of booking picture theatres in this territory.

McCURDY MOVES

J. L. McCurdy, formerly managing director for the Gregory circuit, has been named manager of the North Center Theatre of the Karzes circuit, succeeding Rex Lawhead. Mac's many friends in the trade wish him the best of luck in his new position.

Skirbolls Buy Royal, Mansfield, Ohio

Moving Picture World Bureau, Cleveland, April 14.

THE Skirboll brothers, William N. and Harry R., have purchased the Royal Theatre in Mansfield, Ohio, from W. S. Emery. The Skirbolls also own the Opera House in New Philadelphia. And that isn't all. Harry Skirboll is manager of the Cleveland Educational Film exchange and W. N. has a state right exchange.

STAYED A WEEK

"The Cohens and the Kellys" came to Reade's Hippodrome, Cleveland, for four days and stayed a week. This is the first time that Manager William Raynor has played any picture an entire week since he adopted the split week policy a year ago.

DELAY OPENING

The opening of Keith's Palace in Akron has again been postponed. The opening date is now given as April 26.

TOURISTS RETURN

Dave Robbins, manager of the Dome Theatre, Youngstown, has joined the flock of homeward bound tourists. He has been in California all winter. Max Schagrin has also come back to Youngstown after three months in California and Florida. Max and Joe Schagrin operate the Park Theatre in Youngstown.

DEIBEL WELL AGAIN

Christy Deibel, manager of the Liberty Theatre, Youngstown, has completely recovered from his recent attack of influenza. He announces he'll be in golf trim by the time the links are habitable.

STAGE BENEFIT

M. B. Horwitz, general manager of the Washington Circuit, donated his Globe Theatre for a midnight benefit performance for St. Vincent's Hospital, at the conclusion of which he turned over $1,942 to the fund committee.

RUBINOFF RECOVERS

David Rubinoff, musical director at the Allen Theatre, Cleveland, returned to the pit again last Sunday after an absence of a week. He had the grippe.

LEFKOWITZ SAILING

Max Lefkowitz, who is interested in a chain of leading local theatres, sails on April 19 on the S. S. Roosevelt for a four months' trip abroad. His wife and two children will accompany him.

S. R. O. Week a Success In Minneapolis

Moving Picture World Bureau, Minneapolis, June 13.

FINKELSTEIN & RUBEN'S S. R. O. week was a striking success. It was planned to give impetus to theatregoing after the long, hard winter, and it served the added purpose of pepping up the whole F. & R. organization. Complete co-operation was attained all down the line. Everything that could be conceived to "pack 'em in" was turned loose by the managers, including donation parties and special entertainments.

GOOD PROGRESS

J. B. Clinton of Duluth paid a visit to his Lyceum Theatre in Minneapolis last week where he found the house making shift to get along in pretty good style in spite of the fact that it is tied up in more or less litigation. Hugh Andress, manager, is booking frequent part-week shows and, running with a very light staff, is keeping the wolf clear across the street.

REDECORATING

A. K. Pay, who with his son, Milton Pay, operates the Colonial Theatre, Sioux Falls, will spend $70,000 rebuilding and redecorating the house.

Another Neighborhood Indianapolis House

Moving Picture World Bureau, Indianapolis, April 12.

CONSTRUCTION of a 250,000 picture theatre, seating 2,000, will be started within ten days at Thirty-fourth and North Illinois streets, Indianapolis, according to an announcement by Oscar Markum, head of Oscar Markum & Son, which owns four other neighborhood picture houses in Indianapolis.

This theatre, the Ritz, is the third large North Side theatre to be erected within a year, giving that section of the city a trio of houses almost as large as the downtown houses. The other two houses are Zaring's Egyptian and the Tivoli, now under construction.

New St. Louis Theatre Company Formed

Moving Picture World Bureau, St. Louis, Mo., April 12.

THE Downtown Theatre Company, St. Louis, $25,000 capital, has been formed by Geo. Bowser, Robert W. Hammerstein and Leo Rassieur, Jr. It is understood the company will operate the Capitol Theatre, in which Bowser purchased a substantial interest recently. The house is affiliated with the Skouras Brothers chains.

SENATE OPENS

St. Louis' latest theatre, the Senate, Broadway near Market stret, opened formally on April 10. Messrs. Charley Goldman and Julius Laventhal are the owners. They also operate the Rainbow and Astor in that vicinity. The Senate is a fine theatre of its type and size.

OTHER OPENINGS

Charley Hamilton is considering reopening the Marshall Theatre, Maplewood, Mo. Messrs. Inger & Fishman will hold the grand opening of their Palm Theatre, Union boulevard, St. Louis, within a few weeks.

Convene Soon

The M. P. T. O. of Eastern Missouri and Southern Illinois meets in convention at the Elks Club, St. Louis, Mo., on Tuesday, April 27.

W. W. Watts of Springfield, Ill., is president of the organization. L. C. Hehl, 3242 South Jefferson avenue, St. Louis, is secretary.

WYCKOFF AGAIN

Gus Wyckoff is again in charge of the Palace, Springfield, Ill.

A TRAITOR

Jim Reilly is back from his trip to California. He is almost like at native when it comes to raving about the California climate, etc. And to think he is from Alton, Ill.

NEW OWNERS

R. B. Maxwell has taken over the Photoplay, Lovington, Ill. Charley Ferris, who formerly operated that house, is now in charge of the Garden Theatre, Arthur, Ill., owned by his brother, Earl. The Reese Theatre, Cairo, Ill.; Lyric, Mounds, Ill., and Palm Theatre, Mound City, Ill., passed under the management of Messrs. G. Wagner and Tommy Tobin. Wagner will be general manager.

METCALFE BACK

Carson Metcalfe, a member of the firm of Metcalfe & Kincaid, Opera House, Greenfield, Ill., is on the job once more. Recently he visited the Southland for a vacation.

VISITORS

Out-of-town exhibitors seen along Picture Row the past week included John Marlowe, Herrin, Ill.; Jim Reilly, Alton, Ill.; Rex Barrett, Columbia, Mo.; Harry Miller, Fastus, Mo.; Green Luttrell, Jacksonville, Ill.; W. L. Muhlbeck, West Frankfort, Ill.; Jimmy Clayton, West Frankfort, Ill.; S. E. Fertle, Jerseyville, Ill.; A. L. Crichlow, Alton, Ill.; and Robert Curran, Buckner, Ill.

Scrip Book Plan Grows in San Francisco

Moving Picture World Bureau, San Francisco, April 10.

THE Aaron Goldberg Theatres, conducting a chain of six small theatres in the downtown district of San Francisco, has started the scrip book plan, which has proved so successful with some of the large houses. Instead of selling these at $5 and $10, however, as in the case of the first-run houses, they are being offered at $1 and represent a saving of 20 per cent. to the theatregoer. They are good for admission to the Central, Circle, Unique, Silver Palace, Peerless and Ferry, all operated as 15-cent houses. An option was recently taken on the Silver Palace Theatre, and this house, and the Unique Theatre in the same block, are conducted under the management of Joseph Enos. The Silver Palace has been renovated throughout and new Simplex projection machines installed.

ADDS A SHOW

The week-end patronage of the Granada has increased to the point where it has been found necessary to add another show on Saturdays and Sundays, making a total of six on these days. Under the new arrangement the last show commences at 10:30 p. m. Manager Nat Holt states that the new plan is working out in a splendid manner, doing away with the returning of money and the disappointing of many patrons.

CHANGES POLICY

The Casino Theatre, San Francisco, operated for some time as a picture house by James Beatty, will be given over to musical comedy on April 16 and will be under the banner of Henry Duffy, who is making such a success of the Alcazar and President Theatres.

V. S. BUYS STATE

The State Theatre, Sacramento, has been purchased from W. D. Walker by the V. S. Company. The house is under a long-term lease to the T. & D., Jr., Enterprises, but of late has been used by the Orpheum Circuit three days a week and for other attractions on the open dates.

AN AUSPICIOUS START

Marking his debut as a theatre manager, Charles Kurtzman, new generalissimo at the Imperial Theatre, San Francisco, is giving patrons a treat in the shape of Harold Lloyd's "For Heaven's Sake." Despite the heavy rains, crowds of fun-seekers have stormed this house, threatening former records for attendance.

AIDS COMMUNITY

The new Grand Lake Theatre at Oakland, Cal., although intended to be operated as a picture house, will shortly be given over to an engagement of "The Student Prince." General Manager A. M. Bowles was persuaded to make this departure from the regular policy in the interests of community spirit.

H. S. Koppin Obtains Detroit Rialto

Moving Picture World Bureau, Detroit, April 14.

HENRY S. KOPPIN has taken over the Rialto Theatre, Detroit, long the stronghold of James C. Ritter, a nationally known worker in the interests of exhibitor organizations. Mr. Ritter hereafter will confine his activities to the Rivoli and Boulevard Theatres. Koppin and Ritter closed the deal at 4 p. m. one day last week and that evening the house was under Koppin management. The Rialto was built about eight years ago and has always been figured as the "key" theatre of the East Side.

REOPEN FERRY FIELD

William and Israel London have reopened the Ferry Field Theatre, Detroit, taking over the lease from Charles H. Miles and completely renovating the house. The policy is straight pictures and the brother partners hope by appealing to community tastes to turn a theatre that has always been a consistent loser into a winning factor in the field.

ASKING BIDS

The architect who drew the plans for the new downtown theatre, announced some months ago by Charles H. Miles on West Adams avenue, is taking bids on the structure, indicating that the new house is to be a reality. For a time it was rumored that Miles had abandoned his building plans and was planning to sell all his Detroit theatrical holdings.

FOX RENEWS LEASE

Several months ago William Fox renewed his lease for five years on the Fox-Washington Theatre. If he builds the 5,000-seat house he anncunced for downtown Detroit a few weeks ago, it will give him two big theatres in the downtown section.

BEATS SCHEDULE

The new Michigan Theatre, being erected by the Kunsky, Balaban & Katz interests, which will be Detroit's largest and most elaborate theatre, will be opened in June instead of September, according to present indications. Work has progressed so rapidly that a mid-summer opening will be permitted and it is the intention of John H. Kunsky to open the theatre whenever it is ready, regardless of the fact that this may be during the warm weather.

Cincinnati's Building Fight Still Rages

Moving Picture World Bureau, Cincinnati, April 14.

THE fight started in Cincinnati, Ohio, several months ago to prevent the construction of a picture house intended exclusively for colored patrons at Gilbert avenue and Beecher street in Walnut Hills, a fashionable suburb, is assuming a serious aspect.

The Salvation Army, which maintains a maternity hospital in close proximity to the theatre, succeeded in having the building license, issued by the city, revoked on technical grounds. The Zoning Board of Appeals, however, has since decided that the building is properly included in the business zone and therefore can be erected. Attorneys for the Salvation Army have now introduced an amendment to the ordinance which authorizes the city manager to issue licenses to theatres.

Kansas City "Lemon" Now Is Booming

Moving Picture World Bureau, Kansas City, April 13.

FOR many years Adolph Eisner, former president of the M. P. T. O. Kansas City, has been buying and building up "run-down" houses, only to sell them at a good profit. When he purchased the Circle Theatre, Kansas City, it looked like a whole orchard of lemons. By making a "one price" rate of 10 cents, booking the best pictures, improving the theatre physically and using clever exploitation ideas, Mr. Eisner soon found himself host to capacity houses. Then along came J. E. Yancey of Smithville, Mo., this week to purchase the house and step into a good patronage. Anybody else got a run down house for sale?

RECORD CROWDS

Because of overflow crowds at the Royal Theatre, Kansas City, this week it was necessary to change the entire time schedule of performances. Instead of four shows daily, six were shown. The picture was Harold Lloyd's "For Heaven's Sake."

LEHMAN IMPROVING

The condition of Lawrence Lehman, manager of the Orpheum Theatre, Kansas City, who has been confined to his bed for several weeks because of illness, is greatly improved.

SPRING FASHIONS

Many theatres in the Kansas City territory are undergoing spring improvements. About 400 extra seats will be added to the Roanoke Theatre, Kansas City, according to L. J. Lenhart, manager, as well as a new cooling system and pipe organ. The new Grand at Moberly, Mo., costing $200,000, which is being built by the American Theatres Company, will be completed by August 1, according to Lee Jones of that company. The Ellsworth Theatre, Kansas City, has been reopened by D. W. DeCamp.

Breaks Precedent

W. L. Shelton, manager of the Ashland Theatre, Kansas City, conceded to be the most "unusual" exhibitor in the Kansas City territory, has changed his policy. For fourteen years Mr. Shelton has operated a 2,200-seat house without one line of newspaper advertising, charging 10 cents, with the exception of Friday nights, when he gave a mixed program for 5 cents. This week he changed his policy to include high-class vaudeville acts, in addition to feature pictures, and has started an extensive newspaper advertising campaign. The admission price has been increased to 25 cents.

"I merely am giving more show for more money and expect to get more business," was his only comment.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: S. E. Wilhoit, Jefferson, Springfield, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Herb Welsh, Orpheum, Atchison, Kas.; Ensley Barbour, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

RETURNED

M. L. Finkelstein and Archie Josephson, officials of the newly organized Josephson-Finkelstein Circuit, returned to Kansas City this week after a business trip to New York City.

ANOTHER NEW ONE

Work on another new theatre for Kansas City was started this week with the beginning of excavation for a picture house at 1714 West Thirty-ninth street, to be operated by W. Lee Vaughan, J. V. Lynn and Charles Vaughan, who have taken a ten-year lease on the building. The theatre, to be 55x110 feet, will be of brick and steel and will include a stage and modern dressing rooms, ranking among the best of suburban houses. The rental of the house, the cost of which has not fully been determined, will be $4,200 the first year, $4,800 the second and $5,400 for each year thereafter. S. B. Tarbet is the architect.

New Canadian Town Lures Picture Men

Moving Picture World Bureau, Ottawa, April 12.

THE different centres in the Ottawa Valley and Quebec are much interested in the founding of the new town of Gatineau, Quebec, only a few miles from Ottawa, Ontario, by the International Paper Company of New York to make use of the timber limits on the upper Gatineau River and for the manufacture of pulp products in huge quantity. Several picture men of Eastern Canada are already negotiating for theatre sites. Considerable business is in prospect because it is expected that the town will have a population of 10,000 within a year or so. Already there are some 2,000 workmen on the scene, and the families are starting to come in.

NAGLE RESIGNS

The Capital Theatre, Ottawa, Ontario, is once more back under the personal direction of General Manager Pete Kehayes, Tom Nagle, house manager, having resigned to resume the management of a large amusement park in the Canadian West.

IMPERIAL "COMES BACK"

The comeback performed by the Imperial Theatre, Ottawa, Ontario, is one of the outstanding features of the picture business in Eastern Ontario. Little by little the house itself has been improved in appearance by Manager James Moxley, one of the recent improvements being the installation of a Velvet Gold Fibre Screen. Incidentally, admission prices have also been raised to 20 and 30 cents.

ALL RECOVER

The City of Winnipeg, Manitoba, held an investigation into the accident at the Starland Theatre, Winnipeg, when the ceiling under the balcony fell during a performance, burying many patrons and injuring 30. No blame was attached to the manager, Fred Crosbie, nor to the Canadian Universal Films, which operates the Starland along with other local houses. The injured people have all recovered. Performances were resumed during the week of April 5 and business was not affected.

Arouses Interest

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has experienced a rush of enquiries from distant points in the United States and Canada since the announcement that Ottawa exhibitors had organized a definie branch of the Retail Merchants Association of Canada, which is similar to the Chamber of Commerce in many cities. Requests have come from various sections for information as to the manner of affiliation with the trade organization.

Ben Stapleton, veteran owner of the Centre Theatre, Ottawa, is president of the Ottawa Exhibitors Branch of the Merchants Association, while Joe Franklin is vice president and Leonard Bishop, manager of the Ottawa Regent, is secretary.

TEMPLE REOPENS

One of the older downtown theatres of Hamilton, Ontario, the Temple, reopened April 5 with a policy of picture and vaudeville presentation, the feature film being "Fifth Avenue." The Temple, which was long the home of dramatic stock companies, is under the direction of Eddie Ford. Prices range from 11 to 47 cents.

Erie Showman Returns From Cuban Trip

Moving Picture World Bureau, Pittsburgh, April 13.

MR. AND MRS. WILLIAM FAIRGRAVES have returned from a three months' vacation trip in Cuba and Florida. Mr. Fairgraves conducts the Regent Theatre, Erie, Pa., and during his trip he visited all the leading theatres in the South, noting the newest construction wrinkles, some of which he intends to incorporate in his new theatre at Twenty-sixth and Parade streets, Erie. At the present time there is a movement on foot in Erie to clohe the theatres on Sundays, and if this measure becomes successful Mr. Fairgraves will not erect the proposed theatre.

A RADIO ARTIST

James G. Bahmer, manager of the Million-Dollar Grand, Pittsburgh, is getting mighty popular as an entertainer for radio audiences. He often appears on the regular Tuesday night concert from the Grand via radio station KDKA.

CLARK RETURNS

William W. Clark is again back as manager of the Rivoli Theatre, East Pittsburgh. This house was recently purchased by Pete Antonoplos, who also conducts the Frederick Theatre in the same town.

TOUGH LUCK

Tough luck for Harry Browarsky, manager of the Rex in East Liberty. One evening recently after the theatre was closed he went to the street in the rear to get his Hudson coach, and found that crooks had taken the tires from his front wheels.

Straight from the Shoulder R

Exhibition Information Direct from the Box-Office to

Edited by A. Van Buren Powell

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

OUR GANG.

F. B. O.

ALL AROUND FRYING PAN. (5,329 feet). Star, Fred Thomson. Very, very good. Stay with westerns, Fred, and you will succeed. Draw town and rural class, town 2500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

BLOODHOUND. (4,800 feet). Star, Bob Custer. A very good western or police story that will draw, as the name has drawing power. Tone, fair. Sunday and special, no. Appeal, 80 per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

BORN TO BATTLE. Star, Tom Tyler. A very pleasing and well directed western. Tyler looks like a sure comer and is building a following. Horse, dog and leads all combine to make this picture go over. Tone O. K. Good appeal. Draw working class, town 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

CHEAP KISSES. (6,538 feet). Star cast. A fair picture for its kind. Some liked it and some didn't—about fifty-fifty on this feature. Fair tone. No for Sunday or special. Draw farming class, town 650. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

COWBOY MUSKETEER. Star, Tom Tyler. Fair picture; if F. B. O. would only get him good stories they could sell an exhibitor he could make money on. He is better than Thomson here now. Tone O. K. Good appeal. Draw from town 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

DRUSILLA WITH A MILLION. (7,301 feet). Star cast includes Mary Carr. The whole cast did excellent work and the whole cast pleased 100 per cent. A credit to the industry if there ever was one. Some said this was the best picture they had ever seen. They all liked it, from the highbrow in the middle seat half-way, to the little "shine" on the front row in the buzzard's roost. Get this one, Gang, and tell 'em what you've got. You can't go wrong—it's one in a million. Fine tone, appeal a hundred per cent. Yes for Sunday, you bet as special. Draw mixed class, town about a thousand. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre (about 200 seats), Melville, Louisiana.

HIGH AND HANDSOME. Star, Lefty Flynn. Good picture. Bad roads, poor business. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HUMAN TORNADO. Star, Yakima Canutt. Just a fair western picture suitable for a Saturday night run. Canutt is a poor actor, but his daredevil stunts go over big with my audience. I make money on his pictures and my patrons go away pleased, so what more could I ask? Fair tone. Sunday and special, no. Appeal 80 per cent. Farmers and laboring class town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

ISLE OF HOPE. (5,500 feet). Star, Richard Talmadge. Richard's same old stuff. Just a lot of bobbing around. Poor story. This boy will have to make some kind of a change, as he is wearing the public out with the same old stuff in every picture. Good prospects are spoiled by bad judgment. Tone okay. Sunday, yes. Special, no. Appeal 60 per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LADY ROBIN HOOD. (5,500 feet). Star, Evelyn Brent. Here is a good one and went over big. Brent has some good pictures to her credit. Tone, good. Sunday, yes. Special, no. Fine appeal. Farmer class town of 412. Admission 10-25. Leveck & Quinn, Benoit Auditorium (100 seats), Benoit, Mississippi.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. An excellent picture. All the cast very good. Tone and appeal, good. Sunday, no. Special, yes. Good appeal. General class town of 2,000. Admission 15-25. G. Duval Palmer, Hippodrome Theatre (500 seats), Sheridan, Indiana.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. Pleased here. Full of everything, fights, fires, comedy, and all in all after the reception it got here would say it was a very very good melodrama. Something doing every second. Good attendance. Of its kind a special, but I don't play this type as such. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PARISIAN NIGHTS. Star, Elaine Hammerstein. This is a good underworld picture with some clever acting. Was well liked by most of them. Some thought it a little gruesome, personally liked it very much. Tone, questionable. Sunday and special, no. Appeal, about 80 per cent. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SMOOTH AS SATIN. (6,043 feet). Star, Evelyn Brent. A mighty good action picture, some wonderful scenes in this one. A train tunnel collapse that will give a thrill. Tone, fair. Sunday and special, no. Appeal, 80 per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

TOUGH GUY. Star, Fred Thomson. This boy is coming along great. This was his best picture to date. Give him more real stories. Business good. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WHEN LOVE GROWS COLD. (6,500 feet). Natacha Rambova (Mrs. Rudolph Valentino). Fine picture. Pleased well. Many come to see the "sheik's wife." Has light comedy mixed in it; holds the audience to the last scene. Good tone. Appeal, 95 per cent. Yes for Sunday, no as special. Draw general class. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

WYOMING WILDCAT. (5,150 feet). Star, Tom Tyler. Better than "Galloping Gallagher." Has better support than most westerns. Tone, good. Sunday, yes. Special, no. Appeal, 80 per cent. Mrs. Bessie Rutledge, Orpheum Theatre (300 seats), Fort Worth, Texas.

First National

FINE CLOTHES. (6,971 feet). Star, Alma Rubens. Fair program offering, somewhat too long drawn out. Good acting on the part of all leads. Fair tone and appeal. Maybe for Sunday, no as special. Draw mixed class, town about a thousand. Admission 10-25, 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FRIVOLOUS SAL. (7 reels). Star cast. Traded "White Monkey" for this one, and patrons thought it was as good as any shown. Special, yes. Good appeal. A. E. Jarboe, Royal Theatre, Cameron, Missouri.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. A good enough picture, and on this my opinion is—it's all a matter of price. It did fairly here under a lot of exploitation. I increased my prices slightly and was told about it; therefore, I should say—if you can, buy this with care. Attendance not what it should have been at the rental. As special—I should say a sort of semi-special with strong leanings to a high grade program offering. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HUSBANDS AND LOVERS. (7,833 feet). Star, Lewis Stone. A splendid picture. Acting very good. In fact, all of our First National pictures that we have played to date have been good. Tone and appeal, good. Sunday, yes. Special, no. Good appeal. General class town of 2,000. Admission 15-25. G. Duval Palmer, Hippodrome Theatre (500 seats), Sheridan, Indiana.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). A good story. Interesting at all times. The scenery is beautiful. The picture is educational for old and young; any audience will be satisfied. Wonderful entertainment. Good tone and appeal. No as special. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, L. I., New York.

MARRIAGE WHIRL. (7,672 feet). Star, Corinne Griffith. A very poor effort on Miss Griffith's part. Fans awfully disappointed in seeing her play the drunken part, and many kicks were heard. Picture was draggy, with Miss Griffith, most of the time, monopolizing the camera's eye. Fans like to see a big star in a good picture, but they don't like to spend eight reels in looking at the star alone. Too much drunkenness and jazz for small towns. Hope Miss Griffith lays off this kind in the future and gives us more like "Love's Wilderness," etc. Tone, poor. Sunday and special, no. Poor appeal, here. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SALLY. (8,635 feet). Star, Colleen Moore. Oh, boy, Colleen here's where you shine! We are sure glad you are going to stick to this type. I have to use the screwdriver a little more after the crowd goes out of the seats, but I don't mind that much. Good comments. Good tone, appeal a hundred per cent. Yes for Sunday and special. Draw business and farming class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (493 seats), David City, Nebraska.

SINGLE WIVES. (7,308 feet). Star, Corinne Griffith. Another society drama. Good of the kind. Same old story. Tone, fair. Sunday and special, no. No appeal. Busines and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SUNDOWN. (9,000 feet). Star, Bessie Love. Stampede of thousands of cattle, beautiful lighting effects, fine photography. The Stampede, prairie fire, and fording of the river afford the thrills, with Hobart Bosworth furnishing the dramatic, Roy Stewart and Bessie Love, the romantic, and Chas. Murray the comedy parts. It makes a fine production, and to the house that has not run all the big Western specials, I would say, buy it right, boost it strong, and you will get the money and please the patrons, we played to big houses on both nights at 15

Vents. R. H. Hyde, Moore Theatre, Ko, Oklahoma.

GUARDED HOUR. (7 reels). Star, Lon Sills. Good program picture. Draggy at times but as a whole entertainment enough for the average critic. Sunday, no. Special, no. Appeal, seventy-five percent. Town and rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pa.

WHAT FOOLS MEN. (7,349 feet). Star, Lewis Stone. This is a good program picture but by no means a big one and will not stand any big advertising campaign nor any increase in admission. Below the standard set by this star in other productions. Special, no. Appeal, seventy-five precent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Fox

ANCIENT MARINER. (5,300 feet). The best thing for you to do if you have this bought will be to pay for it if you have to and let it stay at the exchange; if you don't you may be sorry. I didn't think that they ought to ask for money on this one, as I am sure no exhibitor is likely to feel kindly toward Fox films if he is forced to pay for it. Here it's worse than rotten. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

AS NO MAN HAS LOVED. Star cast. This is an exceptional picture and should be run in every theatre. It carries a wonderful patron appeal and makes the ideal tie-up with the American Legion or Auxiliary. It is much better than the other picture of "The Man Without a Country," as I remember it—I showed it three years ago. Yes for Sunday. Appeal, 90 per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BEST BAD MAN. Star, Tom Mix. This is a thriller of a different sort, but very good. Clara Bow is a good leading woman. Well liked. Tone, good. Sunday and special, no. Appeal, 80 per cent. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

COWBOY AND THE COUNTESS. Star, Buck Jones. A good picture that did good business. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

COWBOY AND THE COUNTESS. (5,345 feet. Star, Buck Jones. I liked it and I think the audience did. It has lots of good, clean comedy and plenty if action—the ideal combination. Keep up the good work, Buck. Tone, O.K. Good appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DEADWOOD COACH. Star, Tom Mix. This picture gives Mix every opportunity to do all the stunts he is famous for. His action is swift and sure. The story is a typical western drama with its thrilling rescues. In seven reels. Good tone and appeal. No as special. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, L. I., New York.

THE DESERT'S PRICE. Star, Buck Jones. A fine author. splendid direction, beautiful photography. A perfect print. Buck Jones supported by a cast of real actors, made this production a one hundred per cent. picture. Many patrons stated that this was the best western picture they have ever seen. Not a kick was heard except from the kids, who said that the picture should have been in ten instead of six reels. Boys, you can't go wrong on this picture. Tone, okay. Sunday, yes. Almost a special. Appeal, 100 per cent. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

EAST LYNNE. Star cast. Four days to good business. A very good version of a story told before by way of the screen. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

The dependable tips we send in are voluntarily offered to help YOU get the good pictures and watch your step on the "weak sisters."

We play fair with you and with the pictures we report. That's why you can depend on the tip-off.

In fairness to us, when you've run a picture, send in YOUR tip on it so the spirit of give-and-take that keeps us shooting in the dope will keep the department going strong and growing stronger.

OUR GANG.

EAST LYNNE. (8,975 feet). Star cast. A very good picture that pleased and also did a very good business. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

FOLLY OF VANITY. Star cast. First part was pure bunk with as weak a story as you could find, but say there were a number of disappointed sighs when the sequence directed by Henry Otto flashed off to reveal the woman who had the dream. Photography par exc. and that is the only thing you can show when you play it. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Penna.

THE FOOL. Star, Edmund Lowe. Saw this one in Montreal last September and ran here: put up a sign at box office that anyone who did not like the picture could get their money back. A tip—go after it strong. Some picture! Good tone, appeal a hundred per cent. Yes for Sunday and special. Draw all clases, town 3,500. Admission 15-30, 20-35. Fischer & LaPointe, Orpheum Theatre (400 seats), Chatham, New York.

HAVOC. Star, George O'Brien. A drama of war and war crazed women. The war scenes are extra good, although the title is hard to exploit. You will want to study up other means of putting it over. Believe it will satisfy the largest percentage where they are not already fed up on this kind of drama. General class town of 1,250. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

MAN WHO CAME BACK. (8,272 feet). Star, Eugene O'Brien. This is a poor picture. The print was in terrible shape and proved the most unsatisfactory picture I have had this year. I am sure I would not have used it if I had seen it first and am sure that I would not have run ANY picture, no matter how good it was, with the print in such poor shape as this one was, as the breaks were continuous. Appeal, none. No for Sunday or special. Draw from town 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

MAN WHO PLAYED SQUARE. (6,700 ft.). Star, Buck Jones. Here is an action picture which is all action. The story is interesting. It will keep the boys on their toes all the time. It is Buck Jones at his best. Tone, good. Special, no. Good appeal. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

OH YOU TONY. (6,802 feet). Star, Tom Mix. A very fine picture, but not the type the fans want to see Tom in. Bill Fox is "killing" Mix with the type pictures he is giving him, although we pay more for Mix than for any other star in western photoplays. All types of patronage want Tom in such fine westerns as "Riders of Purple Sage" and "Rainbow Trail," which were excellent from all viewpoints. Although picture was old, Manager Dudenhefer of New Orleans exchange sent us a perfect print. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RAINBOW TRAIL. (5,351 feet). Star, Tom Mix. Print new, but a few bad splices, one misframe. Better than "Riders of the Purple Sage," a usual Mix picture. Mix, tied behind a horse, dragged quite some distance, did not lose his gloves or even have them soiled, nor his clothes soiled; must have been on a feather bed. Good appeal. No for Sunday or special. Draw all small town classes. Admission 15-25. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

WHEEL. (8 reels). Star cast. A very pleasing program picture that was somewhat long in eight reels, although no patrons complained of length. A spine tickling steeplechase had them yelling and the Jew boy's comedy was great. Clean from start to finish. Tone, fine. Sunday, yes. Special, no. Strong appeal. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

YANKEE SENOR. (4,900 feet). Star, Tom Mix. A high class production. Tom dresses a la Sears-Roebuck. Too much sex and not enough action. Won't they please quit trying to make a sheik out of Mix and give him a real western picture. Tone, snappy. Appeal, 80 per cert. Working and mixed class town of 7,000. Admision 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. A very good comedy drama. Played it with a road show, "Passing of the West," from 101 Ranch. House full. Good tone. Appeal, 80 per cent. Yes for Sunday, no as special. Draw oil field and farm class, town 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

AUCTION BLOCK. (6,239 feet). Star, Charles Ray. By Rex Beach. Some said "silly," but you can't please them all. I would class this as a good program. Eleanor Boardman fine in this. Fair tone. Appeal, 75 per cent. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado

BLACKBIRD. (6,688 feet). Star, Lon Chaney. A real picture that you can get right behind and be not afraid to stand in front of the theatre when the gang comes out. It's a real picture. You tell 'em it is. This little Rene Adoree is a pippin, and mark our talk some day she is going to be the big it, in the jumping pictures. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

DON'T. Star, Sally O'Neil. This is not a big feature but there are some good comedy scenes in it. In the second reel there are a few night scenes that are the darkest I have ever seen. Metro should have cut them out. Draw neighborhood class, city 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

EXCUSE ME. (5,084 feet). Star, Conrad Nagel. Good lively comedy. The folks liked it and it will do for a good evening in any small town. Title is good and the show is good. Admision 25-35. Leone E. Smith, Town Hall, Pittsford, Vermont.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. This star is a great drawing card here. She has gained in popularity constantly. This picture is a fine comedy. Clean, pleasing, entertaining. Howls of laughter greeted us at all times. Tone, okay. Sunday, okay. Special, no. Very good appeal. General class town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Thatre (800 seats), Rochester, Indiana.

JANICE MEREDITH. Star, Marion Davies. A wonderful picture of 1776, but you will have to make your own advertising. Paper and heralds do not tell anything, but Marion

Davies and our people never heard of her before. We showed it February 22 and put on a special matine for the schols. We were able to get film rental this way. Lost us money but am glad we played it. The few who saw it, outside of school kids, thought it great. Excellent tone, appeal, 95 per cent. Yes for Sunday and special. Draw farming class, town 400. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

MERRY WIDOW. (10 reels). Stars, John Gilbert, Mae Murray. It is slow, too long and tiresome; however, so far all writeups have been good on this, but I sure differ with those on this one; watch your step, it may not please the majority. A. Mitchell, small town patronage, Dixie Theatre, Russellville, Kentucky.

NAVIGATOR. (6,500 feet). Star, Buster Keaton. Buster again keeps you laughing at his droll antics. At no time does the story drag. It will keep the audience interested. The comedy is all clean and well acted. Good tone. No as special. Draw working class, city 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, L. I., New York.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. If you want a comedy, buy this one, as it is a good one. One of the best of Keaton shows. One big laugh all the way through. Good tone. Appeal, 95 per cent. Yes for Sunday. J. M. Blanchard, Lone Rock, Iowa.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. The best I ever ran; it was a sure knockout. Play it Saturday night—it filled my house the next Saturday night on prestige. Good tone and appeal. Yes for Sunday (my class), yes as special. Draw oil field and farm class, town 500. Admision 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

SILENT ACCUSER. (6 reels). Star cast. Dog pictures seem popular here and this one was no exception. Seemed to please everyone. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SINNERS IN SILK. (5,750 feet). Star, Adolphe Menjou. A cleverly produced picture that went fairly well. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

UNHOLY THREE. (7,000 fet). Star, Lon Chaney. Here is another winner. This is one of the best pictures we have played and it drew big with muddy roads. It takes good ones to get crowds here at this time of year. Good tone, appeal, 98 per cent. Yes for Sunday and as special. Draw farming class, town 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

Paramount

GROUNDS FOR DIVORCE. Star cast. Not much. My patrons did not care for it. Sunday and special, no. Appeal, fifty percent. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (500 seats), Montpelier, Idaho.

PONY EXPRESS. (9,929 feet). Star cast. Failed to please, as it should if you take the press agent's word for its being one of the greatest. It fell down badly here; was too long and lacked the action that pictures of that length should have carried. On our theatre next door we did a two-to-one cash business on an old Dalton outlaw picture at half the admission price. As we have played the string on the big westerns it may be the "customers" have had their fill. Each one touted to be bigger and better than the last. Fair business at 25-50. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

RUGGED WATER. (6,012 feet). Star, Lois Wilson. Not much to this. It's neither an exhibitor's, nor an audience's picture and your box office will corroborate the statement. Attendance very bad and deservedly so. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

VANISHING AMERICAN. (10,062 feet). Star, Richard Dix. Outside of bobbed hair girls during the World War, the picture is O. K. Drew fair for three days. Tone, O. K. Good appeal. Yes for Sunday and as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ESTHER RALSTON
Who has just been elevated to stardom by Paramount.

WAGES OF VIRTUE. (7,063 feet). Star, Gloria Swanson. While Gloria does some good acting in this and as a whole is a fair picture, my patrons did not like it much because they do not care much for foreign subjects. They like American best. Tone and appeal, fair. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

WOMAN OF THE WORLD. (6,363 feet). Star, Pola Negri. A good picture, but not her best. A different type vehicle. Has some good comedy, especially in subtitles. Tone, O. K. Good appeal. O. K. for Sunday, no as special. Draw general class, town 3,700. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WOMAN OF THE WORLD. (6,363 feet). Star, Pola Negri. We thought this good entertainment; would say book it. Good tone and appeal. Yes for Sunday, no as special. Draw small town and farm class, town 680. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. (5 reels). Star cast. This picture started out slow, but ends up with a crash. A fairly good Saturday night show. Fair tone. Appeal, 70 per cent. No for Sunday or special. Draw farmers and merchants, town 600. Admission 10-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

BEYOND THE BORDER. Star, Harry Carey. Not quite up to Carey's standard, but should please his audiences. Good tone. Appeal, 60 per cent. No for Sunday or special. Draw farming and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. A good money maker; but not our style of comedy. Some called it silly. Bad roads hurt business. Believe it got more laughs from women than men. Good tone. Appeal, 85 per cent. No for Sunday or special. Draw town and country class, town 900. Admission 10-25, specials 35. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

LET WOMEN ALONE. Star cast. Not what it should be; won't stand heavy exploiting. Good tone. Appeal, 60 per cent. No for Sunday or special. Draw farming and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

MILLION DOLLAR HANDICAP. (6,095 feet). Star cast. One of the fastest and best race horse stories ever filmed. Miss Vera Reynolds is not only a comer, she has come, and is a bundle of pep and pleases our folks to a frazzle. Best race ever shot, that is what we say. Whole picture far above the average. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ROAD TO YESTERDAY. (9,580 feet). Star cast. A well produced picture, but a terrible flop here at box office. English sequences too long. They couldn't get the drift. Tone, O.K. Fair appeal. Yes for Sunday and as special with regard to above. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ROCKING MOON. (6,015 feet). Star, John Bowers. Just a fair program. Miss Tashman not suited to her part. She should confine herself to dressed up stuff, as she looks well in good clothes. "Rocking Moon," a good name, but story not handled very well. Tone, good. Sunday, yes. Special, no. Appeal, 75 per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SIMON THE JESTER. Our audiences enjoyed this one. Business only fair, but weather conditions were unfavorable. New Piedmont Theatre, Oakland, California.

STEEL, PREFERRED. (6,717 feet). Star cast. Just a very poor motion picture; very weak theme throughout. Good title with nothing to back it up. Tone, none. Appeal, none. No for Sunday or special. Draw neighborhood class, big city. Admission 10-20. L. R. Markum, Tuxedo and Dream Theatres (1,000 seats), Indianapolis, Indiana.

THREE FACES EAST. Star, Jetta Goudal. Take it from me, this is one of the most clever pictures ever produced by anybody any place. This is a "jinks" and hurts like the doose. But the picture is there every minute of the time. Entertainment that will hold the most critical of the fans and send them out all of them boosters. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

WITHOUT MERCY. Star, Dorothy Phillips. The name has this accent, "Have mercy on the exhibitor." Old English story, doesn't suit the American public. Producers' product just hasn't the drawing power here. Public is critical now and the exhibitor must deliver or quit. Sunday, yes. Special, no. Appeal, 50 per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

United Artists

GOLD RUSH. (6,325 feet). Star, Charlie Chaplin. A very good show. Those who don't like it admit that they are "prejudiced against Charlie" and those who are friendly to him all think it is fine. I liked it a lot myself. It didn't do half the business I expected of it. Tone, all right. Appeal, 75 per cent. Yes for Sunday and special. Draw from town 3,200. Charles Lee Hyde, Grand Theatre (300 seats), Pierre, South Dakota.

THE GOLD RUSH. (6,325 feet). Star, Charlie Chaplin. Did not make us any money. Can't understand why Chaplin pictures are not liked here any more. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

GOLD RUSH. (6,325 feet). Star, Charlie Chaplin. If this was Charlie's greatest I hope I may never see his poorest. Too long for the amount of comedy bits in it. This was not a laugh producer, only a giggle here and there. The fault may be seen in the

first few feet of title where it states, "Written, directed and produced by Charlie Chaplin." Good business the first night, but a falling off the second, at 15-35. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

GOLD RUSH. (6,325 feet). Star, Charlie Chaplin. Splendid production. Should please any audience anywhere. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN WHO PLAYED GOD. Star, George Arliss. This is a good picture, good star, good acting, but no appeal. Like soda water with the phiz gone. The people know the recent pictures and will not come out to see these old ones, however good they may be. Tone, good. Sunday, yes. Special, no. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

SALLY OF THE SAWDUST. (9,500 feet). Star, Carol Dempster. Scored a real hit here. A few questionable scenes—the biscuit episode should be cut out. Fair tone, good appeal. Yes for Sunday and as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TUMBLE WEEDS. (7,264 feet). Star, Will S. Hart. A dandy. Best we have had in a long time. Most everybody remembered this land rush and had relatives in it, hence the interest shown. Tone, good. Sunday, no. Special, yes. Appeal, 100 per cent. Business and farming class. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Universal

COHENS AND THE KELLYS. (7,774 feet). Star cast. As fine a show as anyone wants. It's more than a scream—it's a howl. Tone and appeal, O.K. No for special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

DARING CHANCES. Star, Jack Hoxie. Good Western. I read some adverse reports on this, but can't see it that way, for when I book Westerns I look for excitement, and this sure had it. Good tone and appeal. Yes for Sunday, no as special. Draw town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HEADWINDS. Star, House Peters. A cheap, obvious and uninteresting production that didn't mean a thing here. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

HURRICANE KID. Star, Hoot Gibson. Not one of Hoot's best but gets by in pretty good shape. Hoot is a good drawing card here, and rarely fails to please. Tone, fair. Sunday and special, no. Appeal, 80 per cent. Farmers and laboring class town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

LITTLE GIANT. Star, Glenn Hunter. Five reels of drivel, the worst thing, bar none, I have ever played from that organization. They are on the way upward, but due for an awful flop if they let any more of this type of "picture entertainment" get out. More walkouts, more bored patrons, more caustic comment than I ever had to listen to before. Fair attendance. Not a special. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LITTLE GIANT. Star, Glenn Hunter. An average program picture. Poorest of the recent "Jewel." Glenn Hunter is not liked at all here. No business. Tone, fair. Sunday and special, no. Very little appeal. Family class town of 4,000. Admisison 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PRAIRIE LIFE. Star, Herbert Rawlinson. Good entertainment, will please most any audience. Tone, O.K. Appeal, 90 per cent. Suitable for any day. No as special. G. H. Perry, People's Theatre, Cloverdale, California.

SIEGE. Star, Virginia Valli. A splendid picture that failed to draw. Mary Alden very good. Tone, good. Sunday, yes. Special, no. General class town of 2,000. Admission 15-25. G. Duval Palmer, Hippodrome Theatre (500 seats), Sheridan, Indiana.

SPORTING LIFE. (6,709 feet). Star cast. Well known story put into a good picture and pleased. A good prize fight and a good horse race and generally satisfactory. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SPORTING LIFE. Star, Bert Lytell. A very good picture that pleased the majority. Fair business. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

STORM BREAKER. Star, House Peters. Only a fair picture. Very poor advertising material Flopped for us. General class city of 35,000. Admission 25-25. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

STORM BREAKER. Star, House Peters. Good picture, but sea pictures are no good here. Old House Peters better realize that his best days are over, too. They want younger blood in the leads nowadays. Tone, good. Sunday, yes. Special, no. Good appeal, General class town of 5,000. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

TORNADO. (6,576 feet). Star, House Peters. This was a fine show. Supported with comedy due to weather conditions crowd was not what it should be. Boost this one. Tone, good. Sunday and special, yes. Appeal, 95 per cent. Farm and high school students town of 800. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

TURMOIL. (7 reels). Star cast. Good entertainment with great sensation—dam gives way, causing flood. Tone, O.K. Appeal, 90 per cent. Suitable for any day. No as special. G. H. Perry, People's Theatre, Cloverdale, California.

WHAT HAPPENED TO JONES. (6,700 feet). Star, Reginald Denny. The best Denny to date, and he has made some positive knockouts. Tone and for Sunday, O.K. No as special. Draw small town class, town 3,300. Admisison 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WHAT HAPPENED TO JONES. (6,700 feet). Star, Reginald Denny. This is a very clever comedy; everyone enjoyed it and it made new friends for the star. It is what I would term slapstick, but it is good slapstick and has a lot of pep and action, so it goes over in nice shape. Played two days. Film in good condition. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

Vitagraph

CAPTAIN BLOOD. (10,680 feet). Star cast. Should have reported on this long ago. This was one of the outstanding pictures for my theatre. I went the limit on advertising and got a good audience. Picture went over big, and suited the most exacting fans. Tone, good. Sunday and special, yes. Appeal, 100 per cent. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

FEARBOUND. (5,700 feet). Star, Marjorie Daw. Melodrama with lots of thrills and knockouts, which takes better with our customers than jazz, sex or society stuff. Old subject, but reels were in good condition. Bad tone, appeal, 75 per cent. No for Sunday or special. G. H. Perry, People's Theatre, Cloverdale, California.

STEELE OF THE ROYAL MOUNTED. Star cast. This is a good picture and drew me the best crowd I have had in two months. Made good money on it. No one need fear to boost this one as it is sure to please. Give us more like it. Tone, good. Sunday, yes. Hardly suitable for special. Appeal, 95 per cent. Farm and high school students town of 800. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

Thousands of exhibitors guide the selecting of their programs by these dependable tips.

DO YOU?

A fine group of unselfish exhibitors give their time and experience to make it possible to keep this department a real help to the fraternity.

DO YOU?

Warner Brothers

BOBBED HAIR. (7,317 feet). Star, Marie Prevost. It simply knocks them for a home run. Great picture with everything to please. Book it, boys, you can't go wrong. Snappy, catchy, fast, and will please the folks if they know pictures. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BRIDGE OF SIGHS. Star, Dorothy Mackaill. A very good comedy-drama with an all-star cast. Worth running in any good sized house for three days. Don't boost it too much, but don't be afraid to run it. Good tone. Yes for Sunday, special, no. Appeal, 90 per cent. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

BUNKER BEAN. Star, Matt Moore. Well, I'm still alive after running this, but I sure got razzed. Tone, okay. Sunday, no. Special, no. No appeal. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

COMPROMISE. (6,789 feet). Star, Irene Rich. Good picture—not a box office picture, though. Tone, O.K. No appeal here. No as special. Draw from town 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

FIGHTING EDGE. Star, Kenneth Harlan. Punk at box office. Some of the few that saw it said it was pretty good. Draw from town 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

HOW BAXTER BUTTED IN. Star, Matt Moore. A good comedy feature for program use. Tone, okay. Sunday, okay. Special, no. Good appeal. General class town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. Best railroad picture our patrons have ever seen, and they told me so. Great at box office, too. Draw from town 5,000. Admission 10-15. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin-Tin-Tin (dog). Excellent entertainment of the "meller" type and that's what the majority wants nowadays. Good acting and splendid photography, and print was good, even though production is an old one. Small town houses should play this if they can get good prints, as it is a picture with lots of action. Tone, okay. Sunday, yes, here. Special, no. Strong appeal. Mixed class town of 1,000 Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Independents

WHERE ROMANCE RIDES. (Arrow Pictures). Star, Dick Hatton. Rotten. Dreary picture, dreary action and Hatton has no appeal at all. His pictures are getting worse and worse. Work and mixed class, town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Absolutely Exact Layouts for Widow Give Excellent Newspaper Displays

RECENTLY, following a suggestion of M. W. Larmour, we made a reproduction of the layout used by him for the National Theatre, Graham, Texas. Mr. Larmour's suggestion that we show some exact layouts was the result of a chat he had with his printer, who complained that most advertisers sent in poor copy.

Mr. Larmour's work was drawn to scale, but not fully marked. A few weeks later Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., was good enough to supply a couple of layouts roughly marked up.

When Arnold S. Rittenberg; also a regular contributor to this department, planned his campaign on The Merry Widow, he decided to make his advertising contrasting. Believing in a change of pace, he sometimes makes an entire set of ads in one general form, to profit by association and then goes to the other extreme and makes them as different as possible.

A Metro-Goldwyn Release

AS THE READER SAW IT

He knew that the better he sold the Widow, the larger would be his receipts, and he put unusual thought into the details. And mindful of what we wanted, he recalled his original copy from the printer. The sheets all came in with the remnants of the job tag on the back, showing that these were the actual sheets. He sent us the entire set of six, and they come so close to being exactly what we want that we plan to show the entire six in series, since the set will cover practically every style of advertisement.

These layouts will differ in size in the cut, since superfluous paper has been cut away, but they are all on regulation letter size, bond paper 8½ by 11 inches, drawn exactly to scale.

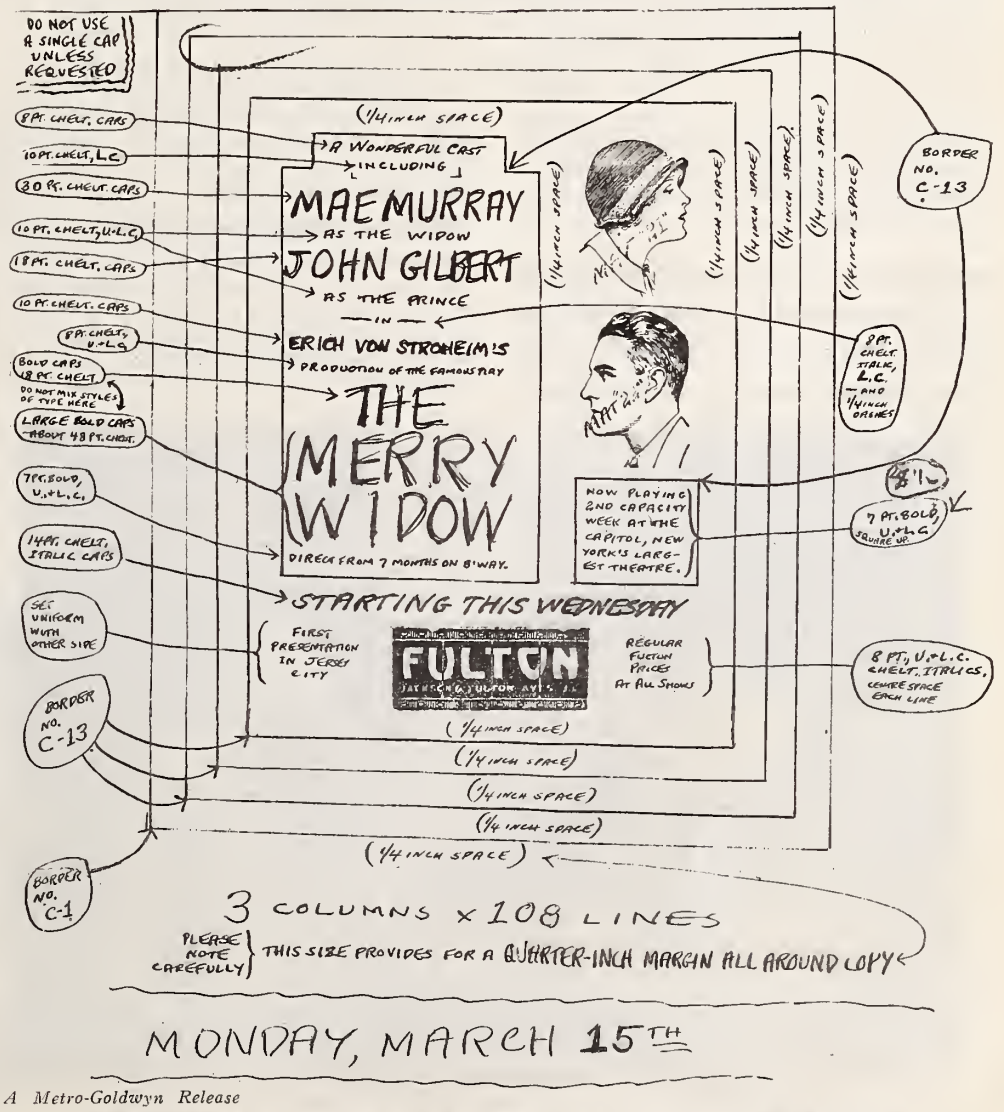
Mr. Rittenberg, who is publicity man for the Fulton Theatre, Jersey City, writes that the Jersey Journal in its job plant handles many large accounts, including motion picture concerns, and that many of these big advertisers submit copy on butcher's paper. He repeats in detail what the Texas printers told Mr. Larmour. Not one advertiser in a hundred sends decently prepared copy into the printing office.

Mr. Rittenberg writes: "I try to leave no slightest detail to a compositor's imagination. My entire layout is printed lettering. Even then things are balled up occasionally. In the main, however, considering the element of speed in a newspaper office I fare pretty well."

It will be noted that the bottom of the copy carries the date and the size of the copy. In the first example this is 108 lines by 3 columns, or nearly eight inches. Just below the size there is a note to the printer to call especial attention to the fact that there is allowed a white space margin of one quarter of an inch between the last of his panel rules and the newspaper's column rules. In the space he uses a panel of four rules each marked to be spaced a quarter of an inch apart. Inside of the panel on top, bottom and right side there is also a quarter inch margin marked in.

A note in the upper left hand corner warns the printer not to use capitals unless called for. It will be noted that he even marks in the rule numbers. In this case the numbers are C-1 for the outer panel and C-13 for the inner lines. One is a double waved rule matching number 13, which is a single line. These numbers are those of the printing office and not of the type founders. Each office numbers its material to suit its own scheme. He also calls for the number 13 for the two panels in the copy.

The two portraits are cut from the press book and pasted on where they belong. The number of the mat is marked across the


DO NOT USE A SINGLE CAP UNLESS REQUESTED
8 PT. CHELT. CAPS
10 PT. CHELT, L.C.
30 PT. CHELT. CAPS
10 PT. CHELT, U.+L.C.
18 PT. CHELT. CAPS
10 PT. CHELT. CAPS
8 PT. CHELT, U.+L.C.
BOLD CAPS 18 PT. CHELT
DO NOT MIX STYLES OF TYPE HERE
LARGE BOLD CAPS — ABOUT 48 PT. CHELT.
7 PT. BOLD, U.+L.C.
14 PT. CHELT, ITALIC CAPS
SEE UNIFORM WITH OTHER SIDE
BORDER NO. C-13
BORDER NO. C-1
(¼ INCH SPACE)
A WONDERFUL CAST INCLUDING
MAE MURRAY
AS THE WIDOW
JOHN GILBERT
AS THE PRINCE
—IN—
ERICH VON STROHEIM'S
PRODUCTION OF THE FAMOUS PLAY
THE MERRY WIDOW
DIRECT FROM 7 MONTHS ON B'WAY.
NOW PLAYING 2ND CAPACITY WEEK AT THE CAPITOL, NEW YORK'S LARGEST THEATRE.
STARTING THIS WEDNESDAY
FIRST PRESENTATION IN JERSEY CITY
FULTON
REGULAR FULTON PRICES AT ALL SHOWS
BORDER NO. C-13
8 PT. CHELT. ITALIC, L.C. — AND ¼ INCH ORNES
#1
7 PT. BOLD, U.+L.C. SQUARE UP.
8 PT. U.+L.C. CHELT. ITALICS, CENTRE SPACE EACH LINE
3 COLUMNS × 108 LINES
PLEASE NOTE CAREFULLY
THIS SIZE PROVIDES FOR A QUARTER-INCH MARGIN ALL AROUND COPY
MONDAY, MARCH 15TH

A Metro-Goldwyn Release

THE INITIAL SHOT FOR THE MERRY WIDOW IN THE FULTON

This is a 108 lines by three columns to announce the opening of the picture two days later. Note the care with which the border has been laid out, each section of rule numbered. The cuts and signature are pasted on.

face, to avoid possible misunderstanding. The signature is also cut from an old advertisement and pasted in where it is required.

The two banks with the signature are required to be uniform. The typography is indicated for the box on the right and the left is marked "set uniform with the other side." The small panel is marked "square up" which means that the words are to be spaced so that the letters are flush on the sides. The printer might do this without being told, or he might let the lines run without special spacing, giving a ragged edge effect. The square is better looking, and so it is called for.

On the left the style and size of each line is indicated, as the cut indicates, except the title itself. The first line, "The" is marked for 18 point Cheltenham bold. The "Merry Widow" is marked "large solid caps about 48 point Chelt." There is a warning "Do not mix styles of type here." This calls for a Cheltenham, but leaves it to the printer as to just what Cheltenham face he can use to get the best effect. It permits him to use a condensed face if necessary, or an extended, if possible but it must be Cheltenham. He even carries the marking to indicate quarter inch dashes on either side of the "in" just above the title. And the printer gives quarter inches and not the more convenient two em dashes, or a third of an inch.

Compare the pretty reproduction with the layout and you probably will agree with Mr. Rittenberg that it pays to take extra pains.

Next week we will show an even more elaborate panel display.

This is the first of a series of six layout studies. Save them up. You need them all.

Stetson Company Sends Tom Mix Exhibit Around

A LOAN EXHIBIT AVAILABLE TO STETSON AGENCIES

The display shown above is being shipped about the country by arrangement with the Stetson Company, which makes Tom Mix's ten-gallon lids. The display is handled by the Stetson officials, but will make a complete tour of the country.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Six diversified incidents made up the program which had the Universal production. "The Cohens and the Kellys" as the feature picture. This film was 1 hour and 20 minutes long, and the other incidents of the show took up 40 minutes, which brought the entire performance up to an even 2 hours. Besides the feature photoplay there were 2 other short film subjects, one being the usual Mark Strand Topical Review, running 8 minutes, and the other being an Ives-Leventhal Stereoscopics, "As You Like It," which was 7 minutes long. The latter picture is one of the novelty reels to be looked at through the red and green spectacles. There were 3 musical presentations, chief of which was the appearance of Gus Van and Joe Schenck for their first time in any photoplay-music theatre.

Each de luxe performance was opened by Harry Breuer, xylophone virtuoso of the orchestra, in a medley of popular tunes which included "Somebody's Lonely," "Sympathy Waltz," "After I Say I'm Sorry," and "Let's Talk About My Sweetie." Breuer played from his place in the orchestra pit, under an amber spot from the dome. Other lights included orange bridge lights on the musicians and side of stage; blue spots and borders; steel blue spots on sounding board in which were blue stars. Breuer's presentation required 3 minutes.

Following the "As You Like It" film came Sascha Kindler, concert master of the orchestra, who stepped from his place in the orchestra to the apron of the large stage. He first played "Zigeunerweisen," the Sarasate composition, under an amber spot from the dome. Other lights included color blend on the fabric draw curtains from the bridges; foots and borders of large stage in green. At the conclusion of "Zigeunerweisen" the artist walked to the right standing just in front of George Lyons, harpist of the orchestra, together this duo played Victor Herbert's "Kiss Me Again," with all lights dimming off except a small white head spot on the two artists. This presentation required 7 minutes.

After the Topical Review came Van and Schenck. These well known novelty singers appeared on the apron of the large stage, upon which a grand piano had been placed. They opened up with "Dinah" and followed with several of their exclusive songs. Their presentation took up 15 minutes.

Unusually the calling card stunt has been the "sorry not to have found you at home," but in Newcastle, Pa., a very attractive girl pervaded the streets handing out cards reading: "I am 'Mike.' My home will be at the Capitol Theatre all next week. Come over."

Billboard Teasers Sold The American

The Grand Theatre, Pierre, S. D., has a bill stand that takes four 24-sheets and a six. Recently it gave the entire space to The Vanishing American, starting with a blind eight sheet reading "In 150 years the American will vanish from this earth."

A few days later this was built up with the End of the Trail poster and a week later three more 24-sheets were posted. A week later the original teaser was pasted with white paper and the house name. That rode for another week and then, seven days before the opening, the date was added.

This gave a much stronger appeal than would have come from the early posting of all the 24-sheets, for each fresh accession of paper gained new interest until people really were curious about the date.

This is an improvement upon the old idea of posting a 24-sheet and not dating it for a week.

Wired for World

George E. Planck, of the Sedalia Theatre, Sedalia, Mo., used telegrams to supplement his regular campaign on The Lost World, and put out 3,000 of these. It helped to bring attendance records second only to The Freshman. The regular form was followed with check letters and all the trimmings and the wires were printed through silk to give the typewritten effect.

Scanlon Has a New Wrinkle on Ten Names Blank

Cashiers' Birthdays Win This First Run

When Manager Ross, of the Bijou Theatre, Fall River, Mass., asked for the first New England run on Sally, Irene and Mary, the Metro officers naturally asked how he got that way? He explained that his three box office girls were Irene, Mary and Sally and that they all had birthdays in January.

That seemed to be a reasonable reason to the Lom Metro home office, so Sally, Irene and Mary was booked into the Strand ahead of Boston, and not only that, but the Sally, Irene and Mary of the film sent their inscribed photographs to the Sally, Irene and Mary of Fall River, and the Metro sent each girl a handsome birthday present and an invitation to visit New York for a week as the guests of Metro-Goldwyn-Mayer.

It made wonderful publicity for the picture and Sally, Irene and Mary were all kept busy chopping off the tickets.

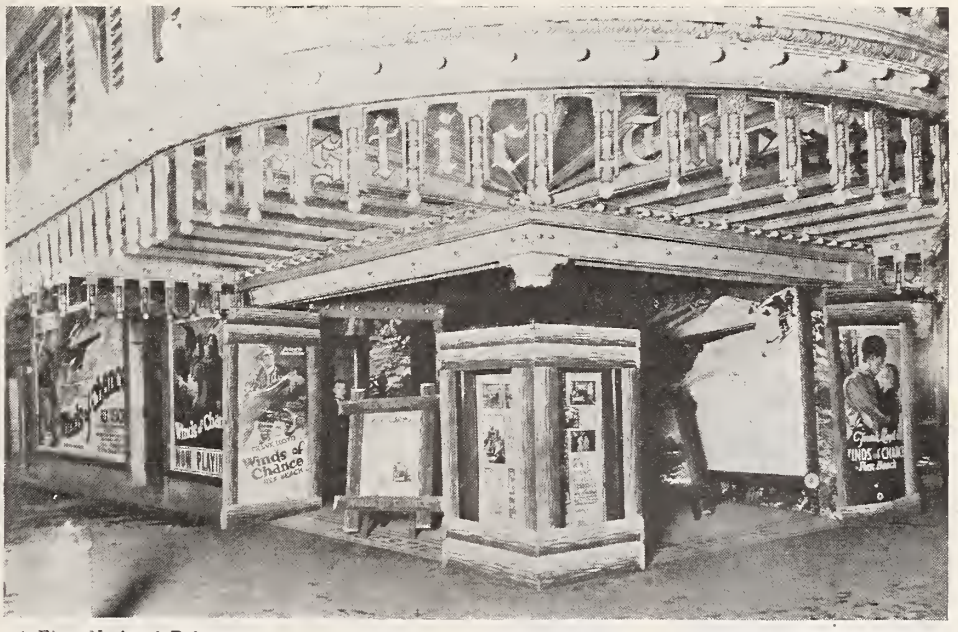
A Museum Window

For The Making of O'Malley, George J. Schade, of Sandusky, got an unusually good window from a display of old uniforms and accoutrement used from ten to fifty years ago by the police of those days, along with a picture of Milton Sills as a sample of how they do it today. It brought most men and many women to a dead stop, which is the best test of a window.

Built It Up

The kissing figures behind the closed door for His Secretary is part of the Home Office campaign for the Publix Theatres. Ernest Morrison built up on the idea for the Imperial Theatre, Asheville, N. C.

He used a real door with a ground glass panel and his figures were animated by a fan motor. A card below the glass read: "Is this his wife or His Secretary?" Three days in the inner lobby and outside for the showing gave a big business.



A First National Release

A LOG FRAMED DISPLAY FOR WINDS OF CHANCE

The Majestic Theatre, Portland, Ore., used slabs to ream each item in its lobby display for the Frank Lloyd picture. Even the six sheet on the left follows this general style. Simple, effective and appropriate.

Picked a Winner

When he played The American Venus at the Victory theatre, Denver, Jay Haas persuaded the Post to select a new Miss Colorado, and she and several of the runners up were given a job in a prologue to the picture with good financial results.

A bathing beauty shadow box across the lobby helped to get them in.

A man using roller skates with six inch wheels was employed to ballyhoo for California Straight Ahead at the Strand theatre, Knoxville, Tenn. The best use was made of him when W. F. Brock put him in to head a college parade lead off by the largest band in the South.

The bally was used for four days. When he did not have the band behind him he tooted a small auto horn to get attention.

Gets New Twist on The Ten Names Idea

John Scanlon, of the Alhambra Theatre, Torrington, Conn., came in with another new one. This time it is a twister on the old ten names idea.

In the original matinee tickets were given all children who turned in a slip signed by ten persons stating that they had been told about the play it was desired to advertise. While helping put over the picture, the main idea was to get names for the mailing list.

Mr. Scanlon made it a popularity contest. The largest number of names, unduplicated, was good for a pair of shoes, the second best was given a two weeks' pass and the third a one weeks' pass. The next twenty got singles to The Phantom of the Opera.

Got 9,000 Names

Three thousand blanks were used, and 24,000 signatures were turned in. With the duplications out there were about 9,000 names; not bad for a 25,000 town.

The essential copy read: "I desire to vote for (blank for child's name) in the Popularity Contest. It is understood that in signing this I am not obligated in any way whatever." There were spaces for the names, addresses and telephone numbers. There was copy for The Phantom on all four sides of the space.

The shoe store supplied the shoes and the blanks and contributed several two threes in which the theatre was given half the space including a single column cut. The shoe dealer was well satisfied with the result and Scanlon got big business and a lot of good will for practically no cost.

He backed this up with a good lobby and stage display, but the contest put the picture over to the business it deserved, for fifty children were more than active in advertising it.

A Universal Release

GOWNS OF 1885 AND 1926 MADE CONTRAST FOR PHANTOM

This is an adaptation of a plan book stunt used by the Savoy Theatre, Bethlehem, Pa., for Phantom of the Opera. The dates were on the card in the centre, arrows pointing to the costumes. It was used to help the book sales.

Reverse Shows Well When Made From Type Layout

This Formal Layout Gets Good Display

This four tens from the Coliseum Theatre, Seattle, is rather stuff as to layout, and the cut takes most of the space, but it gets over the title nicely, and stands out on the page.

A First National Release

THIS GETS OVER

It would have been better selling had the feature players been moved to the top of the cut, to run with the title, preferably in a lighter face. The cut does not mean much, and its does give emphasis to the foreign atmosphere of the story, but it serves to fill the space and the reader may wonder what the two men are being arrested for. We think, however, that this title offers better stills from which a cut could be made.

This is a Sunday space with emphasis given the special morning musical program. Now that the Sunday morning concerts of the California Theatre, San Francisco, are no longer given, the Coliseum program is about the best on the Coast.

This Reverse Space Is Done From Type

Reverse spaces in hand lettering represent about the limit of mussing things up, but this five fives from the Tower Theatre, St. Paul, is done from a type reverse and the regularity of the letter permits twelve point lines to get a proper display.

Hand lettering is poor at best, but in reverse it is worse than ever. Reversing type means a little more work, but it is well worth while, for then the letters at least have a chance to come through, if the black is even reasonably good.

In this space for Pretty Ladies the black is all that could be asked. It is as black as the average magazine page without being a smudgy black. When a newspaper can give such results as this, the use of reverse is justified, but it is seldom that a newspaper gives as good a black as this from the St. Paul Despatch.

Evidently this space was first set up in type and after being laid out, the type impression was sent to the engraver to be reversed. Probably it cost no more than art work, but it certainly is worth more, since it saves a 25 inch space from being a wreck.

The general layout is decidedly good, hooking to the jazz week evidently suggested by the nature of the story. But don't try reverse yourself unless you are certain of getting as good a black. This would have been a total loss with a grey backing.

Odd Design Sells for The First Year

Although most of the space for The First Year at the Rialto Theatre, Washington, D. C., is hand-lettered, it gets over chiefly because of the design. There is no particular excuse for the lettering, because the Washington composing rooms yield an excellent result with type, but the cut probably was lettered and they saved trouble.

A Fox Release

AN INTERESTING CUT

Most of the selling is done with the cut, and this works out very nicely. The wedding ring has been overworked, but it still seems to sell.

Another Snappy Cut for His Jazz Bride

His Jazz Bride seems to carry an unusual number of good cuts for advertising work. This space is from the Circle Theatre, Cleveland, and outside of the fact that it gives Marie Prevost terribly beefy legs, it is very attractive.

A Warner Brothers' Release

A SNAPPY CUT

That space on the left could have been cut away to let in type with a decided gain in display, but it gets over Miss Prevost and Matt Moore and that is about all that is required. Warner Brothers seem to have a failing for hand lettering.

This Cut Attractor Better Than Type

Probably the cut sold more tickets than the type in this three fives from the Garden Theatre, Baltimore, on The Arizona Sweepstakes. Hoot Gibson's admirers crave action, and they respond to the appeal of the cut.

There is all the action anyone can want for the price of a movie ticket suggested by this race scene, and we think that most of the customers did not read the matter below that "The greatest race of the century." There are seven lines of bold six point that are rather too wide for the size and entirely too black. Six point italic would have doubled the chance of this bank being read.

SYNCOPATION WEEK
GAYETY! JAZZ! GORGEOUS GIRLS!
The Greatest Novelty in Pictures—A Dancing Screen Play
Many scenes in fascinating natural colors.
PRETTY LADIES
WITH
ZAZU PITTS — TOM MOORE — CONRAD NAGEL — NORMA SHEARER
Maurice with his combined Theater and Ballroom Orchestras—27 Master Musicians will play his own CLASSIC-JAZZ VERSION of
"WILD FLOWER"
THE MUSICAL SENSATION OF THE CONTINENT
Added Attraction
ANNE PENNINGTON DOING THE "CHARLESTON" AS IT HAS NEVER BEEN DONE BEFORE.
TOWER
EXCLUSIVE METRO-GOLDWYN-MAYER PICTURES
STARTS SATURDAY

A Metro-Goldwyn Release

A GOOD REVERSE CUT WITH ALL TYPE LETTERING

Four Nice Examples of How the Other Man Works

No one not vitally interested is going to wade through this space. It is vividly written, and properly displayed would have helped, but in a six point bold it is an almost total loss. Cutting out two of the lines and running the rest leaded would have helped more than a little. It would have encouraged the reader to make a start, but this cosely packed matter is discouraging. It dares you to read it, and you do not feel like taking the dare.

A Universal Release

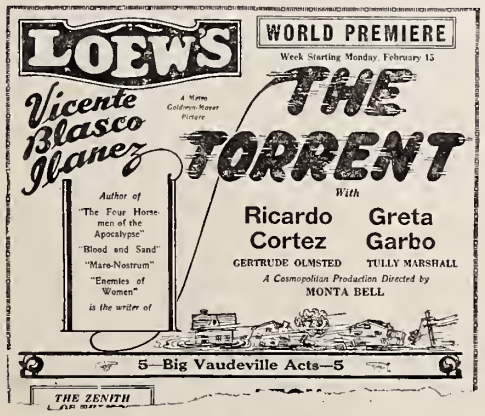
PLENTY OF ACTION CUT

A better layout would have been to have cropped out the star and title, replacing these in straight type, not too large. It would then have been possible to have set the selling bank in eight point, leaded, and this would have made it ten times easier to read.

But Hoot Gibson in anything that promises lively action can largely be sold on cut, so the loss is not as important as it might have been with another type of offering. But since the type does not work, it would have been better to have thrown it out in favor of white space, which would have helped the cut somewhat.

An Open Design for Ibanez Premiere

This is the upper half of a display from Loew's Theatre, Newark, N. J., on the premiere of The Torrent. The lower half is given to the vaudeville bill and is not particularly interesting.



A Metro-Goldwyn Release

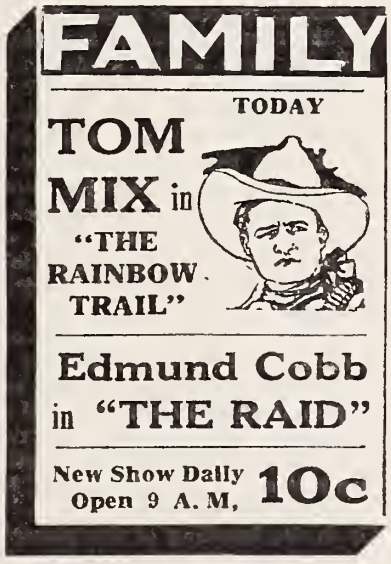
A WORLD PREMIERE

The feature of the advertisement is the manner in which the author is hooked to the title. His name appears in script just above the panel which gives "Vincente Blasco Ibanez, author of The Four Horsemen of the Apocalypse, Blood and Sand, Mare Nostrum, Enemies of Women is the author of—" and the line leads from there to the title of the current offering.

The space would look a little more inviting had the two star names been staggered. The section is a little too formal as it stands, but it is pretty good for Newark.

A Single Column Ad Shows Up Nicely

This rather flashy cut on The Gilded Buttre, Rochester, is original size; a single three inch. It might get lost in a newspaper where large spaces are used by many houses, but it had little competition in Rochester and it gets through very nicely.



A Fox Release

AN INCH OF MIX

The cut is only one inch high, but in the small space it balances very nicely and is a good enough likeness to be identified. Even without the name at the side you would know it to be Mix and would need only the title. It's a nice example of a small display.

Sent Valentines

Because Peggy Hopkins Joyce was the Valentine Day attraction at his Sandusy Theatre, George J. Schade made valentines his advertising for "The Skyrocket."

Valentines with a miniature of the star were sent to the large mailing list, while the heralds were comic valentines overprinted for the attraction. These latter were handed out in sealed envelopes and created much amusement. It helped to extra good business on this Associated Exhibitors release.

Takes a Large Space for Opening Display

Seattle theatres start their week on Saturday and so the Friday space is the opening gun. The Liberty took five fifteens for Collen Moore in The Desert Flower, and did comparatively little talking.

COLLEEN Moore
IN
We Moderns
A FIRST NATIONAL PICTURE
STARTING TOMORROW
The dirigible, flashing, flying, soaring through the air like a winged bird of steel—and aboard, the moderns, dancing, whirling to the tunes of a snappy Charleston!
And then—crash, bang!—and a hundred human beings jump overboard, 10,000 feet to the earth!
It's the thrill of a lifetime!
MACK SENNETT COMEDY
"Speeding Breezes"
with
BILLY BEVAN
Last Times Tonight—
RICHARD BARTHELMESS
in
"The Beautiful City"
LIBERTY
SUNDAY SONG CONTEST at 12:30

A First National Release

SELLS ONE FEATURE

In spite of the 75 inches of space, the copy is held to one big scene, selling that thoroughly Most of the space is cut against the lettered star and title, and even the title might be left off with no very great hurt to the ticket sales, for it is Colleen Moore rather than the play that will sell. Her clientele is strong for the player rather than the play, feeling that the play will be adequate.

This is a costly space, but a very effective one. The size is not unusual for Seattle. Advertising seems to be a costly proposition out there, but they all do it, so all have to.

Made Cheap Shorts a Lenten Feature

M. W. Larmour, of the National Theatre, Graham, Texas, worked a better than usual idea when he manufactured a star feature from the Pathe "A Pilgrimage to Palestine."

He booked in a number of these moderate priced one reelers and arranged with a local minister to lecture them. This brought out a great many persons who ordinarily would not patronize the theatre during Lent, and as the minister was a brilliant talker, the lectured films were really a feature of a dead night show. Much of his comment was descriptive, some was humorous and in part quotations from the Bible were employed.

He concluded his first lecture with the remark that the combination of a minister and a motion picture was an experiment both for himself and the theatre, adding that film manufacturers merely sought to supply the created demand and expressing the hope that by their patronage the theatregoers would create a demand for a better grade of picture.

Here is something new that is well worth while.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

10,660 Feet

"The Volga Boatman"—Prod. Dist. Corp.

Stirring, Beautiful and Splendid Box-Office Film Is Cecil B. DeMille's Romance of Russia

Drama

Reviewed by C. S. Sewell

CAST:

Feodor ..... William Boyd
Vera ..... Elinor Fair
Prince Nikita ..... Robert Edeson
Prince Dimitri ..... Victor Varconi
Mariusha ..... Julia Faye
Stephan ..... Theodore Kosloff
Vasili ..... Arthur Rankin

Story by Konrad Bercovici.
Scenario by Lenore J. Coffee.
Directed by Cecil B. DeMille.

ALONG the banks of Russia's great river, the Volga, groups of men harnessed together are employed in pulling upstream the heavily-laden cumbersome freight boats, very much in the same way that mules are used with the canal boats in our own country. Competing successfully with dumb animals they naturally rate low in the social scale and in intelligence, they have learned, however, that a rythmic chant not only enables them to better co-ordinate their strength but lightens their spirits and makes their arduous labor more easy to endure.

Years ago this haunting droning melody was immortalized in the famous musical composition "The Song of the Volga Boatman" which is known the world over. Konrad Bercovici, the celebrated Rumanian writer, saw in these picturesque folk the possibilities of romance and visioned a leader arising from this lowly group, one who having tasted persecution and degradation would aid in leading his felliw men on the road to freedom. What better setting for such a theme could there be than the revolution which turned topsy turvy the entire Russian social order? As a result, the story of "The Volga Boatman" was written and has been transferred to the screen by Cecil B. DeMille as a Producers Distributing Corporation production.

A group of these boatmen are seen trudging along under their heavy loads. One, Feodor, more spirited and singing more lustily than the rest, attracts the attention of Princess Vera who has just consented to become the bride of Prince Dimitri. Ominous rumblings of revolt cause Dimitri to be called to the front. The revolution bursts forth and Feodor's enthusiasm for the cause soon results in his achieving a post of importance. To round up slackers he takes his motley mob to the home of Vera; one of his followers is killed by the butler and Feodor demands the life of Vera or her father. Vera accepts the challenge, and goaded by her taunts Feodor finally agrees to be the one who shall take her life. He is given five minutes alone with her, but before this period elapses her sublime courage has caused him to weaken, he takes her in his arms and to appease his followers fakes her death. The ruse discovered, the pair escape to an inn between the opposing armies. Vera is disguised as a peasant but her small white hands betray her. To save her, Feodor introduces her as his wife. The White Army of royalists headed by Dimitri invade the inn. Vera is seized and suffers indignities at the hands of the officers until recognized by Prince Dimitri who claims her as his betrothed. Feodor is sentenced to be shot at a ball given by the nobility. Vera, clothed in regal splendor, unable to longer remain aloof, places herself between Feodor and the firing squad. Just as Dimitri is about to give the order to fire on both, the revolutionists enter. Feodor, chosen to name the puiishment for the royalists decrees that the men shall pull the boats to the headquarters of the Great Revolutionary Tribunal. The mob demands that the women do likewise and Feodor takes his place at Vera's side in harness. Before the tribunal, he cites his work for the cause and pleads for Vera and Dimitri. They are given their choice of joining the revolution or exile. Vera saying that the new Russia will need the blood of the old decides to remain with Feodor and Dimitri chooses exile.

The foregoing furnishes but a bare outline of the romantic story which Mr. De Mille has made into a throbbing gripping picture that is splendid entertainment and will register high at the box-office, a production of wondrous beauty and tense drama that fires the imagination and should appeal to all classes of theatregoers.

While in the handling of the players and in the superbness of the production details this picture is typical of Cecil B. DeMille, in several respects it differs from his usual type of production. There is less of the purely spectacular and the featuring of gorgeousness, and an entire absence of the familiar DeMille cut-back to a previous era or existence. In fact, in "The Volga Boatmen" the appeal of purely theatric display has been subordinated to the romance and drama of the story, resulting in better dramatic cohesion. Another feature of this production is the concentration of the drama into a minimum number of characters. Although there are a number of minor roles and the customary well-handled mob scenes, four players really carry the vital elements of the story and for most of the footage it rests entirely on the two leading players.

There is a marked deliberateness of tempo especially in the early sequences and meticulous attention to pictorial detail that while providing strikingly beautiful scenes, seem to retard the development of the dramatic theme, until the personal story between the boatman and the princess gets under way in the situation where he is left alone with her, faced by the task of putting her to death. From this point there is forceful drama that excites the interest and hold the attention.

Mr. DeMille, an excellent showman, knows the value of sustained conflict of wills and emotions and this is furnished in abundance in the difference in the social status of Feodor and the princess, in their being irresistably being drawn together despite the disgust in which each hold the other, and especially in the scenes in which the two armies figure, with the girl and men on opposite sides. He also makes use of the value of the purely melodramatic punch and the building up of suspense in the rescue at the psychological moment.

Here is a picture that both in story and treatment gets well away from the beaten path but in its construction maintains the essential elements of audience interest and box-office appeal. A story of the Russian revolution it is handled differently from any other of its kind. Mr. DeMille champions neither side in the conflict, each are shown as having their faults and virtues, nor are the characters of either hero or heroine overly sugar-coated to gain unalloyed sympathy, as a consequence they are more real. their actions more true to life and their rather implausible romance more convincing.

This production abounds in scenes of stirring drama, the most vivid being the situation where Feodor is supposed to take Vera's life. The events happening during this five minutes furnish exceptionally forceful drama and build-up tremendous suspense. In fact so strong is the dramatic conflict that the interest is held tensely right up to the end.

It is obvious from the foregoing that Mr. DeMille's direction of the story is well up to his own high standard and the same is true of his handling of the players who have given him magnificent support. Elinor Fair, a newcomer in the DeMille ranks, proves an admirable selection for the princess, she has the beauty and the regal bearing to represent nobility and handles the role with ability. William Boyd, who scored a hit in "The Road to Yesterday," gives an exceptionally fine performance as the Boatman and is a magnificent type for the role. Praise is also due to Julia Faye for a spirited portrayal of a Tartar camp follower, Theodore Kosloff as a mute blacksmith and Victor Varconi, for his excellent handling of the role of the Prince Dimitri. Robert Edeson is very effective as the dignified and elderly prince of the old regime, and makes this minor role stand out.

A striking evidence of Mr. DeMille's skill is his handling of the scene where the imperial officers believing the princess to be a peasant woman place her on a table in the wine room and gradually strip her of her clothing. There is not even a flash of the girl, but the sight of her garments and the expressions on the faces of the men tell the whole story vividly. This method also heightens the drama of the situation.

The song on which the story is based. and the motif of the trudging boatmen is intro-

(Continued on page 623)

6,300 Feet

"The Night Cry"—Warner

Rin-Tin-Tin, Fine Story, Wonderful Suspense Make This a Box-Office Film for Any Theatre

Dog Story

Reviewed by C. S. Sewell

CAST:

Rinty ..... **Rin-Tin-Tin**
John Martin ..... **John Harron**
Baldy ..... **A. Condor**
Mrs. Martin ..... **June Marlowe**
Tony ..... **Heinie Conklin**
Hawkins ..... **Gayne Whitman**
Pedro ..... **Don Alvarado**
Martin Baby ..... **Mary Louise Miller**

Story by Phil Klein and Edward Meager.
Directed by Herman Raymaker.
Scenario by Ewart Adamson.

NOT ONLY IS the Warner Brothers production "The Night Cry" the best Rin-Tin-Tin picture, but, we sincerely believe it to be the best dog picture ever made and one that will immediately please every type of audience and bring a swarm of dollars to the box-offices of all classes of theatres.

The thread of the story is simple and straightforward. The canine star appears as the watchdog of a flock of sheep. Other ranchers find dead lambs and Rin-Tin-Tin is suspected although a giant condor is the culprit. The dog's absence from his flock and other circumstantial evidence point so strongly to his guilt that his owner is ordered to shoot him, but not having the heart to do so he hides the dog. The condor finally siezes the two-year old daughter of Rin-Tin-Tin's owner. Rinty rushes to the rescue and in a terrific fight kills the giant bird. The infuriated villain who has been felled in a fight with the dog, recovers, and is just about to kill the wounded animal when the other ranchers rush to the dog's rescue in the nick of time.

You can't talk about this wonderful animal as you would an ordinary dog. It is nothing new to say that he far outshines on the screen the excellent players who appear with him, and his story here develops an exceptional wealth of real human interest. Such a story! The synopsis above only gives a hint of its possibilities and terrific drama.

Once the plot gets under way and Rinty is accused of killing the lambs, from then on to the final foot there is as finely sustained suspense and as tremendous dramatic tension as the screen has produced.

The audience knows that Rinty is innocent but this fact is kept from the players, but such a hold does the story and this dog's magnificent acting get on you that you long to shout out his innocence when you see him about to be shot, and you sigh with honest relief when his owner finds he has not the courage to go through with it.

The scenes where the other rancher snoops around the house, suspicious that the dog is still alive, and every moment you are kept wondering if his hiding place will be discovered, develops regular hair-trigger, nerve tingling suspense.

It is difficult to find superlatives that are strong enough to describe the tremendous appeal of Rin-Tin-Tin's work in this picture, his display of emotion when wrongly accused, his fight with the rancher, his encounter with another dog and his battle with the condor, and in contrast his kindness and affection for the little girl and the way he lets her maul him around. There are a number of scenes that will bring a lump to the throat.

The condor in this picture is not only something absolutely new, but provides a succession of really thrilling situations. The manner in which this giant bird has been used throughout the story will excite admiration and wonderment as to how it was possible to achieve such effects.

John Harron, June Marlowe and all of the others are excellent, but Rin-Tin-Tin outshines them all, although he has to share most of his honors with the adorable little baby girl.

Herman Raymaker's direction of this story is superb. He has gotten the utmost out of star, cast and story and achieved the extremely difficult task of not only keeping the suspense and drama at high pitch but switching from one thread to another without a trace of a let-down. He has filmed a story without a dull moment that provides splendid, logical, thrilling box-office entertainment.

It is a picture that will get exceptional word of mouth advertising from satisfied patrons and make money for any exhibitor.

6,950 Feet

"Siberia"—Fox

Alma Rubens and Edmund Lowe Head Fine Cast in Gripping Melodrama Based on Stage Play

Melo-drama

Reviewed by C. S. Sewell

CAST:

Sonia Vronsky ..... **Alma Rubens**
Leonid Petroff ..... **Edmund Lowe**
Egor ..... **Lou Tellegen**
Alexis Vetkin ..... **Tom Santschi**
Commandant ..... **Paul Panzer**
Blonde ..... **Lilyan Tashman**
Kyrill ..... **Vadim Uraneff**
Governor ..... **Daniel Makarenko**
Ivan ..... **Harry Gripp**
Feodor ..... **Samuel Blum**

Based on play by Bartley Campbell
Scenario by Eve Unsell
Directed by Victor Schertzinger

ONE OF THE MOST popular of the stage melodramas, Bartley Campbell's "Siberia," which for more than a generation has entertained the playgoing public, has now been transferred to the screen by Victor Schertzinger for William Fox with a cast of well-known players headed by Alma Rubens and Edmund Lowe.

"Siberia" is frankly a melodrama of romance, intrigue and villainy which have been woven into a story that takes its characters from a small Russian village to St. Petersburg and then to a camp for political exiles in Siberia. Forming the background of the plot is the oppression and cruelty of the representatives of the czar towards the peasants. In such surroundings is pictured the romance of a girl exile and an officer of the imperial guard.

The screen story has been changed somewhat and events brought up to the period of the Russian revolution. This brings about the freedom of the girl who aids in the escape of her sweetheart, who, condemned to be shot because he killed a fellow officer to save the girl, incurs the enmity of the revolutionary leader because he is a royalist, but especially because he has won the heroine's love.

An interesting angle to the story is the fact that the rival, who was always championing the cause of the people and prating of his unselfish love for Russia is shown as being selfish, arrogant and drunk with power when the revolution placed him in the position of governor.

The story is interestingly developed and there are a number of tense moments. The manner in which peasants are unjustly treated, even beaten, and thrown into prison, is not a rosy picture, but builds up forceful drama. Romance, heroism, villainy and the political angle are intermingled into a story that is plentifully supplied with plot and counterplot.

Alma Rubens is well-cast as the girl and Edmund Lowe shows to advantage as the hero. The cast includes such well-known players as Lou Tellegen as the revolutionist, Tom Santschi as the villainous and cruel Cossack leader, Paul Panzer as the commander of the prison camp and Lilyan Tashman as an adventuress, all giving thoroughly satisfactory performances. In addition, Harry Gripp and Samuel Blum in out of the ordinary roles furnish effective comedy touches.

"Siberia," offering gripping melodramatic entertainment, should prove a popular attraction with the average audience.

"The Inside Dope"

(Pathé—Sportlight—One Reel)

THIS GRANTLAND RICE Sportlight illustrates the important part that technique plays in becoming adept at all sports. It shows the technique of champions and runners-up in billiards, golf, skiing, swimming, horseback riding and many other sports—**Sumner Smith.**

Pathe Review No. 16

(Pathe—Magazine—One Reel)

THREE FEATURES make up this issue. The first is "Berlin Today," Pathecolor views of the Prussian capital in Republican guise; "The Book of Numbers," the manufacture of telephone directories, and "Plundering the Sea," another camera record of the Arcturus Oceanographic Expedition led by Dr. William Beebe.—**Sumner Smith.**

6,500 Feet

"Out of the Storm"—Tiffany

Entertaining Melodrama Directed by Gasnier Features Jacqueline Logan and Edmund Burns

Melo-drama

Reviewed by C. S. Sewell

CAST:

Madge Lawrence ..... Jacqueline Logan
James Morton ..... Edmund Burns
Leonard Keith ..... Eddie Phillips
Timothy Keith ..... Montague Love
Lawrence ..... Tyrone Power
Attorney ..... Crawford Kent
Aunt ..... Frona Hall
Office Boy ..... Leon Holmes
Justice of Peace ..... Jay Hunt

Based on novel "The Travis Coup" by Arthur Stringer.
Directed by Louis Gasnier.

WITH A CAST HEADED by Jacqueline Logan and Edmund Burns and consisting almost entirely of well-known players, Tiffany Productions is presenting on the independent market "Out of the Storm," a melodramatic romance of newspaper life directed by Louis Gasnier.

Presenting at the outset a peep behind the scenes of a big newspaper office, the story early gains the interest with the disclosure that both the hero and the scapegrace son of the editor are in love with the same girl and the hero who is the city editor is made the goat because he shields his rival whose escapades continually furnish "copy" for the paper. On the night that Morton, the city editor, has planned to elope with Madge, Leonard, the other chap, entices her to a restaurant and forcibly pleads his love. There is a struggle for a pistol and Leonard is slightly wounded just as Morton arrives and takes the blame. The pair elope as planned and Leonard dies. Morton is arrested for the murder and convicted. In the meantime, Madge, wandering in the storm, became ill and only learn the truth about Morton's disappearance on the day he was to be executed. Morton is being led to what he believes to be his execution when he is confronted by Madge, who has convinced the governor of the real truth and Morton is freed.

There is a continued succession of sure-fire melodramatic situations and every one of the scenes develop tense drama. The climax, with its preparation for the death cell, is somewhat morbid, but provides a good surprise punch with excellent last-minute suspense. There is good human interest, especialy in the character of an office boy who unceasingly aids the condemned man, and incidentally furnishing some good comedy.

4,500 Feet

"The Escape"—Universal

Pete Morrison Stars in Blue Streak Western, Good Romance, Humor and Abundance of Action

Western

Reviewed by Sumner Smith

CAST:

Johnny Bowers ..... Pete Morrison
Evelyn Grant (lead) ..... Barbara Starr
Jeremiah Grant (her father) ..... Frank Norcross
Howard Breen (heavy) ..... Bruce Gordon
Silas Peele (heavy) ..... E. S. Dewey
Flossie Lane (flapper) ..... Jane Arden
Manuel Estrada (comedy), Tex (Shorty) Young

Scenario by Frank Beresford.
Directed by Melbourne Morante.

PETE MORRISON is the star of "The Escape," a Universal five-reel Blue Streak Western directed by Melbourne Morante, with Barbara Starr playing opposite the star and Bruce Gordon as chief "heavy." It is good Western entertainment of the conventional sort, featuring a simple love story, bandits, fights and fast riding. The picture has coherence, action, attractive backgrounds and good comedy.

Johnny Bowers of the Rockin' P ranch rides to the railroad station to meet Evelyn Grant, daughter of the owner of the town bank, arriving from the East. He interrupts train robbers, headed by Wingo Wade. Later, Wade and Howard Breen, short $5,000 in his account at the bank, plot to rob a stage bringing money to the bank. Fearing Johnny, they accuse him of highway robbery and have he and his three companions thrown in jail. Johnny and they escape, hold up the stage themselves, deliver the money to the bank and return to jail. Wingo, now desperate, robs the bank but is overtaken by Johnny and loses in a finish fight. Thus Johnn's reputation is cleansed and the way is clear for him to marry Evelyn.

One of the best scenes is a comedy scene in the jail when Johnny and his boys overpower the sheriff and escape, later returning to convince visitors that everything is all right by posing the sheriff with an unseen revolver sticking in his back.

Morrison, Miss Starr and Gordon do good work throughout.

5,146 Feet

"Sir Lumberjack"—F. B. O.

Plenty of Action and Amusing Comedy in Lefty Flynn's Latest—A Pleasing Western

Western

Reviewed by C. S. Sewell

CAST:

William Barlow, Jr ..... Lefty Flynn
Bess Calhoun ..... Kathleen Myers
Bill Blake ..... Tom Kennedy
Barlow, Sr. ..... Will Walling
John Calhoun ..... Luke Cosgrave
Jason Mack ..... William Nestell
Cook ..... Raymond Turner

Story and scenario by Victor Gibson.
Directed by Harry Garson.

A LUMBER CAMP melodrama with a pleasing romance, good human interest and unusually bright and amusing comedy, is offered in "Sir Lumberjack," Lefty Flynn's newest starring vehicle for F. B. O.

Bill Barlow, a rich young spender, disgusts his father, who refuses to pay his bills. Bill starts out to make good at the company's lumber camp, but is waylaid by tramps, who steal his clothes and when he arrives no one will believe he is really the boss's son. Rescuing Bess Calhoun from the path of a gigantic log he learns of a plot of the boss to gain control of the Calhoun timber by means of a mortgage. He succeeds after a wild ride down the mountain in paying off the mortgage, selling the property to his father at a big price and winning the hand of Bess.

The plot of the story follows along familiar lines and brings in such standbys as the mortgage, the girl's rescue and the mad chase to save the property at the last minute. This all makes for fast and exciting action, as it has been well handled. In addition, the earlier part of the picture introduces good cleancut comedy that gets away from the beaten path. Aided by peppy subtitles, the sequences between Lefty and the tramps when they take his clothes, his appearance in misfits and his reception at the camp, are good for chuckles and hearty laughter.

All in all, this is one of the most congenial roles Lefty has had recently. Kathleen Myers is attractive in the opposite role and the remainder of the cast is entirely satisfactory.

There is a rather whimsical touch to this story, which furnishes the title, and with its refreshing comedy and sure-fire outdoor melodrama situations, it offers good entertainment for the average patron.

5,465 Feet

"Two Can Play"—Asso. Exhibitors

Clara Bow Scores as Youthful Flirt in Love Story of Pursuit by Two Men—Odd Ending

Drama

Reviewed by C. S. Sewell

CLARA BOW has made a name for herself as a flapper and in the Associated Exhibitors production, "Two Can Play," Play," scores again as an incorrigible birt. Playing opposite her are Allan Forrest and Wallace MacDonald in roles very congenial to them—for the story is of the contest of two men for a girl. George Fawcett makes a striking parent.

The picture begins with a snap with scenes of the father's attempt to prevent a match between James Radley (played by Forrest) and Dorothy Hammis (played by Miss Bow). MacDonald as MacForth is introduced as a congenial character and is set to spy upon Radley. John Hammis decides to trick the girl into living with the two men on an island, in the hope she will compare them and choose MacForth. But during a raging storm MacForth shows his true colors and the girl realizes that her father's choice is wrong.

CAST:

John Hammis ..... **George Fawcett**
James Radley ..... **Allan Forrest**
Dorothy Hammis ..... **Clara Bow**
Robert MacForth ..... **Wallace McDonald**

From the story by Gerald Mygatt
Directed by Nat Ross

The story is interesting and dramatic, but through some fault either of directing or acting, it is misleading in that the unexpected man wins the girl. All indications point to MacDonald as the man to be blessed—indeed, several incidents stamp Forrest as a cad—yet in the end Forrest surprisingly wins. Whether or not this will be welcomed by most audiences remains to be seen. The final impression is that neither man is good enough for the girl.

Clara Bow's work at all times lends sincerity and realism as well as snap to the picture. She is the best feature of it and she is well worth seeing.

6,805 Feet

"That's My Baby"—Paramount

Douglas MacLean's Newest Production Is a Well-Timed, Fast Moving Farce Comedy

Farce Comedy

Reviewed by Epes W. Sargent

DOUGLAS MacLEAN'S newest starring venture for Paramount is easily the very best thing he has yet done, and should prove one of the best liked comedy offerings of the season. "That's My Baby" is a closely strung succession of comedy gags, every one of which is essential to the advancement of the plot. There are no interpolated gags put in to get laughs without regard for the story. They all belong, and the result is a fast little play that will appeal to practically every class of theatregoers. The six-year-old, (whether that indicates age or mentality), can enjoy to the full the purely physical movement, but there is thought back of the action that makes this play equally welcome to the intelligent. It is a story of almost universal appeal.

Alan Boyd, who shares bachelor apartments with his business partner, Dave Barton, is about to be married, and the story opens with the rehearsal of the wedding ceremony. As they are leaving for the church a telegram announces the elopement of the prospective bride, and Alan swears that he is done with women forever. An hour later he has found a new idol. That she is the daughter of a business rival adds materially to the situation.

Schuyler van Loon, who aspires to the hand of the girl—Helen Raynor—gets his rival in Dutch by wishing on him a small boy entrusted to his care. A suspicious detective sees to it that Alan does not desert his supposed offspring, and the youngster himself takes good care not to be left behind.

That's the bald plot, but it is told with a wealth of comedy detail that brings out almost continuous laughter. There are only two delightfully funny incidents that might remotely be classed as slapstick, and yet few slapstick comedies bring as much genuine laughter.

MacLean is naturally funny and his personality fits the role to perfection. He is the centre of all the fun, and yet he is only the centre, for many of the laughs go to Fred Kelsey, as the plainclothes man assigned to a charity bazaar; to Harry Earles, as the baby; to Eugenie Forde, as the domineering mother of the girl; to Claude Gillingwater, as the father and in lesser degree to everyone in the cast. Margaret Morris, as the girl, is well worth winning, and plays her role with a spirit that holds to the tempo of the action.

There is not a foot of film in "That's My Baby" that drags the action down. It's a comedy hit that's solid meat.

CAST:

Alan Boyd ..... **Douglas MacLean**
Helen Raynor ..... **Margaret Morris**
John Raynor ..... **Claude Gillingwater**
Mrs. Raynor ..... **Eugenie Forde**
Dave Barton ..... **Wade Boteler**
Van Loon ..... **Richard Tucker**
Murphy ..... **Fred Kelsey**
Baby ..... **Harry Earles**
Drug Clerk ..... **William Orlamond**

Story by George J. Crone and Wade Boteler.
Scenario by Joseph Franklin Poland.
Directed by William Beaudine.

"Hearts and Showers"

(Pathe—Cartoon—One Reel)

THIS is one of the funniest of Paul Terry's Aesop Fables. Two cats spend all their time spooning, though the farmer's house is overrun with mice. He tries to break up the affair. Finding this impossible, he drives both cats away. Returning, he finds mice everywhere. Then the two cats, now married and more attentive to responsibilities, return—with twelve "children"—and the mice's doom is sealed—**Sumner Smith.**

"Volga Boatman"

(Continued from page 620)

duced at intervals, and imparts a rythmic grace that is strikingly effective. Added to this is the remarkable beauty of some of the scenes, especially the boatmen trudging along the river bank in the moonlight, and some of the interior shots with the picturesque mobs and the magnificently gowned princess in geogeous surroundings. There is also a tremendous punch in the brief scenes which show the Red Army slipping into the city and their guns destroying the palace, with a huge chandelier and one end of the ball room falling down on the gorgeously costumed dancers.

"The Volga Boatmen" is distinctly a superproduction. Cecil B. DeMille has not disappointed his millions of admirers. It is a picture that should make money for the exhibitor and please his audiences.

"Help Wanted"

(Universal—Comedy—One Reel)

ORDERED to cease his attentions to a wealthy girl until he lands a job, Charles Puffy in this Universal comedy writes down an address on a collar which another man claims and wears. Then begins a chase through streets, on top of a bus, etc., with Puffy continually trying to get a look at the collar. The other fellow is knocked off by an overhanging rope, which Puffy cuts, and the chap swings into an office. Puffy rushes in and finds he has won a reward and the girl. An average number of this series.—**C. S. Sewell.**

"Lest We Forget"

(Educational—Instructive—One Reel)

EDUCATIONAL offers, free of charge, this visualization of historic scenes dear to the heart of Americans, in connection with the Sesqui-Centennial celebration of the birth of the nation to be held in Philadelphia from June 1 to December 1. Such scenes as the signing of the Declaration of Independence are so very cleverly and beautifully done that it seems that every picture theatre in the country will want to show the reel. Credit is given D. W. Griffith for "patriotic co-operation."—**Sumner Smith.**

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Accurate Exhibitor Information in Compact Form

ARROW

	Kind of Picture	Review.	Feet
		1925	
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994
In Borrowed Plumes (Welch-Daw)	Society melodrama	Mar. 27..	5,719

ASSOCIATED EXHIBITORS

			1925	
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1	3,000
			1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan.	23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb.	13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb.	20..	6,259
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb.	27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar.	6..	5,438
North Star (Strongheart)	Dog melodrama	Mar.	6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar.	20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar.	27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr.	3..	5,683
Nut- Cracker (Horton-Busch)	Farce Comedy	April	17..	5,786

CHADWICK PICTURES CORP.

			1925	
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
The Bells (L. Barrymore)	Drama			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec.	26..	6,500
			1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan.	2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan.	9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb.	27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar.	6..	6,400

COLUMBIA PICTURES CORP.

Danger Signal (Novak)	Railroad melo.	5,548
Unwritten Law (Hammerstein)	Drama	5,345
Steppin' Out (Revier-Sterling)	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama	5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama	5,700
Ladies of Leisure (Hammerstein)	Drama	5,770
Screen Snapshots	Novelty	1,000

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

We're Shooting Out Dollars

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

Perfection

	Kind of Picture	Review.	Feet
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

EDUCATIONAL FILM CORP.

			1925	
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec.	5..	2,000
Marionettes	Color fantasy	Dec.	5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec.	5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec.	12..	2,000
Bachelor's Babies	Juvenile comedy	Dec.	12..	2,000
What's Up (Bowes)	Cameo comedy	Dec.	12..	1,000
Weak But Willing	Walter Hires comedy	Dec.	19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec.	19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec.	26..	1,000
			1926	
A Salty Sap (Dooley)	Christie comedy	Jan.	2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan.	2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan.	9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan.	23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan.	23..	1,000
Parisian Modes in Color	Special	Jan.	30..	1,000
Brotherly Love (Bowes)	Comedy	Jan.	30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb.	6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb.	6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan.	30..	1,000
Careful, Please	Hamilton comedy	Feb.	13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb.	20..	2,000
Sea Scamps	Juvenile comedy	Feb.	20..	2,000
Page Me (Vernon)	Comedy	Feb.	27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar.	6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar.	13 .	2,000
Light Housekeeping (Conley)	J. White prod.	Mar.	20..	2,000
Wireless Lizzie (Hiers)	Christie comedy	Mar.	20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar.	27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar.	27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar.	27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar.	27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar.	27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar.	27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr.	3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr.	10..	2,000
Congress of Celebrities	Hodge-Podge	Apr.	10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr.	10..	1,000

FILM BOOKING OFFICES OF AMERICA

			1925	
Great Decide	Pacemakers	May	9..	2,000
Fast Male	Pacemakers	May	30..	2,000

Quick Reference for Busy Exhibitors

	Kind of Picture	Review.	Feet
Texas Bearcat (Bob Custer)	Western drama	May 9..	5,550
Speed Wild (Flynn)	Melodrama	May 16..	4,774
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo (Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1.000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	5,010
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Bouy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	April 17..	5,486

FIRST NATIONAL

			1925	
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16 .	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Sills)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25 .	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,340
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec.	12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec.	19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec.	26..	7,900
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan.	2..	7,774
Infatuation (C. Griffith)	Drama	Jan.	16..	5,704
Just Suppose (Barthelmess)	Romance	Jan.	30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan.	30..	7,000

	Kind of Picture	Review.	Feet
		1926	
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279

FOX FILM CORP.

			1925	
Man Without a Country (all-star)	Special	Feb.	28..	10,00
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,08
Mysterious Stranger	Comedy	Mar.	14..	2,00
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,57
House of Flickers	Imperial com.	Mar.	21..	2,00
Gold and the Girl (Jones)	Western	Mar.	28..	4,51
Amateur Detective	Van Bibber	Mar.	28..	2,00
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,95
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,00
From Mars to Munich	"arieties"	Apr.	4..	1,00
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,80
Where the Waters Divide	"Varieties"	Apr.	25..	1,00
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,25
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,00
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,34
Concerning Cheese	Varieties	May	9..	1,00
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,00
White Paper	Varieties	May	23..	1,00
Papa's Darling	Sunshine comedy	May	23..	2,00
Scandal Proof (Shirley Mason)	Drama	June	6..	4,40
Scientific Husband	Sunshine comedy	June	6..	2,00
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,36
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,00
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,05
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,00
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,00
Shoes	O. Henry series	Aug.	29..	2,00
Sweet Marie	Imperial comedy	Aug.	29..	2,00
The Wrestler	Van Bibber	Aug.	29..	2,00
Sky Jumper	Van Bibber	Aug.	29..	2,00
My Own Carolina	Varieties	Aug.	29..	1,00
The West Wind	Varieties	Aug.	29..	1,00
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,26
Big Game Hunter	Van Bibber	Sep.	5..	2,00
Havoc (George O'Brien)	War drama	Sep.	12..	9,28
On the Go (Sid Smith)	Comedy	Sep.	12..	2,00
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,80
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,00
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,97
Cuba Steps Out	Varieties	Sep.	26..	1,00
Love and Lions	Imperial comedy	Sep.	26..	2,00
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,90
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,00
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,50
Cloudy Romance	Comedy	Oct.	10..	2,00
The Sky Tribe	Magazine	Oct.	10..	1,00
Toiling For Rest	Varieties	Oct.	10..	79
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	6,05
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,00
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,84
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,61
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,23
Transients in Arcadia	O- Henry story	Oct.	31..	2,00
All Abroad	Helen & Warren	Oct.	31..	2,00
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,97
Peacemakers	Helen & Warren	Nov.	7..	2,00
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,51
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,00
River Nile	Varieties	Nov.	28..	1,00
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5..	6,60
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,89
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,70
His Own Lawyer	Helen & Warren	Dec.	26..	2,00
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26..	2,00
Cupid a la Carte	O.Henry series	Dec.	26..	2,00
Parisian Knight	Van Bibber series	Dec.	26..	2,00
Iron Trail Around the World	Variety	Dec.	26..	1,00
		1926		
The Feud	Van Bibber series	Jan.	2..	2,00
Gilded Butterfly (Rubens-Lytell)	Drama	Jan.	16..	6,20
Whirlpool of Europe	Variety	Jan.	16..	75
Fighting Tailor	Imperial comedy	Jan.	16..	2,00
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan.	23..	5,46
Old Virginia	Variety	Jan.	23..	1,00
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan.	30..	7,60
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb.	6..	6,03
A Flaming Affair	Imperial comedy	Jan.	30..	2,00
A Bankrupt Honeymoon	Comedy	Feb.	6..	2,00
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb.	13..	4,90
Cowboy & The Countess (Jones)	Action melodrama	Feb.	13..	5,34
Officer of the Day	Imperial Comedy	Feb.	13..	2,00
Road to Glory (McAvoy-Fenton)	Drama	Feb.	20..	5,60
Egypt Today	Variety	Feb.	20..	70
Pawnshop Politics	Imperial comedy	Feb.	27..	2,00
Moving Day	Helen and Warren	Mar.	6..	2,00
Drops From Heaven	Varieties	Mar.	6..	1,00
Johnstown Flood (all-star)	Spectacular melo.	Mar.	6..	6,25
Woman of Letters	Helen and Warren	Mar.	13..	2,00
Dixie Merchant (Bellamy)	Drama	Mar.	20..	5,12
My Own Pal (Tom Mix, dog and child)	Western	Mar.	27..	6,03
Yellow Fingers (Olive Borden)	Oriental melodrama	Apr.	10..	5,99
From the Cabby's Seat	O. Henry comedy	Apr.	10..	2,00
Sandy (Madge Bellamy)	Drama	April	17..	7,85
Two Lips in Holland (Marian)	Comedy	April	17..	2,00

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6.02
Police Patrol (Kirkwood)	Melodrama	6,10
Little Girl in a Big City	Noted play	6,04

Star and Type of Story When Needed

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,776
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nosturm (Rex Ingram prod.)	Ibanez Novel	Feb. 27..	.....
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
"Ibanez' Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750

PARAMOUNT

		1925	
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,782
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,000
Cobra (Valentino)	Drama	Dec. 19..	6,805
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,763
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,200
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamiltn-Mason)	Zane Grey western	Apr. 10 .	6,850
For Heaven's Sake (Harold Lloyd)	Typical Comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363

PATHE

		1925	
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ought	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	1,000
Seven Ages of Sport	Sportlight	Aug. 15..	2,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26.	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10 .	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Nov 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000

Review Date Where You Need It Most

	Kind of Picture	Review.	Feet
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,820
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all-star)	Feature version	Mar. 27..	4,756
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up In the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hocked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17..	

PRODUCERS DISTRIBUTING CORP.

			1925	
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkrant)	Tense drama	Dec.	12..	9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb.	20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr.	10..	6,900
Danger Girl (Priscilla Dean)	Crook melodrama			
Made for Love (Leatrice Joy)	Drama			
Red Dice (Rod LaRoque)	Underworld melodrama			
Forbidden Waters (Priscilla Dean)	Comedy drama			
Whispering Smith (H. B. Warner)	Melodrama-western			
Volga Boatman (W. Boyd-E. Fair)	Melodrama			
Paris at Midnight (Jetta Goudal)	Melodrama			

B. P. SCHULBERG PROD.

Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar	21..	6,714

	Kind of Picture	Review.	Feet
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,14[illegible]
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,14[illegible]
Go Straight (Star cast)	Drama	May 9..	6,10[illegible]
Paint Perfume (Seena Owen)	Romantic drama	June 27..	6,22[illegible]
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,00[illegible]
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,32[illegible]
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,97[illegible]
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,48[illegible]
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,08[illegible]

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1925	
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb.	27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar.	20..	8,388
The Bat (all-star)	Mystery drama	Mar.	27..	8,219

UNIVERSAL

			1925	
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	4..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Boots' Wild	Mustang western	Oct.	24..	2,000
Hidden Loot (Hoxie)	Action western	Oct.	31..	4,738
Boundary Line (Fred Humes)	Short western	Oct.	31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct.	31..	2,000
Triple Action (Pete Morrison)	Action western	Nov.	7..	4,800
Rustlers From Boulder Canyon	Short western	Nov.	7..	2,000
Kick Me Again (Puffy)	Comedy	Nov.	7..	1,000
Oh, Buster	Buster Brown	Nov.	7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov.	14..	8,943
Two Many Ducks	Mustang westn-com.	Nov.	14..	2,600
Beware of Your Relatives	Bluebird comedy	Nov.	14..	1,000
A Speedy Marriage	Century comedy	Nov.	14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov.	21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov.	21..	ep
Range Law	Mustang western	Nov.	28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov.	28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov.	28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec.	5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec.	5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec.	12..	1,000
One Man Ranch (Morrison)	Action western	Dec.	12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec.	13..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec.	19..	6,700
Top Hand	Short western	Dec.	19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec.	26..	6,887
Buster's Nightmare	Buster Brown	Dec.	26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec.	26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec.	26..	1,000
			1926	
Call of Hazard (Humes)	Mustang western	Jan.	2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan.	2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan.	2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan.	9..	7,207
Blue Blazes (P. Morrison)	Western	Jan.	16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan.	23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan.	23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan.	30..	5,786
Man With the Scar	Short western	Jan.	30..	2,000

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	.....
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..	4,440
Gunless Bad Man (Mower)	Mustang western	Mar. 27..	2,000
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	special	Mar. 27..	1,000
The Set Up (Art Acord)	Western	Apr. 3..	4,600
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake)	Bullseye Comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic Drama	April 17..	8,828
Radio Detective (Jack Daugherty)	Serial	April 17..	
Buster's Skyrocket (Trimble)	Buster Brown com.	April 17..	2,000
Gun Shy (Fred Hume)	Short Western	April 17..	2,000
A Swell Affair (A. Lake)	Comedy	April 17..	1,000

VITAGRAPH

			1925	
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
			1924	
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,300
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	Apr.	10..	6,800

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,425

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

C. C. BURR

			1924	
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
			1925	
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
Her First Night in Philadelphia			
Her First Night in The Jollies			
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Let's Go Fishing	Holland—scenic	Nov. 7..	1,000

JAFFE ART FILM CORP.

Broken Hearts (Lila Lee)	Drama	Mar. 20..	7,800

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,894
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

			1925	
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21..	4,960

POST SCENICS

Holland	Scenic	Nov. 7..	1,000

RAYART

			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,925
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,858

RED SEAL

			1926	
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6..	1,000
Reelview (Issue B)	Urban magazine	Feb.	6..	1,000
Dolly Gray	Song car-tune	Feb.	6..	1,000
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10..	850
Hair Cartoon	Marcus cartoon	Apr.	10..	550

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	
Here He Comes (E. Douglas)	Comedy Drama	5,000
Trapped (Elinor Faire)	Drama	5,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"In the Days of Pharaoh"—An Egyptian Fantasy

Specially Designed on Exhibitor's Request by Colby Harriman

AN exhibitor who recently built a very pretentious prologue for one of the big features which in this instance was "The Ten Commandments" called on us and suggested that we would be performing a service if we would suggest ways and means to use some of the sets which had been built to create atmosphere for the showing of this feature.

It is very simple to revamp scenery especially if it is related to a given period. In this case the scene itself emphasizes Egypt and all that goes with it. One secret of making presentations pay is to use materials as often as the producer or exhibitor finds it within his power to juggle these units so as to erase the semblance of a former setup.

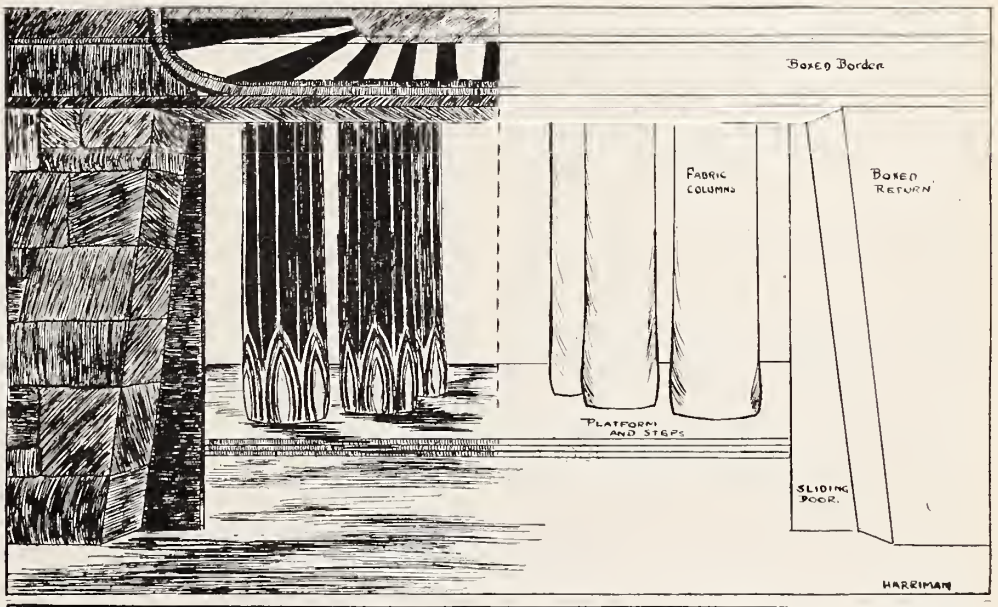
So this week we are offering a suggestion which introduces only the dance and music of Egypt and calling it "A Worship Dance." Producers will find a wealth of material in various historical chronologies in which to add to the subject matter if they so desire, and there are many suggestions which are listed in the "Encyclopaedia of Music for Pictures" by Rappe, which may be chosen to make up the musical background.

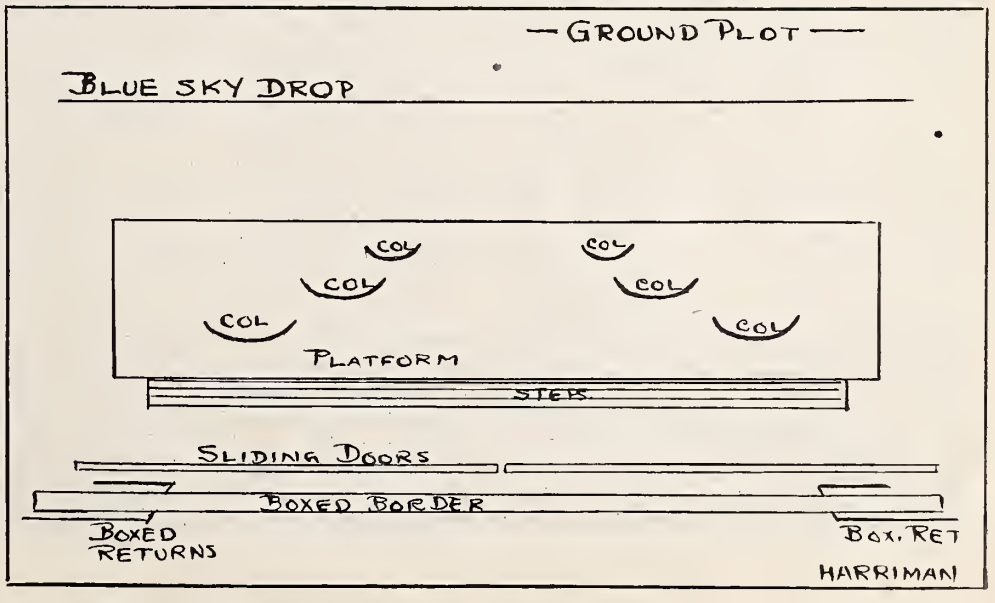
THE SETTING

The accompanying sketch represents a treatment in two scenes. The first part of the routine takes place in one, the balance full stage. The setting as indicated in the accompanying ground plot consists of two boxed returns set in one with a boxed border resting upon them and extending across stage. Two sliding doors working on a traveller is set back of the boxed set pieces. These are practical and in constructing the set attention must be given to the amount of space off-stage to permit the doors to open, revealing the balance of the set. A platform is placed up-stage with two or three steps leading to it. Six fabric columns painted with an Egyptian design are dressed right and left center of the platform. A blue sky drop is hung back. This arrangement is simple and in practically all Egyptian atmospheric settings we will find columns and boxed returns or returns painted to give the effect of thickness.

CONSTRUCTION DATA

The boxed returns may be made out of flats with a jog hinged to the flat as a flipper. The boxed border may be given a similar treatment although it may be a specially constructed piece and painted to represent thickness. The sliding doors may be constructed of flats and if the stage room is not sufficient to permit of sliding doors a scrim may be hung in the archway and this painted to represent large blocks of cut stone, so that when the lights go up back of the scrim the full set is revealed. The columns may be constructed of veneer or tin or may be of fabrics. The base fastened on a hoop with a semi-circular block at the top, to which





the top of the fabric is fastened and this drawn up to give the columns a taut appearance. The blue sky drop should be set well back and the platform may cover the entire area of the stage back from about one and a half.

THE ROUTINE

The routine opens in the foreground in front of the boxed returns. A character dressed as an Egyptian Priest enters and sings the introductory song. He looks to right and draws back into the shadow. A young man and woman dressed in desert tramping clothes, white blouse, breeches, hat, etc., enter and look with awe at the huge gateway before them. The Egyptian approaches them; they draw away in fear; he reassures them of his friendship and they confide in him their wish that they might have lived in the days of Pharaoh. The wish is no sooner spoken than the Priest waves his hands and the huge doors open revealing a temple with incense brazures, and in the distance the chanting and rhythmic sounds of muted instruments is heard. Presently a chorus of dancing slave girls enter and do an Egyptian dance in semi-silhouette against the blue sky drop. There is a clash and clang of cymbals announcing the approach of the Ritual Dancer. A woman dressed in the regal robes of Egypt is borne in on a litter carried by Nubians. She comes to center and does an Egyptian Fire Dance, small spots in the stage floor at center highlighting her body during the action which is accompanied with clanging cymbals, the blare of trumpets.

For the finale the chorus of dancing maidens enter with flame colored silks and do a wild and weird number about the Worship Dancer. There is a puff of smoke and the set goes black except the foreground. The two young people turn in the direction of the Priest and he too has disappeared. They look back towards the full stage set and are confronted by the stone gateway.

COSTUMES

The costumes as indicated are very simple to construct and we are referring producers to a book entitled "Costuming a Play" by Elizabeth Grimball, published by Century Company, in which a very concise chapter on Egyptian Costumes is given. Details as to how to manufacture these costumes locally at low figures are furnished in the book. The first character represents that of the dancing girl who wears a costume of diaphanous material consisting of a skirt fitted from the bust to the hips and supported by wide metal straps over the shoulders. A designed band of gold may be worn around her head. The third figure wears a striped head-dress and a garment which is simply a skirt supported by two bands of beads which are fastened in front below the breasts pass over the shoulders and again are attached to the skirt in the center of the back. The skirt is covered with a scale design which should be stencilled on any four colors which repeat in the order given, red, dark green, turquoise blue, yellow ochre and red. From the knees down the design of the skirt is of alternating stripes of dark yellow, green and yellow ochre. The wristlets and anklets are made of beads. This costume may be worn by the two attendants to the Worship Dancer. The third costume shows that of the Worship Dancer wearing a head-dress with a conventionalized design of a hawk as indicated in Fig. 4. The dress may be of linen or a fine quality of lawn. The design is carried out in terra-cotta, blue and green. It follows the conventional wings of the hawk below the knees and stripes used are both broad and narrow. The jewels may be made of dyed or painted wooden beads, China beads and varnished sealing wax applied on heavy buckram.

"MELODIES ETERNAL"

Produced by J. M. Anderson

Rivoli Theatre, New York City.

THE musical visualizations based on the immortal compositions of George Frederick Handel and staged by John Murray Anderson are very gorgeous, colorful and interpretive, of the soulful compositons of Handel, but somehow we think this should have been the Holy Week presentation, as the main part of the program is solemnly religious. In the audience the lady seated in back of me and who voiced her opinion to her companion, seemed to each share the same opinion, which to quote her expression was, "What a solemn and beautiful thing in such a place as this."

There is no harmony in the program of the show. Beginning with the overture, "Caucasian Suite," arranged by Herman Hand, conducted by Irvin Talbot and beautifully rendered by the Rivoli Orchestra. A Prisma Color picture, "The Four Seasons," followed, then "The Eton Boys," two clever children did some dancing, backed by a draped set in two colors. Blue backing loosely hung in 3rd and toned Blue from top, a low profile piece painted to represent an artistic stone high backed seat with a flower bush at right, sets centre stage in 2nd with gold velvet hangings right and left.

The presentation was titled "Melodies Eternal." Reds, Blues, Purples, etc., projected on the beautiful Gold curtain, as the introduction was played gives one a very pretty color symphony. The curtains part revealing a setting raised on a three step high platform and divided into three parts by square columns of the Louis XV design, on the columns are painted candelabras with transparent tips, lighted from behind giving candle effect. Velvet hangings carried across the distance between columns and off stage on both sides. The lighting on this set consisted of Magenta foots and Blue border spots with Steel Blue flood over all.

The close-in drapes on the center set open and four musicians, dressed in the period costumes of the time play a short introduction to the "Minuetta" danced by Dorothea and Naida assisted by Norma Jean, Mildred Haley, Elaine Pickens and Rita Sebastian, who sang the number and whose entrance was from right and left set through close in drapes backing this triple stage effect is, what we suppose to be a French window effect which carries full height and width, at any rate it was tin or some other metal which reflected the colors of the foot lights but diffused the outline.

The costumes are beautiful and very rich to look at. The work of the artists is all that was expected, but it has been staged in such a "high hat" manner that it fell far short as entertainment; as did the balance of the number which consisted of the close in drapes of centre stage opening and Rae Eleanor Ball rendered, very beautifully, on the violin, "Larghetto" (1739), this was quickly followed by the vocal rendition of Allegro "Sweet Bird," by Olive Hutchinson, after doing two or three shows of "Sweet Bird" Miss Hutchinson's voice was not so sweet as it showed the strain placed upon it by the producer who expected much and demanded more. At this point the tempo of the performance changed, and so did the lighting, which was centered upon the stage of the left —the close drapes open and revealed the first set, of the series of three that brought forth the comment from the lady behind me. This series is programmed: "Largo (1740) (from Xerxes). Handel will ever be revered and loved for his immortal "Largo."

As the curtains were drawn back a Monk was seated playing on a Cello before a stained glass window the center design of which was the image of the Saints (this was painted on a transparency as was the window effect of the other two sections) during playing the drapes on the right hand were drawn revealing the same window effect, into this walked a singer dressed in the garb of a Nun, then the drapes on the centre section were drawn revealing an Organ Console with organist playing, backing this was the same glass window effect with group, topped with what seemed to be an Angel playing on a harp, as the music swelled and vibrates through the theatre the lights back of transparency is brought up and a tableau of the images on the stained glass windows was seen the transparency was raised and the characters are each spotted with colored spots, except the Celloist, Singer and Organist.

The lighting is very effective, starting with Purple trough behind organ flooding up over centre group who are highlighted Green from one side and Canary from the other with dimmed Canard spotting the characters on either side of the group. The costuming is beautiful and with the light combination the effect of this finale is gorgeous but somber.

PROLOGUE TO "SEA BEAST"

Produced by Jos. Plunkett

Mark Strand, New York

THE program, at this ever popular theatre, for a two-week run has been necessarily condensed to fit the picture "The Sea Beast," featuring John Barrymore.

It is seldom that Joseph Plunkett moves the overture up and makes it a part of the Mark Strand Topical Review, but in this case neither distracted from the other and both were appreciated.

As a prologue to "The Sea Beast" Mr. Plunkett has arranged an effective, though very simple scenic arrangement which presents to us the deck of a ship with the helmsman at the wheel and the Mark Strand Quartette lounging about the deck, this against a heavy moving clouded sky—the singers are lighted from the left with amber spots and white spots from proscenium top. During the action of the prologue which consists of singing and dancing, a ship with all sails set moves across the back and when it reaches half way across stage a scrim is dropped and the picture begins—the lights back of scrim are dimmed down and the picture sheet is lowered.

The balance of the program was an organ solo "C Sharp Prelude"—Rachmaninoff.

There was no attempt at lighting through the entire program.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

As One Exhib. to Another, 4

DEAR BRO. EXHIB. WRIGHTWAY:—Well, bro. and pal, as the great mind of the ages has it, ten days has quietly folded their tent like the Arab and beat it" since the officiously opened U Nique was under my managing.

Seven of them ten nights the U Nique has "played to" (trade term) Mr. Peasley's son running the projection machinery. Mr. Peasley's daughter—which her name is May K. Peasley, she plays music from the piano—and the manager.

Mr. Peasley's $50 permit deposit paid by me, furnishes the "juice" and Mr. Peasley got $50 as mayor, allowing it to be turned on and Mr. Peasley as police cheap lets the theatre open for $50, and it is not Mr. Peasley's investment which is "all going out and nothing coming in."

That is where "yours truly" (being a way of saying me) comes in.

Enduring of the seven performances there was plenty of time for the management to watch the film and do some hard thought when not looking quietly upon Miss May K. Peasley, she is a cute little thing she has dark bobbed trellises of hair.

At the end of the seventh showing performance Miss May K. Peasley she said to me. It is too bad Mr. Lott. My father ought not to of sold you this place. It was real mean of him.

And why? I asked back. Because said little May K. my father is laughing through his sleeves. He says he never knew why the town half wit Joe only had one half of his wits until you blew in.

You are NOT half witted said little May you just need somebody to look out for you.

Then she swung back on the piano stool and started to play a musical piece which we had been using for the show that evening which was named I Am Falling in Love With Some One. It is a nice little tune.

I walked away. As the Irishman said of the stew, old pal, I felt "strangely stirred." As the Bard of Arverne observed, "Music hath charms that make the whole world kin."

The next morning some people from them film exchange offices came to see me and insisted to be paid for how I had sent the film back to them. They showed me how the projection machinery had tore the socket holes on the sides and how the Peasley boy had made what they sourly called "Bum Patches." So I paid out more money.

Cute little May K. came to practice on the piano some musical pieces then and heard the film "damages" paid for.

She was mad at something that morning and hit the piano some hard whacks and another string besides the three already is now broke.

I have been thinking I said to May K. that maybe it is the projecting machinery to blame. Maybe I will get a new machinery.

No don't said cute little May wait a little. We will come out all right said dainty little May K.

Look here Mr. Lott said the little pianoist on the way home for lunch before she left me. We are going to "run" that picture "Flowing Gold." You let me exploititate that picture. So I said go ahead Miss Peasley.

"Flowing Gold" is a good picture for me to play because my gold is at present "flowing" very rabidly.

Early in the hours of this morning charming little May K. came to the U Nique and asked me to move the piano around to a different position. So I pushed it the way she said. Now said the cute little damsel go up and take the tartar off the teeth of the projector machinery. So I went like she said.

Soon I was called again to come down by fair little May. The piano was to be moved back. It did not suit she said with a gay smile. So I moved it but did not see how she knew it did not suit because she had not played it but she said the akewsticks would not be so good so that is something else I will have to spend "flowing" gold upon I guess.

I left the sweet little May K. practising musical pieces and went to the post office. A crowd was there. They was diacusting some story in a news paper about oil explosions or something. It is a boom said one feller.

I listened and soon they said they was going to see about it and I went too. They all went to a farm outside of the village. A man was standing by a well and he dipped up some water out of the well. Look shouted one feller. See that film. There was no reels nowhere to be seen. But he meant something in the water. I looked and he pointed how there was something laying on the water. Oil he yelled. It will be a boom. I went away. I do not want to be around if anything blows up.

I walked back to the U Nique. Mr. Peasley was sitting reading a newspaper. What do you think about this oil business asked Mr. Peasley while his charming daughter May K. played pieces. I don't know nothing about the oil business I said. They say it is apt to crop up anywhere said Mr. Peasley.

Father come and move this piano said dear little May K. I think the akewsticks will be all right. So I helped him move the piano.

Hell, said Mr. Peasley look here what is this? There was a spot on the floor under the piano. Mr. Peasley looked at it and put his finger on it.

Hell said Mr. Peasley it is oil. How did that come there?

Maybe the oil cups on the piano is leaking I said.

You will be rich! sweet little May K. cried out as she hugged my arm with her hands. Girls is funny women at times, eh, old pal? A rich man I would be because there is some oil under the piano.

The afternoon paper has a big story which I send you about oil being found under a piano on the floor of the U Nique theatre of Cobbs' Corners. Also it says that "Flowing Gold" has come to the U Nique and the floor is to be took up at the evening performance to see the flowing gold if it is a "gusher" or a "spoofer."

Mr. Peasley come to the U Nique at six o'clock. Lott says Mr. Peasley. I want to buy the U Nique. I knew I had sold you a lemon but I wanted to have some fun. Now I see you are a good "sport" and I will buy back the U Nique.

Well, May K, she come running in. Don't you sell says the dear little female.

Well, friend Wrightway, as one exhib. to another, wire me shall I sell? Peasley offers a thousand more than I paid. Yours in haste, NOAH LOTT.

TELEGRAMS

T. Wrightway, Turunna Theatre, Enniwarein, N. Y. Wire me quick. It is seven o'clock. Peasley offers two thousand more than I paid. May K. says wait. I say he may change his mind if I hold off too long. Lott.

T. Wrightway, Tunrunna Theatre, Enniwarein, N. Y. Eight o'clock, house packed, think can make money here but May K. says sell at three thousand over price paid. Wire me what to do. Lott.

TWO THOUSAND New Zealanders can "park" in Auckland's new Majestic and watch the classy entertainment backed up by fine equipment provided by Fuller-Hayward Theatres, Ltd.

They're Proud of Equipment in New Zealand's Majestic Theatre

Program Emphasizes Simplexes and Projection; Takes Patrons into Confidence About Lighting; Builds Strongly on Audiences' Friendliness

DOWN in Auckland, New Zealand, Auckland Theatres, Ltd., has recently opened the beautiful new Majestic Theatre. You can see even in the small photographic reproductions that they've got plenty for pride in the building and its arrangement. But most important of all, they know the value of equipment and tell their audiences about it in the Souvenir program.

Built from plans of Messrs. Grierson, Aimer and Draffin, the theatre stands up under its owners' boast that it is "New Zealand's largest and finest picture theatre."

"Not a monument to its owners, but to the people and the city of Auckland," is the program foreword that stamps at once the theatre's appeal to the heart as much as to the purse.

In no way can you get a clearer idea of the pride that Phil Hayward, managing director, has in his house, than by reading what he has put in his program—where the public will read it!

"Nothing But The Best"

"Nothing but the best" has been the slogan of the company, and it was employed in the full meaning of the words by the architects, the builders, and everyone having anything to do with the erection of the theatre. The past decade has preeminently been an era of theatre construction, due to the rapid development of the motion picture industry. The directors of Auckland Theatres Ltd., realized that the public of Auckland would be satisfied with nothing but the best. The result is before us. The Majestic is the final word in picture theatres. Plaster draperies and paint hide many of its finest structural points, but an atmosphere of eternal solidarity and safety pervades the pile of concrete from its massive entrance to the steel girders of the roof. The auditorium of the Majestic has been designed with unusual width for its length—it gives a feeling of spaciousness under its lofty ceiling. An innovation which is growing in popularity in the older countries is the tier of loges fringing the two big circles. This is the first time these have been used in a New Zealand theatre.

Light and Projection Given Emphasis

Then there is a symphony of color. The golden glow of morning, the falling shades of night. They are present through the artistry and adaptability of modern illumination. The wonder of the color scheme is dominant everywhere. The light painting is to be carefully synchronized with the orchestral music. With the aid of dimmers and switches every blend of color can be obtained. The projection room, that fire proof vault high up under the ceiling of the Royal Circle, houses the finest picture projection machinery made. It is equipped with two Simplex projectors, and apparatus for flood-light in colors. A complete emergency lighting-set has been installed in case of failure of the city current, including a separate installation of lighting in various portions of the theatre building.

Afternoon Tea A Feature

Theatre patrons may order from the attendants soda fountain drinks or ices from the Lounge during the performance. After-theatre dainty suppers served in the Lounge, which remains open until 11 p. m. As previously, afternoon tea is served gratis in the Strand Lounge every day (except Saturday) from 2 p. m. until 4:15 p. m.

Friendliness Played Up

It is the feeling of joint ownership on the part of the public which the management of the Majestic and Strand wishes to impress upon its patrons. In return, the pledge of clean and meritorious entertainment is promised.

This picture house will offer as attractions in the coming months, the biggest, most noteworthy photo-plays made, the work of the foremost directors and stars. Special presentations are being planned for each attraction, in which the orchestral music and lighting will play important parts.

SPECIAL ROLL and MACHINE TICKETS

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One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Theatres for Saginaw and Kalamazoo

THE Butterfield interests have announced the signing of a 99-year lease on the property at Federal and Baum streets, Saginaw, Michigan, and the plans for a new theatre on this site are being completed. Negotiations are also reaching the final stage for a site in Kalamazoo, upon which a new theatre is to be built during the coming summer. John Eberson of Chicago and New York is the architect and builder in charge of these two new theatres.

Two more acquisitions by the Butterfield circuit will be announced shortly.

Re-seating Joplin Electric

IN Joplin, Mo., the Electric Theatre will have its mezzanine floor re-arranged and modern lounging and rest rooms installed, while a new Wurlitzer organ and seats from the American Seating Company also will be included in the improvement, which will cost about $75,000. New decorations, carpets, furnishings and lighting effects also will be included.

The entire front of the Electric Theatre in St. Joseph, Mo., will be torn away, as well as the balcony, and a modern lobby, mezzanine and balcony constructed, as well as decorations, furnishings and new seats.

Roxy Working at Top Speed on the Big "Roxy" Theatre

S. L. ROTHAFEL, "Roxy," is working at high speed on the new Roxy Theatre now in the process of construction at 50-51st and Seventh Avenue. He recently announced his intention of giving up all his concert and radio activities to devote his entire time and energy to the further development of the plans, specifications, and the awarding of the contracts for the theatre scheduled to open next fall.

This means that the "Roxy" gang has been disbanded till the autumn. "Roxy" has been going "on the air" regularly on Wednesday nights at WEAF since his return from Europe, and touring the country appearing for various charitable organizations with his popular troupe.

However, he found the strain on his energies too great, though it was a matter of keen regret that he had to discontinue his broadcasting activities. Radio will have an honored place in the new theatre where a broadcasting studio has been designed for the purpose.

Equipment Going Strong In Northwest Territory

THE new Bellingham theatre, which has not yet been named, has let contract for 650 Heywood-Wakefield opera chairs, to B. F. Shearer, Inc., of Seattle. Remodeling is almost completed, the plastering being finished this week. The house will open late in March. Al Finkelstein, manager of the Strand, Seattle, will buy for the house, and E. T. Mathes, former mayor of Bellingham, will manage the house.

Plastering is now under way in E. A. Hallberg's new Mount Vernon, Washington house. It is scheduled for a mid-April opening. Mr. Hallberg has let complete contracts for projection, seating, lighting, furnishing, decorating and equipment of the house, to B. F. Shearer, Inc., of Seattle.

Fred Mercy, general manager of Yakima Valley Theatres, Inc., is remodeling the American, Sunnyside, Wash., extensively. Fred has even remodeled the name, christening the house the New Liberty. To B. F. Shearer, Inc., of Seattle goes the complete contract for the job.

A report states that O. O. Ruth and Waldo Ives are contemplating extensive remodeling of their Mission Theatre, Mount Vernon, Wash.

E. C. Farrell, who formerly operated the American, Sunnyside, Wash., is said to have secured a location in Enumclaw, and will immediately start construction of a modern theatre.

W. D. Gross, well known exhibitor of Juneau, Alaska, is spending $20,000 on new drapes, new seats, etc., for his Coliseum Theatre. The chairs were purchased and shipped by B. F. Shearer, Inc., of Seattle, Wash. A brother exhibitor and old time friend of Mr. Gross, who operates a very successful house in Seattle, states that Mr. Gross has set these seats 40 inches apart from back to back, and believes this is a world record for comfort of patrons in this respect. The house seats 850, and were the chairs arranged according to the ordinary standards, could comfortably seat 1200. Mrs. Gross has been ill in Seattle, but plans to return home shortly. Mr. Gross will be down later in the Spring.

Randall Goes to Portland

H. H. RANDALL, of the B. F. Shearer organization, leaves this week for Portland to assume management of the company's Portland branch. Both Mr. Randall and Mr. Shearer will spend much time covering the large territory served by this equipment specialty house.

Electrical Equipment Handbook

A HANDBOOK published by Crosby Lockwood and Son, London, under the title, "Modern Picture Theatre Electrical Equipment and Projection," by R. V. Johnson, has been given to the public, more particularly to the motion picture trade.

The book illustrates and describes compactly, if a trifle briefly, all phases of electrical equipment that touches the theatre, from the source of supply through the house lighting to the projection apparatus light.

In its field the book is very comprehensive.

John Tackett to Build

JOHN TACKETT, owner and manager of Tackett's Theatre, is on the way to more profits through the building of another house which will embody his long experience in the value of perfectly equipped theatres backing up entertainment quality.

"A Good Picture"

When the people who make up your audience speak of "A good picture," you can be sure they mean clear cut, brilliant projection, as well as the story in the picture itself. Larger audiences mean increased profits, and both follow naturally when you give these folks what they want. You can do it with the

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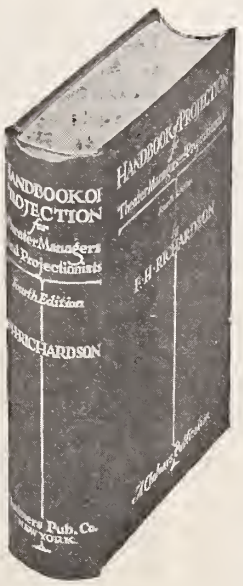

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Bluebook School Answers 467 and 468

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Phew! Never again! No more prizes for this particular editor. Gosh, I wish I hadn't done it at all! Though not at all for the reasons you probably imagine. I don't mind the great amount of extra work involved, since it serves a most excellent end, BUT here is my objection: If I had maybe ten first prizes to give, I guess it would be all right, provided they be backed up by several second and third prizes, but to examine and pass upon a number of most excellent answers, which it has cost real labor to prepare, many of them from men whom I admire, and who are my personal friends, and pick out ONE which shall be honored, and which shall receive a first prize of sufficient value to "help some," and a second which will at least be very welcome—well, gentlemen, I've learned one more valuable lesson, and I'll NOT tackle that particular fool stunt again.

However, thanks be, I did have sense enough to invite two high grade men, viz: George Edwards, editor American Projectionist, and Joseph Basson, past president Local 306, New York City Projectionists, to join with me in selecting the prize winners, and also, thanks be, their opinions and my own were almost identical. I say "almost" because whereas both Edwards and Basson and myself each gave a slightly different point reading of the values of the various answers submitted (I did not inflict upon them a great mass of replies which on the face of it had not a chance on earth), this difference in no case was anything like sufficient to change the result.

But here lies one unfortunate difficulty. Arthur Gray submitted an answer to question 468, but none to 467. This was, as he said, for the reason that the issue of the World containing the question was for some reason delayed in reaching him, until he had not sufficient time to answer both.

My own opinion was that Gray's answer to question 468 was the best received. The answer itself came at the last moment, and I was unable to submit it to Basson, but did to Edwards, who wrote this comment: "As usual, when Gray goes at a thing he does it completely. His answer I consider of much greater value than any of the others."

But unfortunately Gray has not, possibly through no fault of his own, complied with the rules. The prizes were offered for answers to BOTH questions, and I have no power to go behind that. Therefore Gray is automatically barred from any of the prizes offered. However, this I will do. When the time shall come for the issuance of a new edition of the Bluebook, I will see to it that Gray receives one free gratis, for nothing, and that will have to be his prize. His answer appears herewith, together with that of the one selected as answers to both questions.

Those selected as worthy of honorable mention, including the winners of first, second and third prizes are as follows: John Griffith, Ansonia, Conn.; Arthur Gray, Boston, Mass.; G. E. Lawrence and R. J. Bell, Sackville, Nova Scotia; C. H. Hanover, Burlington, Iowa; F. H. Moore, Taunton, Mass.; E. G. Steele, Salt Lake City, Utah; S. Santorelli, Dover, N. J.; Walter Munn, Iron Mountain, Mich.; Harry Dobson, Toronto, Ontario; G. L. Doe, Chicago, Illinois; E. Fergodo, Livermore, Calif.; W. C. Budge, Springfield Gardens, N. Y.; Allan Gengenbeck, New Orleans, La.; Richard Keuster, Brooklyn, N. Y.; T. R. Quimond, Mobile, Ala.; W. J. Neff (First prize winner, and member American Proection Society and of Local 306, New York City Projectionists, G. A. T. S. E. & M. P. M. O.) Hollywood, California; Chas. C. Colby, Santa Fe, New Mexico; V. W. Cline, Lancaster, Ohio; Thomas Heilborner, Cheyenne, Wyoming; Oscar del Foro, Cine Luna, San Juan, Porto Rico; Chas. Oldham, Greenwich, Conn.; Frank Dudiak, Fairmont, W. Va.; George L. Henderson, Seattle, Washington; Malchi F. Healy, Jackson Heights, N. Y. (Long Island); W. C. Whitt, Red Bluff, Calif.; Andrew L. Gerlach, Mexico City, Mo.; Herbert G. Larson, Savannah, Ga.; W. B. Bobbitt, Suffolk, Va.; F. D. Thomas, Newark, N. J.; F. T. Davidson, Philadelphia, Pa.; Andrew Robbins, Denver, Colorado and DeWitt George, City of Mexico, Mexico, and A. L. Alexander, Minneapolis, Minnesota.

Aside from these, there were a great number of replies which showed those who made them to have no real understanding of the problems involved. To each of the above named, as well as to all who answered the questions, one of the rulers will be sent. As I told you, they will be a real addition to the tool kit, hence a considerable convenience to those receiving them. They were given by the Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.

The First Prize Winner

It was very hard to select the winners. There were many who made excellent answers, but on the whole Brother Neff really said about all any of them, except Gray, did, and put the matter more clearly and concisely than did the rest, so that with me, and I think probably with Edwards and Basson, it was the latter point that tipped the scale. If any of you may feel that your answer was really a better one, just remember that we did our best. My compliments to Brother Neff! Here is his answer: It is published without the changing of anything in its text, it is just as written by Brother Neff:

Dear Friend Rich: In answering question No. 468, it is interesting to note that this factor has received some consideration in your latest and finest picture palace of the East which means by the country's foremost showman, Mr. Rothafel.

Of all the representative theatres I have been in in Los Angeles, there is only one that has its projection room centrally located. West Coast theatres, a chain of about 175 houses, have lately opened three very fine theatres here, none of which I should judge cost less than $350,000 to build, and in every instance the projection distance is around 125 feet and the angle about 18 degrees.

Question No. 467—When the projection distance is long, the difficulty of maintaining an absolutely sharp focus, with the naked eye, is great, as it is next to impossible for the human eye to define minute detail in objects at a distance greater than 75 feet. This fact is readily demonstrated by observing a tree, or other object, in normal light, at various distances, when it will be found that the degree of detail visible, will be proportional to the distance of the observer from the object observed.

Question 468—In determining the proper location for the projection room, there are three possible positions to consider, the front of balcony, main floor and rear of balcony.

For the deluxe type of theatre, the front of balcony position commends itself as the most favorable, as it has many advantages, all tending toward a superior result. It not only provides an ideal projection distance, which enables the projectionist to maintain a critically sharp focus at all times, with the naked eye, though the distance should not be greater than 75 feet, or the objective lens less than 4 inches E. F., but also gives a picture free, or nearly so, from distortion; as well as permitting greater efficiency in the optical system of the projector. The latter through a shorter crater and working distance, quarter size lens with reduced beam diameter, hence less shutter blade width. The smaller diameter objective, lens, also, has the property of greater "depth of focus," tending towards the "third dimension" or stereoscopic quality so greatly desired. The problems of fire hazard, sound proofing and ventilation are really no more difficult of solution, though somewhat more costly, than for other locations, and the seating space which would otherwise be lost, is gained.

The chief disadvantages are an increased

cost of construction and the fact that there will be a slight displacement due to the loading of the balcony structure. The former I believe will be more than over-balanced by the superior results obtained and the latter may be avoided through the use of suitable compensating balance.

The main floor location, though it gives a picture free from objectionable distortion, has the disadvantage that it utilizes choice revenue producing space, and hence restricts the size of the projection room to minimum dimensions. The "throw" will be somewhat increased as against the front of balcony location, and a slight reverse tilt to the projectors may be necessary.

For the third or "way up and way back" location, except where the angle does not exceed 12 degrees, the advantages are small and the disadvantages many. Either a long projection distance, heavy angle or both are usually associated with this location, and about the only thing in its favor, is cheapness and ease of its construction problems.

The long "throw" necessitates the use of an opera glass for focusing, with a greater or less degree of sharpness, as well as producing an inefficient condition in the projector optical system; this, with the factor of objectionable distortion renders the position the least desirable of any.

With best wishes and an appreciation of the good work you are doing, I beg to remain, W. J. Neff, 5336 Monroe Street, Hollywood, Calif.

By his answer you will observe that Brother Neff shows that he understands all the elements which enter into the matter, which is, after all, the main thing.

For second prize we have selected the answer of Brother G. L. Doe, of Chicago, though I don't know how I am to get the prize ($10.00) to him. Griffith, Hanover, and Fergodo were very close seconds. In fact, Brother Griffith would have swiped the plum, only he brought in the matter of periscopic projection, which experience has shown to be impracticable, except as a make-shift. Sorry, John, but it is my opinion, and the opinion of Brother Edwards, with whom I talked that point over, that you pulled a boner there.

I might also remark that Doe might have secured first instead of second prize, but Edwards objected to his having used almost an exact copy of Bluebook text in his answer to question 467. That is no crime, true, but matter which is obviously entirely original is better, in that it is direct evidence of the man's understanding of the subject. Doe says:

Question 467—It seems to me the question hinges entirely upon two basic points, which are, first, tho fact that as distance is increased the human eye becomes less able to discern detail. This is proven by the fact that when one desires to examine anything closely, as to texture or detail, one invariably tries to get the object as nearly as may be to what is, I think, the point of "universal focus" for the eyes. Second, the fact that impurities in the atmosphere make a clear view of any object increasingly difficult as viewing distance is increased.

Reverting to the actual question, it seems to me the following examples will serve. First, standing at the distance of say 300 feet from any ordinary tree, the average pair of eyes will be unable to discern separate details of the foliage clearly. The outline of any single leaf, except it be against the sky, probably cannot be seen at all, but as one walks slowly toward the tree it is found that gradually the outlines of the individual items of the foliage of the tree become increasingly clear and sharp, until by the time the distance has been reduced by say three-quarters it will be found that, if the eyes be normal, each leaf may be discerned as a separate unit of the foliage.

It still will, however, be impossible to examine the details of the surface of the individual leaf, nor may this be done until one has approached quite close to the tree.

All this is offered in proof that distance has much to do with the examination of small detail in any object, and in this a motion picture does not materially differ from anything else. It therefore, follows that, since it is impossible to judge of the sharpness of definition of a picture unless one may see its finer details, when the projection distance is too great, either in the matter of distance or because of impurities in the atmosphere, or both, to permit a good view of the small details with the naked eye, then the naked eye cannot, unaided, determine as to sharpness of definition in the picture.

Question 468—This question involves many things. It is not easy to answer except at considerable length. I will try to be as brief as possible.

First, let us consider the rear-of-the-balcony, up-high location and its faults—for it has no virtues from the projection viewpoint. Its only claims to merit is that it occupies space which is either of small value, or of no value at all, but as against this we must set the fact that it makes for inefficiency in the sale value of the screen image itself, and usually also makes for inefficiency in the operation of the projection plant itself. Coupled with this is the fact that this location ordinarily makes ample projection room ventilation easy and inexpensive; also it reduces the fire panic hazard to a minimum, though this latter may be taken care of just as well in other locations, but only at considerable greater expense.

The rear-of-the-balcony, up-high location automatically sets up projection trouble which may not, by any known practical means, be overcome. If the balcony be a short one, then the projection distance may be unobjectionable as to its length, but the distortion of the screen image will be very great, and the heavy angle at which the projector must set will cause the projection light source to operate unsatisfactorily, no matter what kind of source it may be, but especially if it be a Mazda or a reflector type arc. The heavy angle will cause a Mazda filament to "sag" which, while not a very serious matter, still makes for inefficient operation. It will tend to cause breakage of the mirror of reflector type arc lamps, because, since heat rises vertically, the top of the mirror will be unduly heated.

If the height be the same, but the projection distance be long, then of course the distortion of the screen image will be reduced, though probably not proportionately, because if the viewing distance also be lengthened the picture size must be increased. There should be reduction in distortion, however, which is good.

But other troubles are automatically set up. First, the view of the screen by the projectionist is not so good, hence there is greater liability that the screen image will not be kept constantly in the sharpest possible focus. Second, the probably larger picture will demand increased light, hence a much greater current consumption, greater heat, more collector lens breakage, a larger light source (which it is always more difficult to handle efficiently) a hotter spot, which tends to shorten the life of film, and thus to add to the "overhead" of the industry as a whole by increasing film rentals, and a greater magnification of all film defects, or any movement of the picture, as a whole, over the aperture of the projector.

Moreover the longer projection distance calls for a long projection lens working distance and a larger diameter lens, and probably, or at least quite possibly may locate the correct rotating shutter position so far from the lens that it cannot be reached without a special shutter shaft, which is bad, and probably will necessitate an addition to the master blade width as compared to the width necessary with a shorter projection distance, which means loss of light and increased flicker tendency.

The foregoing are a rough summing up of the things for and against the up-high, rear-of-the-balcony location.

Considering next the rear-of-the-main-floor location, if the theatre be planned to accommodate this location, it usually is pretty nearly ideal from the viewpoint of projection optics. The projection distance usually will not be long enough (though there are exceptions) to seriously interfere with the projectionist having a clear view of the screen—a view sufficiently sharp to require no opera-glass aid for fine focusing—or to require an inefficient projector optical system.

Summed up, this location, barring an occasional exception, will enable the projection of an undistorted screen image, and will admit of its efficient projection in the sense that there will be little or no waste of light, hence of electric power, if the optical system of the projector be intelligently selected and adjusted.

On the other hand, since space on the main floor is necessarily valuable, the size of the projection room must be reduced to a minimum—in fact to about the possible minimum, which makes for certain discomfort for the men working therein, and discomfort is not conducive to high grade work. However, it may be fairly presumed that any evil results coming from this will not be equal to the certain evils of distortion and waste incident to the up-high, way-back projection room location.

The main floor location also calls for a very ample, carefully planned projection room ventilation system, which will be comparatively costly in both installation and in operation, since in case of fire it will be imperatively necessary to safety that ALL smoke be pumped out as fast as it is formed, and that none escape into the theatre auditorium. This, however, while it demands ample vent flues independent of the theatre ventilation system, with a fan of ample size which will be put into operation at full power automatically when the controlling element of the projection room port fire shutters is released, is not at all impractical. It is entirely feasible. It can be done.

Then, too, the main floor projection room must be made sound proof, which, however, is merely a structural detail very simple of accomplishment, with optically perfect glass covering all ports, including those through which the light beam passes. This latter of course, means a loss of about eight to ten per cent. of the total light, but cannot be avoided.

It is usually possible to construct such a main floor room quite small, with ample space immediately below, in the basement, in which rewinding, et cetera, may be done. With two men (projectionists) on duty this relieves some of the objection to the restricted space in the projection room itself.

There is still another possible location which you have favored, namely the front of the balcony.

This location has two outstanding virtues, viz: in what may be termed the average theatre it gives an almost ideal projection distance, permitting a sharp view of the screen from the projection room and an efficient projector optical train.

It has the same objection incident to the main floor location, plus the further fact that only in certain types of balcony is there space for the room. If there is, however (and certainly a theatre may always be planned to accommodate a front-of-the-balcony room), then there should be space for ample depth of the room, though its width will probably be restricted.

Personally I believe the theatre planned to accommodate a main floor projection room is the better proposition of the two.

And now I would like very much to publish the reply of the third man, John Griffith, but space forbids. In fact, with Gray's answer, which I feel must have space, I'm afraid all or more than all the department will have been used up.

Here is Gray's answer:

If I understand this question correctly, it would appear to me as if the subject un-

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avoidably concerns itself with two rather different and distinct lines of endeavor; projection and architecture. From a viewpoint of projection itself, stripped of irrelevant matters, the subject would seem to principally embrace two things; first, the position of the projector optical axis with relation to the screen surface. Second, the distance between the projector and the screen, therefore the real question resolves itself into how may we most satisfactorily coordinate those two essential factors to or with the accepted conventional rules of theatre design and construction?

The question therefore involves those matters of construction, relative costs, symmetry and order which are essentially the problems of the architect, yet the ability of the projectionist to subsequently effectuate high grade screen results depends in great measure upon the wisdom with which the architect applies technical knowledge of projection to the solution of those problems. Unless the architect, as well as the projectionist, understands the working principles of a few simple, but highly important optical laws which must have intelligent consideration and treatment if the most satisfactory screen results are to be obtained, the ignorance or the indifference of the architect will very largely offset the knowledge and efforts of the projectionist, because the latter will be confronted with structural difficulties which will make abortive any and all effort to produce high grade work.

However, since it seems more important that both the architect and the projectionist should have a knowledge and understanding of the problems of projection, than that the projectionist have an extensive education in theatre architecture, it seems more to the point to discuss the advantages and disadvantages of various projection room locations with respect to the possibility of obtaining perfect screen results, rather than to consider the convenience or difficulty with which the room itself can be constructed at those points; touching briefly on the latter phase only when it becomes necessary to illustrate a point.

There are two initial and fundamental requisites for perfect screen results: First, level or nearly level projecting conditions, without any accompanying lateral or "offset" angle of projection, and, second, a moderate projection distance.

The first is essential to an accurate proportioned and undistorted screen image. The latter is a great convenience, if not an absolute necessity, in enabling the projectionist to at all times readily ascertain the exact appearance of the picture without the need of using binoculars or similar aids to vision.

Let it be noted that the accuracy of the statement regarding the value of level projection is not in the slightest degree affected by the unfortunate fact that custom and usage have largely tended to minimize its importance. THE ARCHITECT AND THE POORLY-ADVISED THEATRE OWNER HAVE IN NO MANNER CHANGED FACTS. They have simply ignored the importance of them. Furthermore, the fact that the S. M. P. E. has standardized on 12 degrees as the maximum permissible angle of projection does not in any sense constitute a recommendation that such is the really best condition. It is simply an expression of opinion that such a condition is the least advantageous one under which really satisfactory projection may be obtained. It remains an inexorable law that we will depart from an ideal projection condition just in proportion to the amount we depart from the condition where the projection line is central with the center of the screen.

With these facts in mind, it is readily apparent that a projection room located at the rear and center of the main floor, has important points of advantage; perhaps in the aggregate more than any other possible location in the theatre. These advantages are numerous, such as level projection, a comfortable viewing range for the projectionist, the ease with which audible cues from the stage may be distinguished if occasion requires; the opportunity for effectively transforming the oftimes dingy and obscure projection room into a thing of box office interest by making it into a "show room" with the rear walls of glass; the facility with which orders may be transmitted from the executive department to the projectionist in person, and many other things that concern the projection equipment itself.

Thus, the moderate projection distance allows the use of projection lenses of medium and the most easily obtained, focal lengths. This avoids the difficulties experienced in properly coordinating the various units of the optical system where lenses of unusually long "working distances" are required. Also, is avoided, the optical "leverage" occurring at long projection distances that tends to create a sway in the picture unless the projectors and foundation be absolutely rigid and immovable. The light source intensity required for a picture of stated size is usually less at this moderate distance, because of the greater efficiency of the optical train. If a screen surface of a specular nature is in use, the zone of most concentrated reflection will extend back the entire length of the orchestra, and include a good portion of the balcony, rather than be deflected down into the front part of the house, which would be the tendency with a projection room located near the ceiling, with a consequent heavy angle of projection.

Furthermore, there exists one very important, though little considered, psychological factor, in connection with this particular location, which is greatly to the advantage of the welfare of the projectionist, and of consequent great value to the profession of moving picture projection. That is, the idea of the projectionist and the projection room being placed nearer to the center of things in the theatre. The atmosphere of practical isolation which surrounds the projectionist in the usually remote, and sometimes nearly inaccessible projection room, is not conducive to the same mutual understanding and appreciation of each other's qualities, viewpoints and problems, that exist between the other departments of the theatre. The projectionist is not seen, therefore is seldom thought about about, and his work is not viewed in the light of a personal accomplishment, largely because he is so far removed from the center of things by the force of circumstances.

Several instances might be selected to illustrate the point, but let us select one. The musician appears the more of an artist because he is "seen," and undoubtedly performs a bit better because of the fact. While this can not be the literal case with the projectionist, at least place him in a position where he may work "with" the other employees, and not remain a thing apart, as heretofore has so often been the case. Allow the other employees and the manager to acquire a more intimate knowledge of his problems and his responsibilities; permit his personal qualities, his comings and goings, to be of interest to some one in addition to the door man. Then watch his self respect increase, his interest in his work develop, the results on the screen improve, and finally, and most important, watch and wonder at the quickened recognition of the profession of moving picture projection which has been so generally and inexplicably delayed. Make no mistake; this is an "advantage" and a big one.

On the other hand, and against a main floor location, may be argued the point that noise from the projection room constitutes an obstacle to having the room in this position. However, I do not consider this a serious problem. Elimination of this has been successfully accomplished—in one instance of which I have personal knowledge—by padding the outer walls of the room and employing this sound-proofing material as a part in the general decorative scheme. In fact, because of the peculiar acoustic properties of some auditoriums, it might be a far more difficult problem to prevent noises emanating from a projection room located at the extreme rear of the top balcony from becoming audible to the orchestra patrons, than would be the case if the projection room was located on the main floor and only a comparatively few feet away from where they were sitting.

There occurs to my mind only one single substantial objection in connection with projection of light when the lamps are located at what is virtually stage level. Even this does not apply to motion picture projection, but arises in connection with "spot" work, when the lamps are operated from a projection room thus located. The "spot," at this angle, will silhouette the artist upon the background drop, or scenery, and this effect, when viewed at a side angle, is neither a desirable nor pleasing one. However, this would apply only to lamps operated from the projection room, and as in most of the larger theatres the bulk of the floor and spot work is performed by a battery of lamps located at a steep projection angle in order to avoid this very thing, and are operated by a different personnel from the projection room force, the matter, after all, would not seem to constitute a valid objection.

If the plans of the theatre call for a circle of loge chairs built in under the balcony, then a point at the center of this circle will provide a location that is subject to just about the same condition that exist on the main floor. This presupposes, of course, sufficient "clearance" for the light ray past the underhang of the balcony. This point should however, be accurately predetermined.

It is a rather difficult matter to discuss all the things which might have a bearing on affecting the desirability of a balcony projection room location. It would depend on the depth of the balcony; its angle of inclination; the mean heighth of the balcony relative to the screen level; and, the incident angles of projection which would occur at extreme front and rear locations. Certain limiting factors must be watched for, and taken into consideration, however. It is not advisable to locate the projection room at the front of the balcony if the resultant projection angle will be under, well—in my opinion—say, 70 feet; although the size of picture to be projected may modify this arbitrary figure to some extent. It is not the projection distance, in itself, that is objectionable; nor is it alone the size of the picture. Rather, it is because of certain optical conditions which arise when the combination of a short projection distance and a short focal length lens becomes necessary. Under this condition, the relatively large angular diameter of the light ray, together with the result of certain inherent faults that are peculiar to lenses of very short focal lengths, sets up a condition that is not conducive to an evenness of definition and focus over the entire screen image.

The matter of projection angle should be closely watched in considering optional balcony locations. In many cases, it may be found that the angle from the rear of the balcony will be little greater, if any, than from the extreme front. There may be strong constructional advantages favoring the former location, and, furthermore, it might eliminate faults which would occur if the room was placed at the front. Individual cases must be considered on their own merits, and no general rule may be given that will apply to all.

It seems too bad that the top balcony need even be mentioned as a possible location in order to make this discussion complete, and it is still more to be regretted that custom has placed so many projection rooms up there. It has all the disadvantages that the main floor lacks and has none of the advantages that the former location possesses. Neither does it have one sole exclusive advantage so far as projection, itself, is concerned. The reason for this choice of location may be very concisely explained. "It is out of the way." And that is all, for that.

In summary, I think I may state three things which constitute matters of fundamental importance. First, avoid any so-called "off set" or lateral angle of projection angle to the minimum degree possible; third, provide a moderate projection distance for the projectionist to work at. Having thus provided the projectionist with a proper ground-work for potentially perfect projection, the eventual screen results will be the product of this condition; the ability of the projectionist; the equipment with which he is furnished; and, the latitude with which he is permitted by the management to exercise his technical knowledge of the profession."

* * * *

And now, men, I ask you once more to remember that we've done the best we could in making the selections. Remember that, if you believe your answer was better than those we selected. Never again for me! It is too darned hard to decide which one, all things considered, really is best!

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 79 (March and April, 1926) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A

Accidents Can Happen (2 reels) (Al Alt) (Universal-Century Comedy) (Review)—February 27.
Al's Troubles (2 reels) (Al Alt) (Universal-Century Comedy) (Review—March 20.)

B

Bar-C Mystery, The (4,756 ft.) (Based on story "Janie of the Waning Glories" by Raymond Spears) (Dorothy Phillips) (Directed by Robert F. Hill) (Pathe) (Review—March 27).
Bar-C Mystery (Based on story "Janie of the Waning Glories" by Raymond Spears) (Dorothy Phillips) (Pathe Serial) (Directed by Robert F. Hill) (Review—April 17).
Barrier, The (6,480 ft.) (Based on novel by Rex Beach) (Norman Kerry) (Directed by George Hill) (Metro-Goldwyn-Mayer) (Review—April 3).
Bat, The (8,219 ft.) (Based on the play by Mary Roberts Rinehart and Avery Hopwood) (Jack Pickford and Louise Fazenda) (Directed by Roland West) (United Artists) (Review—March 27).
Beyond the Rockies (4,900 ft.) (Bob Custer) (Directed by Jack Nelson) (F. B. O.) (Review—March 20).
Big-Hearted Fish, A (1 reel) (Aesop's Fable Cartoon) (Pathe) (Review—April 24).
Black Pirate, The (8,388 ft.) (Douglas Fairbanks) (Directed by Albert Parker) (Filmed entirely in Technicolor) (United Artists) (Review—March 20).
Blind Goddess, The (7,363 ft.) (Based on novel by Arthur Train) (Jack Holt and Esther Ralston) (Directed by Victor Fleming) (Paramount) (Review—April 17).
Border Sheriff, The (4,440 ft.) (Based on story "Straight Shootin," by W. C. Tuttle) (Jack Hoxie) (Directed by Robert North Bradbury) (Universal) (Review—March 27).
Born to Battle (5,153 ft.) (Tom Tyler) (Directed by Bob DeLacy) (F. B. O.) (Review—March 27).
Bride of the Storm, The (6,800 ft.) (Based on story "Maryland My Maryland" by James F. Dwyer) (Dolores Costello) (Directed by J. Stuart Blackton) (Warner Brothers) (Review—April 10).
Broadway Boob, The (5,683 ft.) (Glenn Hunter) (Directed by Joseph Henabery) (Associated Exhibitors) (Review—April 3).
Broken Hearts (7,800 ft.) (Based on play by Z. Libin) (Lila Lee and Maurice Schwartz) (Directed by Maurice Schwartz) (Jaffee Art Film) (Review—March 20).
Buster's Mix-Up (2 reels) (Universal-Buster Brown Comedies) (Review—April 24).
Buster's Nose Dive (2 reels) (Universal-Buster Brown Comedies) (Review—March 13).
Buster's Skyrocket (2 reels) (Universal-Buster Brown Comedies) (Review—April 17).

C

Cave Man, The (6,741 ft.) (Matt Moore and Marie Prevost) (Directed by Lewis Milestone) (Warner Brothers) (Review—March 13).
Chip of the Flying U (6,596 ft.) (Hoot Gibson) (Directed by Lynn Reynolds) (Universal) (Review—March 20.)
Circus Today, The (2 reels) (Billy Bevan) (Pathe-Mack Sennett Comedy) (Review—March 13).
Cohens and the Kellys, The (7,774 ft.) (Based on play "Two Blocks Away" by Aaron Hoffman) (Charles Murray and George Sidney) (Directed by Harry Pollard) (Universal) (Review—March 6).
College Yell, The (1 reel) (Neely Edwards) (Universal Bluebird Comedy) (Review—April 10).
Colorful Fashions from Paris (1 reel) (Hope Hampton) (Educational Fashions) (Filmed in color) (Review—March 20).
Couple of Skates, A (1 reel) (Nealy Edwards) (Universal-Bluebird Comedy) (Review—April 10).
Criss Cross Cruise, A (1 reel) (Educational-Hodge Podge) (Review—March 20).
Crown of Lies, The (5,020 ft.) (Pola Negri) (Directed by Dimitri Buchowetski) (Paramount) (Review—April 10).

D

Dancer of Paris, The (6,220 ft.) (Conway Tearle and Dorothy Mackaill) (Directed by Alfred Santell) (First National) (Review—March 27.)
Dancing Daddy (2 reels) (Jack Duffy) (Educational - Christie Comedy) (Review—April 10).
Dancing Mothers (7,169 ft.) (Based on play by Edgar Selwyn and Edmund Goulding) (Alice Joyce) (Directed by Herbert Brenon) (Paramount) (Review—March 13).
Desert Gold (6,850 ft.) (Based on novel by Zane Grey) (Shirley Mason and Neil Hamilton) (Directed by George B. Seitz) Paramount) (Review—April 10).
Desperate Dan (2 reels) (Ben Corbett and Pee Wee Holmes) (Universal-Mustang Comedy) (Review—April 24).
Devil's Circus, The (6,750 ft.) (Norma Shearer) (Directed by Benjamin Christianson) (Metro-Goldwyn-Mayer) (Review—April 10).
Dixie Doodle (1 reel) (Pathe-Sportlight) (Review—March 27).
Dixie Merchant, The (5,126 ft.) (Based on novel, "The Chicken Wagon Family," by Barry Benefield) (Madge Bellamy, Jack Mulhall and J. Farrell MacDonald) (Directed by Frank Borzage) (Fox) (Review—March 20).
Dizzy Daddie (2 reels) (Pathe Hal Roach Comedy) (Review—March 27).
Dog Shy (2 reels) (Charley Chase, Stuart Holmes and William Orlamond) (Pathe-Hal Roach Comedy) (Review—April 10).
Don't Stop (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review—March 27).
Do Your Duty (1 reel) (Snub Pollard) (Pathe-Hal Roach Comedy) (Review—April 10).
Drops from Heaven (1 reel) (Fox-Variety) (Review—March 6).

E

Elsie in New York (2 reels) (Based on story by O. Henry) (Fox-Comedy Drama) (Review—March 20).

F

Far Cry, The (6,878 ft.) (Based on play by Arthur Richman) (Blanche Sweet and Jack Mulhall) (Directed by Balboni) (First National) (Review—March 6).
Felix Fans the Flames (1 reel) (Educational-Felix the Cat Cartoon) (Review—March 27).
Felix Flirts with Fate (1 reel) (Educational-Felix the Cat Cartoon) (Review—Marcch 20).
Felix in Blunderland (1 reel) (Educational-Felix Cat Cartoon) (Review—March 20).
Felix Laughs it Off (1 reel) (Educational-Felix the Cat Cartoon) (Review—March 27).
Felix Weathers the Weather (1 reel) (Educational-Felix the Cat Cartoon) (Review—April 10).
Fighting Hearts (2 reels each) (Alberta Vaughn) (F. B. O. Series) (Review of first four—April 10).
Fighting Peacemaker, The (5,080 ft.) (Jack Hoxie) (Directed by Clifford Smith) (Universal) (Review—April 10).
Fire Fighter, The (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—March 27).
Flaming Frontier, The (8,828 ft.) (Hoot Gibson and Dustin Farnum) (Directed by Edward Sedgwick) (Universal) (Review—April 17).
Flaming West, The (2 reels) (Edmund Cobb) (Universal-Mustang Western) (Review—March 20).
Flivver Vacation, A (2 reels) (Eddie Gordon) (Universal-Century Comedy) (Review—April 3).
Flying Wheels (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—March 27).
Fly Time (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—April 3).
Fool's Luck (2 reels) (Lupino Lane) (Educational-Comedy) (Review—April 3).
For Heaven's Sake (5,356 ft.) (Harold Lloyd) (Directed by Sam Taylor) (Paramount) (Review—April 17).
From the Cabby's Seat (2 reels) (Gene Cameron) (Based on story by O. Henry) (Fox Comedy Drama) (Review—April 10).

G

Girl from Montmartre, The (6,200 ft.) (From the novel by Anthony Pryde) (Barbara LaMarr) (Directed by Alfred E. Green) (First National) (Review—March 20).
Gooseland (2 reels) (Alice Day) (Pathe-Mack Sennett Comedy) (Review—March 6).
Great Arena, The (1 reel) (Pathe-Sportlight) (Review—March 20).
Gunless Bad Man, The (2 reels) (Jack Mower) (Universal-Mustang Western) (Review—March 27).
Gun Shy (2 reels) (Fred Humes) (Universal Mustang Western) (Review—April 17).

H

Hair Cartoon (1 reel) (Red Seal-Cartoon) (Review—March 6).
Hair Cartoon (1 reel) (Red Seal-Cartoon) (Review—March 20).
Hair Cartoon (550 ft.) (Red Seal-Cartoon) (Review—April 10).
Happy Hunting Grounds (1 reel) (Pathe-Sportlight) (Review—April 10).
Hearts and Fists (5,438 ft.) (Based on magazine story by Clarence Budington Kelland) (John Bowers and Marguerite De La Motte) (Directed by Lloyd Ingraham) (Associated Exhibitors) (Review—March 6).
Help Wanted (1 reel) (Charles Puffy) (Universal-Blue Bird Comedy) (Review—April 24).
Highbinder, The (5,486 ft.) (William T. Tilden and Marjorie Daw) (Directed by George Terwilliger) (Associated Exhibitors).
Hodge Podge (1 reel) (Educational-Novelty) (Review—April 10).
Hold Your Hat (2 reels) (Al St. John) (Educational-Mermaid Comedy) (Review—March 13).
Home Cured (2 reels) (Johnny Arthur) (Educational-Comedy) (Review—March 27).
Hooked at the Altar (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—April 10).
Hug Bug, The (2 reels) (Glenn Tryon) (Pathe-Hal Roach Comedy) (Review—March 13).
Hunting in 1950 (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—March 20).

I

Ibanez' Torrent (6,769 ft.) (Based on novel by Vicente Blasco Ibanez) (Ricardo Cortez and Greta Garbo) (Directed by Monta Bell) (Metro-Goldwyn-Mayer) (Review—March 20).
In Borrowed Plumes (5,719 ft.) (Based on story by Le Roy Scott) (Marjorie Daw)

(Directed by Victor Hugo Halperin) (Arrow) (Review—March 27).
Irene (8,400 ft.) (Based on the musical comedy by James Montgomery) (Colleen Moore) (Directed by Alfred E. Green) (First National) (Review—March 13).

J

Johnstown Flood, The (6,258 ft.) (George O'Brien) (Directed by Irving Cummings) (Fox) (Review—March 13).

K

Keep Trying (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review—March 6).
Kiki (8,279 ft.) (Based on play by Andre Picard) (Norma Talmadge) (Directed by Clarence Brown) (First National) (Review—April 17).
King of the Turf, The (6,210 ft.) (Patsy Ruth Miller and Kenneth Harlan) (Directed by James Hogan) (Film Booking Offices) (Review—March 13).
Ko-Ko Baffles the Bulls (1 reel) (Red Seal-Cartoon) (Out of Inkwell) (Review—March 6).

L

La Boheme (8,530 ft.) (Based on story by Fred DeGresac, suggested by Henry Murger's "Life in the Latin Quarter") (Lillian Gish and John Gilbert) (Directed by King Vidor) (Metro-Goldwyn-Mayer) (Review—March 13).
Leaps and Bounds (1 reel) (Pathe-Sportlight) (Review—March 20).
Let's Get Married (6,800 ft.) (From H. A. DuSouchet's "Man from Mexico") (Richard Dix) (Directed by Gregory LaCava) (Paramount) (Review—March 20).
Light Housekeeping (2 reels) (Lige Conley) (Educational-Mermald Comedy) (Review—March 20).

M

Madame Behave (2 reels) (Charley Chase) (Pathe-Hal Roach Comedy) (Review—March 13).
Madame Mystery (2 reels) (Theda Bara) (Pathe-Hal Roach Comedy) (Review—April 24).
Mail Coach, The (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—March 6).
Marvels of Motion (650 ft.) (Red Seal-Novelty) (Review—April 3).
Meet My Girl (2 reels) (Ralph Graves) (Pathe Mack Sennett Comedy) (Review—March 20).
Menace of the Alps, The (1 reel) (Universal-Special) (Review—March 27).
Merry Blacksmith, The (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—April 10).
Midnight Flyer, The (6,030 ft.) (Cullen Landis and Dorothy Devore) (Directed by Tom Forman) (F. B. O.) (Review—March 6).
Miss Brewster's Millions (6,200 ft.) (Adapted by Monty Brice from "Brewster's Millions" by George Barr McCutcheon) (Bebe Daniels) (Directed by Clarence Badger) (Paramount) (Review—March 27).
Monkey Business (2 reels) ("Our Gang") Pathe Comedy) (Review—March 27).
Mortgaged Again (1 reel) (Arthur Lake) (Universal-Bulls Eye Comedy) (Review—April 3).
Moving Day (2 reels) ("Helen and Warren" series) (Fox Comedy) (Review—March 6).
Mountain Molly 'O (2 reels) (Josie Sedgwick) (Universal-Western) (Review—April 10).
My Old Dutch (7,750 ft.) (May McAvoy and Pat O'Malley) (Suggested by Albert Chevalier's famous song) (Directed by Laurence Tremble) (Universal-Jewel).
My Own Pal (6,038 ft.) (Based on story "The Gallant Guardsman" by Gerald Beaumont) (Tom Mix) (Directed by J. G. Blystone) (Fox) (Review—March 27).

N

New Klondike, The (7,445 ft.) (Based on story by Ring Lardner) (Thomas Melghan) (Directed by Lewis Milestone) (Paramount) (Review—April 3).
Night Cry, The (6,300 ft.) (Rin-Tin-Tin) (Directed by Herman Raymaker) (Warner Brothers) (Review—April 24).
Night Patrol, The (5,085 ft.) (Richard Talmadge) (Directed by Mason Noel) (F. B. O.) (Review—April 3).
Nobody's Business (2 reels) (Lloyd Hamilton) (Educational-Comedy) (Review—April 24).
North Star, The (Based on novel by Rufus King) (Strongheart) (Directed by Paul Powell) (Associated Exhibitors) (Review—March 6).
Nut Cracker, The (5,786 ft.) (Based on novel by Frederick S. Isham) (Edward Everett Horton and Mae Busch) (Directed by Lloyd Ingraham) (Associated Exhibitors) (Review—April 17).

O

Oh, What a Nurse (6,600 ft.) (Syd Chaplin) (Directed by Charles F. Reisner) (Warner Brothers) (Review—March 6).
One Wild Time (2 reels) (Ben Corbett and Pee Wee Holmes) (Universal-Mustang Comedy) (Review—March 27).
Only Son, The (1 reel) (Paul Parrot) (Pathe-Hal Roach Comedy) (Review—March 20).
Out of the Storm (6,500 ft.) (Jacqueline Logan) (Based on story "The Travis Coup" by Arthur Stringer) (Directed by Louis Gasnier) (Tiffany) (Review—April 24).

P

Perfect Lie, The (1 reel) (Neely Edwards) (Universal-Bluebird Comedy) (Review—March 27.)
Phoney Express, The (1 reel) (Charles Puffy) (Universal-Comedy) (Review — March 13).
Polar Baron, A (2 reels) (Gene Cameron) (Fox-Comedy) (Review—April 24).
Prince of Pilsen, The (6,500 ft.) (George Sidney and Anita Stewart) (Based on musical comedy by Frank Pixley and Gustav Lubers) (Directed by Paul Powell) (Prod. Dist. Corp.).

Q

Quick Service (1 reel) (Cliff Bowes) (Educational-Comedy) (Review—March 27).

R

Real Charleston, The (4 single reels) (Cranfield and Clark) (Review—April 24).
Red Dice (7,257 ft.) (Rod La Rocque and Marguerite De La Motte) (Based on novel "The Iron Chalice" by Octavus Roy Cohen) (Directed by W. K. Howard) (Prod. Dist. Corp.).
Reelview (850 ft.) (Red Seal-Magazine) (Review—April 10).
Radio Detective, The (Jack Daugherty) (Universal Serial) (Review on first three episodes—April 17).
Rustler's Secret, The (2 reels) (Edmund Cobb) (Universal-Western) (Review—April 3).

S

Sandy (7,850 ft.) (From the novel by Elinor Meherin) (Madge Bellamy and Harrison Ford) (Directed by Harry Beaumont) (Fox) (Review—April 17).
Say It with Love (2 reels) (Edna Marian) (Universal-Century Comedy) (Review—April 10).
Sea Horses (6,565 ft.) (Jack Holt and Florence Vidor) (Directed by Allan Dwan) (Paramount) (Review—March 6).
Searchlight (1 reel) (Red Seal-Magazine) (Review—March 20).
Secret Orders (5,486 ft.) (Evelyn Brent) (Directed by Chet Withey) (F. B. O.) (Review—April 17.)
Set Up, The (4,600 ft.) (Baser on "Horse Sense" by L. V. Jefferson) (Art Acord) (Directed by Clifford Smith) (Universal) (Review—April 3).
Seventh Bandit, The (5,353 ft.) (Harry Carey) (Directed by Scott R. Dunlap) (Pathe) (Review—April 3).
Siberia (6,950 ft.) (Alma Rubens, Edmund Lowe and Lou Tellegen) (Based on play by Bartley Campbell) (Directed by Victor Schertzinger) (Fox) (Review—April 24).
Shadow of the Law, The (4,526 ft.) (Based on novel "Two Gates," by Henry Chapman Ford) (Clara Bow) Directed by Wallace Worseley) (Associated Exhibitors) (Review—March 20.)
Sir Lumberjack (5,146 ft.) (Lefty Flynn) (Directed by Harry Garson) (F. B. O.) (Review—April 24).
Song Car-Tune (1 reel) (Red Seal Song Cartoon-Novelty) (Review—March 20).
Song Car-Tune (550 ft.) (Red Seal Song Cartoon-Novelty) (Review—April 3).
So this Is Paris (1 reel) (Neely Edwards) (Universal-Bluebird Comedy) (Review—April 10).
Soul of the Cypress, The (1 reel) (Red Seal Fantasy) (Review—March 20).
Spanish Love (1 reel) (Pathe-Aesop Fable Cartoon) (Review—March 13).
Spanking Brezes (2 reels) (Alice Day) (Pathe Mack Sennett Comedy).
Speed Limit, The (5,675 ft.) (Raymond McKee and Ethel Shannon) (Directed by Frank O'Connor) (Gotham Productions) (Review—March 27).
Swell Affair, A (1 reel) (Arthur Lake) (Universal-Comedy) (Review—April 17).

T

Taking the Heir (1 reel) (Charles Puffy) (Universal-Comedy) (Review—April 10).
That's My Baby (6,805 ft.) (Douglas MacLean) (Directed by William Beudene) (Paramount) (Review—April 24).
Tonight's the Night (1 reel) (Cliff Bowers) (Educational-Comedy) (Review—April 24).
Tough Guy, The (5,454 ft.) (Fred Thomson) (Directed by Dave Kirkland) (F. B. O.) (Review—April 3).
Transcontinental Limited (6,400 ft.) (Johnny Walker) (Directed by Nat Ross) (Chadwick Pictures) (Review—March 6).
Tune Up (1 reel) (Charles Puffy) (Universal-Comedy) (Review—March 27).
Two Lips in Holland (2 reels) (Arthur Housman and Edna Marian) (Fox-Comedy) (Review—April 17).

U

Untamed Lady, The (6,132 ft.) (Based on story by Fanny Hurst) (Gloria Swanson) (Directed by Frank Tuttle) (Paramount) (Review—April 3).
Up in the Air (1 reel) (Pathe Aesop's Fable Cartoon) (Review—March 27).
Volga Boatman, The (10,660 ft.) (Cecil B. De Mille production) (Prod. Dist. Corp.) (Review—April 24).

V

Volga Boatman, The (10,660 ft.) (Cecil B. De Mille production) (Prod. Dist. Corp.) (Review—April 24).

W

Wandering Papas (2 reels) (Clyde Cook) (Pathe-Hal Roach Comedy) (Review—March 13).
Wandering Willies (2 reels) (Billy Bevan) Pathe-Mack Sennett Comedy) (Review—April 3).
Watch Your Wife (6,974 ft.) (Virginia Valli and Pat O'Malley) (Directed by Svend Gade) (Universal) (Review—March 13).
Whispering Smith (6,155 ft.) (H. B. Warner, Lillian Rich and John Bowers) (Based on novel by F. H. Spearman) (Directed by George Melford) (Prod. Dist. Corp.).
White Mice (5,412 ft.) (Based on novel by Richard Harding Davis) (Jacqueline Logan) (Directed by Edward H. Griffith) (Associated Exhibitors) (Review—March 27).
Whoa Emma (2 reels) (Jimmie Adams) (Educational-Christie Comedy) (Review—March 27).
Wife Tamers (2 reels) (Lionel Barrymore, Gertrude Astor and Clyde Cook) (Pathe-Hal Roach Comedy) (Review—April 3).
Wild Oats Lane (6,900 ft.) (Based on play "The Gambling Chaplain" by Gerald Beaumont) (Viola Dana and Robert Agnew) (Directed by Marshall Neilan) (Producers Distributing Corp.) (Review—April 10).
Winking Idol, The (William Desmond and Eileen Sedgwick) (Universal Serial) (Directed by Frances Ford) (Review of first of the episodes—March 20).
Wireless Lizzie (2 reels) (Walter Hiers) (Educational-Christie Comedy) (Review—March 20).
Woman of Letters, A (2 reels) ("Helen" and ("Warren" Series) (Fox Comedy) (Review—March 13).

Y

Yearning for Love (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—March 27).
Yellow Fingers (5,594 ft.) (Ralph Ince, Olive Borden and Claire Adams) (Directed by Emmett Flynn) (Fox) (Review—April 10).

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